

JUN 25 '29 K

Broadcast Advertising

June, 1929

WHEN YOU USE SPOT RADIO ADVERTISING
—WRITE, WIRE OR PHONE



THE NATIONAL BROADCAST AUTHORITY

BUREAU OF BROADCASTING, RADIO DIGEST

E. C. RAYNER, President

The Pioneer National Radio Advertising Representatives
Established 1926

WE ANSWER ALL QUESTIONS

We Handle Everything in Broadcasting

Seven years of personal contacts with broadcasting in a national way. Complete and authoritative information about Radio Stations, Programs, Personnel, etc. Experienced continuity writers, radio merchandisers and advertisers.

A Complete National Organization

Chicago

E. C. Rayner, 510 North Dearborn Street

New York

A. T. Sears & Son, 122 South Michigan Avenue
Ingraham & Walker, 33 West 42nd Street, Lack. 2091

Cincinnati

H. A. Braunstein, 304 Provident Bank Building

St. Louis

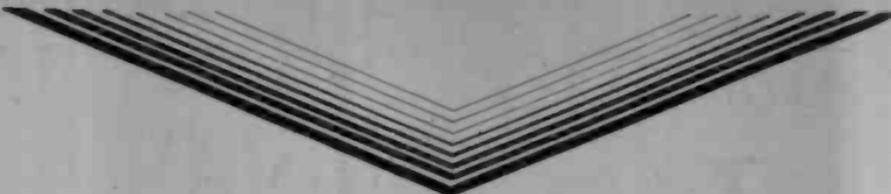
J. A. McCullom, 1411 Syndicate Trust Building

Kansas City

J. H. Miller, 216-217 Pioneer Trust Building

Los Angeles

Jack Miller, 656 Subway Terminal Building



Specialists in Spot Advertising

THE pioneers in Spot Advertising—those who are using skillfully individual stations—have brought to light some startling advertising values.

However the use of a few or fifty stations to meet the exact requirements of sales and distribution requires a wealth of supplementary information.

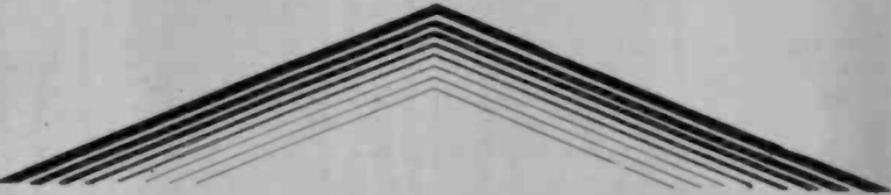
We are Eastern Representatives for a long list of important broadcast stations, covering the country from Coast to Coast, and from Canada to the Gulf of Mexico.

Our service to advertisers and recognized advertising agencies (to whom regular commissions are allowed) includes ideas and methods, when desired, for profitable use of these station facilities—also the convenience of negotiating and handling through one channel any combination of individual broadcast stations to meet any individual advertiser's needs and problems—one order—one billing.

Write, wire or 'phone for details on any specific problem.

SCOTT HOWE BOWEN, Inc.

274 Madison Avenue, New York



Northwest's Leading Radio Station

KSTP

NATIONAL BATTERY STATION

**BROADCASTS CONTINUOUS DAILY SCHEDULE TOTALING
124 HOURS PER WEEK**

MARKET

KSTP dominates the field in the Twin Cities and the Great Northwest with its millions of buyers of all kinds of commodities and service. The most powerful station in this territory, KSTP is heard at greater distances than any other Northwest station. Rates are based on local coverage, but KSTP is heard internationally.

SERVICE

KSTP service is complete and continuous from the first contact. Every department essential to successful radio production: research, merchandising, sales, publicity, program, continuity, music, dramatic, engineering,—is administered by an expert staff always at the service of the advertiser.

By giving the best entertainment and most service to the radio listeners, KSTP gives most to the radio advertisers. The largest audience in this great market listens regularly to KSTP.

Representatives:

**Bureau of Broadcasting, Radio Digest, Chicago, Ill.
Scott Howe Bowen, Inc., New York, N. Y.**

Accounts accepted from accredited advertising agencies.

**STUDIOS
ST. PAUL HOTEL
ST. PAUL**

Executive Offices
**ST. PAUL HOTEL
ST. PAUL, MINN.**

**STUDIOS
RADISSON HOTEL
MINNEAPOLIS**

Advertising Agency Survey Shows

WLS

Farmers' Favorite Station 2 TO 1!

HERE is the result of a survey made by a prominent advertising agency among 9,600 farm families in Illinois and Indiana. W L S was voted first choice two and a half times more than next nearest station. Full details of this investigation, as well as information on available time, talent, etc., furnished on request.

How Illinois and Indiana Farmers Voted

| STATION | First Choice | Second Choice | Third Choice | Total Mention |
|---------------------|--------------|---------------|--------------|---------------|
| WLS | 581 | 174 | 72 | 827 |
| Second | 204 | 189 | 73 | 466 |
| Third | 36 | 150 | 89 | 275 |
| Fourth | 5 | 39 | 71 | 115 |
| Fifth | 19 | 37 | 40 | 96 |
| Sixth | 16 | 46 | 31 | 93 |
| Seventh | 6 | 17 | 27 | 50 |
| TOTALS | 867 | 652 | 403 | 1,922 |

WLS

The Prairie Farmer Station

BURRIDGE D. BUTLER, Publisher

Chicago

Broadcast Advertising

Magazine.

440 South Dearborn Street, Chicago, Ill.

Subscription \$2.00 a year. Single copies 20c. Published monthly on the 15th by Stamm & McIlvain, L. E. McIlvain, President; G. W. Stamm, General Manager. New York Representative: C. A. Larson, 254 West 31st St. Pacific Coast Representative: R. M. McDonald, 703 Market St., San Francisco.

Volume 1

JUNE, 1929

Number 3

Babson's Claim Unfounded

*Prominent Advertiser Refutes
Statement of Statistician*

By Stanley B. Reed

Advertising Manager, Quaker Products Company

ROGER BABSON has long been in the national eye as far as news value is concerned. As a statistician and prognosticator of financial cycles, Mr. Babson is famous the country over, and practically all of his statements are accepted as gospel truth. It is small wonder, then, that newspapers leaped with joy on his speech in Cleveland denouncing radio as an advertising medium. Stories, prominently located in nearly every paper, told the news that newspaper space, according to Babson, outpulled radio at a ratio of 13 to 1. Computing the returns on a cost per inquiry basis, one newspaper headed the story, "Newspaper Ad Beats Same Ad Broadcast on Chain, 222 to 1."

Newspapers have been watching radio with jealous eyes. It is taking money that they feel belongs to them. Many papers have even gone so far as to refuse to publish radio programs. A new plan is being advocated whereby all programs of radio advertising will

have to be paid for by the advertiser. This is carrying the matter too far and is going to have a bad reaction. One advertiser has cut off his list all papers that do not carry radio programs as news. The Scripps-Howard papers have taken an admirable stand and published an advertisement to the effect that radio is news and their readers are entitled to it and will always get it.

With this state of affairs, it is small wonder that the newspapers welcomed Mr. Babson's remarks on the efficiency of their medium. Nevertheless we can not help but believe that Mr. Babson must have been misquoted. It would seem almost impossible that any man of Mr. Babson's business standing or reputation as a statistician could be guilty of such hasty judgment.

Was Mr. Babson Sincere?

But, if Mr. Babson was sincere in making such a statement, we seriously doubt his ability as an

advertising man. There used to be a good old adage, "Every shoemaker should stick to his last." It still holds good. Personally, I have never cared for mathematics. I never will, but I still know that one swallow does not make a summer and I have a hazy recollection of ratio and proportion. It hardly seems possible that Mr. Babson would, with his unusual experience in compiling statistics, lay down such an unjust criticism of Broadcast Advertising as he did after a single trial.

Mr. Babson's figures on his test, as published in the New York Times and Philadelphia Bulletin, were sixteen inquiries and two orders from radio. From our own experience with radio we can not believe this possible, even under the most adverse conditions.

Advertising pulls in direct proportion to its preparation. That's one law of advertising that is almost constant. A radio program is no exception to the rule. Perhaps it is even harder to prepare than newspaper or periodical space. Our own experience with the Kansas Cleansing Powder programs have proven this, at least to our own satisfaction.

Given care and preparation our radio advertising outpulls newspaper advertising at a greatly lower cost. We know that now, but our first national programs were almost failures. Replies were nil but we kept on experimenting until today it is a poor month that does not give us at least 30,000 unit sales directly traceable to our broadcasting.

Radio Outpulls 10 to 1

We tested radio against newspapers in one of the big city markets. Our radio cost us \$162.50 and brought in 460 replies. We spent over a \$1,000.00 in three

newspapers and pulled 300 replies. Radio cost us 35½c each reply—newspapers \$3.67 each.

We believe time is an important element in radio broadcasting. Mr. Babson chose a Saturday night, undoubtedly a poor time to reach the particular class for his message, for it must be borne in mind that Mr. Babson is selling a service worth about \$150 yearly. This service appeals to a very select audience, of the particular type we would expect to be away from home on Saturday evening. Again, Saturday evening radio audiences are always the smallest of the week.

Mr. Babson made no apparent attempt to either dramatize or personalize his program. It is like hundreds of others—music and an address—no wonder his replies were meager.

It wasn't until we got a real personality into the Kansas Hour that it really commenced to pull. Today our program is individual; different from all others. Credit for this goes to Mr. Norman Brokenshire and our Kansas Frolickers in their unsparring effort to help us strike the right keynote. Today we have, as one fan has aptly described it, "a come-in, draw-up-a-chair, sit-down-and-enjoy-yourself program."

And how it pulls!

Test before talking is always better than talking before testing.

Radio advertising, properly handled, performs seeming miracles. It does things newspapers could not hope to accomplish. The voice influences the ears and so our brain more so than the cold words of printed type can ever hope to sway our judgment. Here's a sample:

A large chain store organization
(Continued on Page 32)

Putting a Cigar on the Air

*How the Carefully Planned Campaign
of "Dutch Masters" Brought Returns*

By Sherman G. Landers*
Aitkin-Kynett Company, Philadelphia

IN considering radio for the Dutch Masters Cigar, we were not without our problems. From a market point of view, we had men and were further limited to men over thirty years of age because seldom does a man become a real cigar smoker until he has attained that age.

The company had been large users of newspaper space for years and in turning to radio we had hopes that a broadcast pro-

gram would amplify our newspaper advertising. In other words, we approached radio as a supplementary medium to the newspaper.

The ninth of September was the starting time selected for this new program and it was to have a sixteen-weeks' trial period. This gave us an opportunity to try radio at a time when the radio audience is reputed to be the largest and also a time when a large volume is done in the cigar business. Our hope was to establish our name and program before millions of

*Address delivered before the International Advertising Association Convention.

THE FOUR CLASSES OF BROADCAST ADVERTISERS

COMMERCIAL radio broadcasting programs are sponsored chiefly by four different classes of advertisers:

1. *Radio Set and Equipment Manufacturers*—who take to the air naturally because it is the very life of their industry and affords practically no waste circulation.
2. *Manufacturers of Large Cost Items*. This class includes automobiles, tires, oil burners, rugs and such items that, on account of their cost, will stand the load and because of their infrequency of purchase need to be constantly brought to the public's attention.
3. *Institutions and Service Organizations*—such as the railroads, insurance companies, hotels and concerns of like nature, who want to build a friendly relationship which may later result in increased patronage.
4. *Small and Quick Repeat Items*—the kind that sell often and are used up quickly. There are so many broadcast advertisers in this classification, which includes cigars, that it is hardly necessary to enumerate them.

cigar smokers and also reach more millions of non-smokers before the Christmas giving season. We wanted to see if, after a fair trial, the radio program would make the mothers, wives, sweethearts, sisters, brothers and other non-smoking relatives conscious of Dutch Masters when Christmas time arrived. The results were very gratifying and while many got the name straight, a great many asked for "that radio cigar" because they liked the program, and not a few asked the dealers for confidential advice as to whether or not Dutch Masters was the kind of cigar their men folks should smoke.

Planning the Program

In planning the Dutch Masters program, our previous radio experience had taught us that no one type of program would appeal to every age. We therefore set out to design a program that would attract the type of man who had already become a cigar smoker or the married man with a family looking for relaxation in the form of entertainment.

We acted on the assumption that it would be necessary to get a distinctive program, one that would label itself Dutch Masters. The craze for playing up celebrated dance orchestra leaders and popular guest artists was at its height. To follow such a course would have undoubtedly gotten us a larger audience, but it would have had a great appeal to the young who were not our market. We needed a more distinctive program and one which would build and keep an audience of cigar smokers.

Our final decision was to create the black face days of yore

in an old-fashioned minstrel show. This naturally called for an entirely new show each week which was a large order, but in it we saw our way to distinctiveness. We further reasoned that since radio entertainment appeals through the ear, it would be necessary to have an association of ideas to register. The market we wanted to reach knew many of the old-time minstrel numbers and for that reason we have kept the show old, almost abandoning new minstrel songs.

In selecting the talent we purposely ignored outstanding stars because we wanted to attract the audience to our program rather than to individual performers. However, we wanted our program to be human and so we created a personality for every man taking a lead. Percy and Al, our end men, are now almost as well known as the "Happiness Boys." Carson Robison gets scores of letters and plenty of favorable editorial comment and so does Harold Sanford and the other members of the troupe.

Concerning credits, we adopted the point of view that advertising is based on association and that if we injected lengthy descriptions or special announcements, the audience would tune us out. We merely say, "These are the Dutch Master Minstrels who come to you through the courtesy of the Consolidated Cigar Corporation, makers of Dutch Masters—fine as any imported cigar." Aside from introducing numbers of the Dutch Masters Quartet and Dutch Masters Instrumentalists, there is no other advertising except to remind the audience that smoking is permitted at the Dutch Masters Minstrel Show.

6/29

The Greatest Show on Mirth!

DUTCH MASTERS MINSTRELS

In a Brand New Show Every Tuesday Evening on WJZ, New York, and Associated N. B. C. Stations—9.30 Eastern Standard Time—8.30 Central Standard Time



CARSON ROBINSON
Songs and Specialties



Musical Director
HAROLD SANFORD



BILL CARLINO—Banjo

A troupe who learned their stuff under the greatest American Masters of Old Time Minstrelsy. The Songs of Other Days and the Latest Popular Hits. The Gags of Yesterday and the Wisecracks of Today.



End Man—AL BERNARD



DAVID BOYD
Trombone



End Man—PERCY HENIUS

Printed in U. S. A.

Page 7—1929-2894

Page Reproduced from a Folder Sent to Distributors and Their Salesmen

You will note in the box on the following page that no mention is made of programs competing for the same time. Well, when the Dutch Masters original-

ly went on the air, we selected the time opposite the Everyready Hour, the oldest commercial program on the air, and we did so when several

FACTORS THAT CONTRIBUTE TO SIZE OF AUDIENCE

OUR experience has shown us that there are a number of factors which go to make up the size of the audience. Some of them are:

Type of Entertainment. Our particular type of program becomes more popular as it reaches out from the larger cities.

Transmission from Station. The Ohio Valley clean into Texas gives us a tremendous audience on account of the power of WLW. On the contrary, when KYW was experiencing difficulty, we felt the effect.

Atmospheric Conditions. Something which cannot be controlled, yet certainly affects the size of the audience.

Time Program Goes on the Air. We are fortunate in having one of the prized periods—9:30 to 10:00 p. m.—and it is one which probably exposes us to a maximum audience.

Length of Time Program Has Been on the Air. This is a very important factor because it takes time to build an audience and a good program to keep it.

other supposedly good periods were open. We felt that the air was a large theatre and that our particular type of program would attract the kind of audience we sought regardless of what else was being broadcast at the same time. Since then, Old Gold has come on across from us featuring Paul Whiteman and it is very interesting to note there has been no decrease in audience or interest if fan mail, press comments and our trade reports are to be believed.

The Story Told by Fan Mail

Fan letters are, in a measure, the applause of the radio audience. They are valuable in obtaining the general reaction to a program.

A number of letters commenting favorably on a certain program is an indication that the program is accomplishing its good-will mission. On the other hand, a number of criticisms point to the necessity of a change in the program.

Experience has taught us to attach less importance to the actual number of applause letters received and increasing importance to the character and contents of the mail. Some indication of the fluctuation of Dutch Masters fan mail will be seen by the chart on the opposite page.

As a rule, radio listeners will write to the sponsor of a program for any one of several reasons:

1. A Sincere Wish to Express Appreciation.

(Example)

"Writ of Information"

"State of Pennsylvania,
County of Schuylkill.

Personally appeared before the subscriber, Horace F. Reber, of Pine Grove, Schuylkill County, Pa., who deposes and says that he is a radio fan, a town and community booster, who delights in the WJZ entertainments and especially the Dutch Masters Minstrels and invariably smokes a Dutch Masters Cigar when listening to their splendid entertainment, that he and his friends always look forward with much interest to the coming of the Dutch Masters Minstrels. Further the Deponent saith not.

Sworn and subscribed to before me this 9th day of February, 1929.

(Signed)

(My commission expires any old time.)"

This letter and many hundreds of others expressing the same sentiments lead us to believe that the Dutch Master Minstrels are being well received everywhere.

2. Desire to Gratify Personal Wish or Desire.

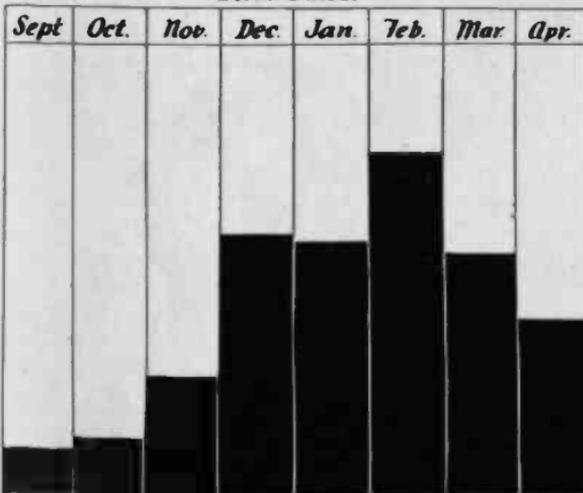
This classification of our fan letters includes those many requests which we receive asking the Dutch Masters Minstrels to

sing certain favorite songs of the writers. These range anywhere from requests from old ladies who want the minstrels to sing songs of the "fifties," to requests from youngsters for modern numbers. Obviously, it is impossible for us to grant all of these requests during the limited time allotted to our minstrel program, even if the requested numbers were suitable for our show. We do, however, make an effort to use many of these request numbers and all letters are answered courteously.

3. Desire to Express Criticism of the Program.

In spite of every precaution, occasionally something is said which offends someone. For instance, not long ago Al Bernard sang a song which mentioned nearly every railroad in the country. It so happened that the lyric to this number mentioned a well known railroad in a manner which might lead one to believe that the speed of the trains on the system was not all that was to be desired. Several days later we received a four-page letter from the president of the road protesting vigorously. Curiously enough, an official of another railroad wrote us a letter, received in the same mail, asking if it would be possible to include his railroad in the words of the song. A short time later we had hundreds of requests for this number to be repeated, which was done after revising it to not offend anyone, but we did

Fan Mail



not include any free advertising for the other railroad.

Another amusing reaction came when one of the minstrel troupe sang Bert Williams' old song, "Oh, Death, Where Is Thy Sting?" Naturally, the National Broadcasting Company and we are always on the look-out to censor anything that could possibly bring an objection, but at least a dozen letters were received from listeners in, whose religious ideals were assaulted. One fan, a woman, even went so far as to say that she would never tune in WJZ again. We apologized and are happy to report that she did not carry out her threat.

4. A Desire to Secure Something for Nothing.

We receive letters almost daily asking for free samples of Dutch Masters Cigars, financial help in business ventures and other assistance. Since the company does not offer to give away anything in its program, each letter is answered with a courteous refusal. However, we do respond to requests for help in putting on a minstrel show. It is interesting to note that we have had several hundred requests from individuals or organizations for assistance in putting on amateur minstrel shows. In each case, we have prepared a manuscript of a minstrel show and have made suggestions as to appropriate musical numbers.

Fan mail is not without its humor, especially since spring is here. Imagine having to answer this letter:

"Will you please sing, "I Loved You Then As I Love You Now." on your next program? It is for the benefit of a boy friend I went with last summer. He has another now, but I love him just the same."
"Marie"—a small town in Vermont.

Here is another typical example of what spring will do:

"Dutch Master Ministerials's,
Dear Sirs:

Your program Tuesday night is the best on the air and I never fail to tune in on it—there is something real about it just makes you feel as though you were actually attending the show.

There was one little song one of the men sung last tuesday Jan. 22nd, that I thought was real good and would like to here it again and if it would be possible for you to send me the words I would appreciate it very much and would be glad to send remittance for any cost. I did not get the name of the song or the name of the singer but the theme of it was how for a fellow to win his girl, what all for him to do and say, not that I want to practice for I am sure it would not work all the time but I thought it was very good and would like to have the words and will certainly thank you very much for them.

Very sincerely,"

Advertising Tie-Up and Merchandising

We originally put the Dutch Masters Minstrels on the air to amplify our newspaper advertising and we are still using it for that purpose. It has proven to be good, consistent, all-year-round advertising effort that tells the story in a new way and permits some additional merchandising.

Newspaper Advertising

We reconstructed our news-

Replica of
Hand Book



Size 5" x 7"

Broadcast Advertising

11110
6/29

chant, help to sponsor this outstanding radio entertainment.

Here's the way to cash in on the Dutch Masters broadcasting—the way to sell many more cigars and, incidentally, the way to create more friends for your store. It will not cost you a cent.

Every Tuesday evening, at 9:30 o'clock, Eastern Standard Time; 8:30 Central Standard Time; tune in the Dutch Masters Minstrels for your customers to hear.

Tell them about it in advance—place the Dutch Masters Radio Announcement either over or under your loud speaker—and write down the time in big letters. Your Dutch Masters jobber will furnish the announcement at your request.

Then place boxes of ten cent and 2 for 25 cent Dutch Masters on your counter—and two things will happen. First—you'll sell more cigars; second—you will make more friends.

Try it out — the Dutch Masters Minstrels want to work for you! Give them the chance next week—and every week this year.

Consolidated Cigar Corporation
Advertising Department

The Success of the Program

The best endorsement we can give you as to the success of the Dutch Masters Minstrels is the fact that a fifty-two week con-

(Continued on Page 18)

Read This Letter— and Make the Most of it

CONSOLIDATED CIGAR CORPORATION,
630 Fifth Ave.,
New York City.

Dear Sirs:

The writer has just returned from a trip to Harrisburg and Reading.

Several days were put in with each of the salesmen in these two particular territories and it was indeed very encouraging to find dealers in these towns talk so enthusiastically about our radio concerts. Not only did we find the dealers enthusiastic about the concert and the brand, but in many instances consumers one would meet in the stores talked very favorably about the Dutch Masters concerts and stated that they liked them so well they listen in every Tuesday evening.

In one instance, in particular, as we stopped at a corner store in Harrisburg, several of the men who were in the store asked whether or not we were broadcasting over the radio, and the fact that the broadcasting in this particular town has really done good work was very much manifested by the amount of business we were able to do this week.

In the last several weeks we note a very fine improvement on this brand and each of the last three weeks has shown a steady gain over the previous week. The week just ended is the best Dutch Masters week we have had this year.

I am sure that you will be glad to get this information and it is indeed a pleasure to advise you of these encouraging conditions.

Very truly yours,

L.L.SM

“4” CIGAR SALES CORPORATION

(Signed) L. I. LEVENSON

5/11/31
2
Tune in the Blue Network Stations
WJZ and Associated Stations

Broadcasting a Railroad

*Colorful Episodes Were Used in
Publicity of Great Northern Road*

SPEAKING before the Radio Departmental of the International Advertising Association convention in Chicago, May 14, Joseph H. Finn of the McJunkin Advertising Company gave an interesting talk on the experience of the Great Northern Railway with broadcast advertising. The gist of Mr. Finn's address is reported herewith:

The Cascade tunnel, the largest on the Western Hemisphere was scheduled to be opened about the first of this year. The importance of its opening as a news event prompted the use of broadcast advertising. Although radio had been considered and watched for and by the Great Northern for some time, the fact that this opening would make a fine inaugural broadcast was one consideration that crystallized the action.

Special Train for Program Builders

To do the work thoroughly, in November, 1928, a special expedition was run over the Great Northern route from Chicago to the Coast, and the men spent three weeks "exploring," and searching for ideas for the radio program. This party included program men from the National Broadcasting Company organization. While they started off with a vague idea of using music as the fundamental of the programs, they had not progressed far when they concluded unanimously that the theme lent itself admirably to drama.

Incidentally on that inaugural program which was broadcast di-

rect from the Cascade Tunnel, with officials of the railroad participating, President Hoover, then President-elect, pressed the button, which officially opened the tunnel. It was the first talk by Hoover after his return from South America. This in itself was news, because, as it will be remembered, there was public interest regarding the personnel of the new cabinet and many political issues were undecided.

Series of Episodes

In the program to follow this one drama was to be the keynote. It was logical to dramatize James J. Hill, the "Empire Builder," although this had always been a delicate subject with the officials of the railroad. They had never before attempted it for fear of commercializing the name of Hill, and there was doubt whether it could be done effectively by radio.

Before deciding the matter, several meetings were held between members of the family and officials of the road. These meetings were most impressive—even to the point of bringing tears to the eyes of one man, "who had the reputation of being the hardest-bolted railroad official in the country."

So the first three programs were dramatization of three episodes in the life of James J. Hill, and the reaction was most favorable both from the ranks of the Great Northern and from the radio audience. Letters came in from all over the country and several

(Continued on Page 27)

Function of the Agency in Broadcast Advertising

*Service to Clients Demands
Careful Study of Methods*

By Roy S. Durstine*

Manager, Batten, Barton, Durstine & Osborn

WITH broadcasting here, as a medium properly considered, not as a miracle worker but as a factor fitting a complete advertising program, the question of what advertiser shall put on the air becomes the next point to consider.

There are three sources from which an advertiser may obtain the ideas and material for his broadcasting, from the broadcasting companies, from free lances or concert bureaus and from the advertising agency.

In any new medium the people who are selling that medium must at first show their clients how to use it. It was natural therefore that in the early days of broadcasting in order to sell time on the air intelligently, the broadcasting stations had to develop a creative service to show their clients how to use radio. It is natural too that this creative service still exists. It will un-



Roy S. Durstine

doubtedly continue indefinitely because it is probable that there will always be advertisers whose agencies will not find it practical or convenient for some reason to organize themselves to handle the creative work of radio programs. But it may be interesting to consider the reasons that have led one advertising agency to approach

this medium with the idea that it should master the technique of radio broadcasting in order to give its clients a fully rounded service.

Agency's Knowledge of Complete Campaign

The first is that broadcasting ought to fit into its proper place in the advertiser's whole campaign.

The same people who prepare the copy going into the magazines and newspapers can most logically prepare the scripts which will carry the same message.

They can even go further by suggesting a type of program which will be in keeping with the

*Portion of an address delivered before the semi-annual session of the Association of National Advertisers.

nature of the client's business and the policies which he wishes to emphasize or to omit. The agency, with its close constant contact with the advertiser, once it has become acquainted with the technique of radio broadcasting, can get the most effective results without waste of time to the advertiser.

More than this, however, it seems logical that one group expending its creative effort on a relatively small number of programs can put into them the greatest possible amount of ingenuity and enthusiasm to say nothing of its intimate knowledge of the client's business. That is the chief reason for the obligation which many of us feel exists for the advertising agency to do its utmost to perfect itself in the technique of radio broadcasting.

But there are more reasons. One of them is that an essential part of a really successful broadcasting program is the high-spot of public interest which will not only create news for the radio editors—genuine news which they want, not mere publicity puffs—but will also cause people to tell their friends about a certain broadcasting period and make them want to be at home listening when a certain program goes on the air.

Engaging Talent

Still another reason is found in the purchasing of talent. A certain Western Advertiser made arrangements by telegraph for the appearance of a popular feature on his radio program. He made the arrangement through one of the least reliable booking bureaus. He agreed to pay \$3,000 for this feature. The feature received \$1,250. The unreliable m'd-

dleman pocketed the rest. This experience was not unique. The amusement world is full of fictitious values. The careers of most artists are short and their waves of popularity are uncertain and usually temporary. They want to get it while the getting is good. The radio field is full of self-appointed unauthorized middlemen. They say to an artist:

"If I can get you a radio engagement at such and such a figure, will you pay me a commission?"

The artist agrees with more or less formality. It is not unusual to have these volunteer booking agents come to those who are buying talent with a long list of artists whom they are supposed to represent. The way to spot them is by the figures which they quote—always ridiculously high. One such person recently named a figure for a certain well-known artist. He was surprised to learn that the very same artist was already booked to appear within the coming week at exactly one-half the figure quoted.

The unsuspecting advertiser who starts out merely with the idea of putting on a fine big program of important names is in for either disillusionment or a terrible trimming. The great drawback is that he bulls the market for everybody else. He is willing to launch a program in a blaze of glory by purchasing two or three big names and he doesn't care what he pays for them.

Saving Money for Clients

The nearest parallel is found in the old days when advertisers were bidding against each other for locations for 24 sheet posters.

(Continued on Page 28)

Why Grigsby-Grunow Decries Using Headline Talent

Big Names Often Detract from Broadcast Campaign

By Duane Wanamaker*
Advertising Manager

ABOUT six months ago, Grigsby-Grunow Company started to broadcast the story of Majestic Radio over the Columbia net work, recently adding one Canadian station which makes the Majestic story an international proposition.

When Majestic started, only a half hour program was used but after twelve weeks the duration of the broadcast was changed to one hour. The fact that this was done and that Majestic estimates that its broadcast will cost this year slightly over \$500,000.00, is proof conclusive that Grigsby-Grunow Company believe that broadcast advertising is a paying proposition.

Well Known Artists Undesirable

In the first place, Majestic began its broadcasting by engaging the "Two Black Crows" because of their name value as much as because of the fact that they had

a reputation for being unusually clever entertainers.

Grigsby-Grunow Company has changed its opinion somewhat as to artists with big names. This came about because so many artists realizing the value of getting all of the work over the air it is possible to get secured almost as many bookings for radio performances as they would secure for a vaudeville tour. The natural result is that "Mary Brown" sings for Majestic on Sunday night, for New Gold on



Duane Wanamaker

Tuesday night, for Lucky Bites on Wednesday night and for other products the rest of the week. Majestic has more than once received letters thanking them for an artist who had never appeared on their programs.

Of course, the fact cannot be disputed that every broadcast of Majestic or any other product should have a continuity (so to speak) tying it to previous broadcasts as well as those to come.

(Continued on Page 26)

*Address delivered before International Advertising Association Convention.

Two Advertising Conventions Give Prominence to Radio

*Portion of Sessions at Chicago and
French Lick Given Over to Medium*

BOTH the annual convention of the International Advertisers' Association, Chicago, and the semi-annual convention of the Association of National Advertisers, French Lick, Ind., both held in May, recognized broadcast advertising as an established medium and gave over portions of their sessions to discussions of advertising by radio.



John Benson

The radio departmental of the Chicago convention was presided over by W. W. Smith of the Firestone Tire and Rubber Company while the general discussion, "Does Broadcast Advertising Pay and How?" was conducted by John Benson, president of the American Association of Advertising Agents.

The addresses, some of which will appear in this and in the July issue of *Broadcast Advertising*, were as follows:

"Broadcasting and the National Audience," by Frank A. Arnold, Director of Development, National Broadcasting Company; "Broadcasting a Railroad," by Joseph H. Finn, McJunkin Advertising Company; "How One Newspaper Uses Broadcasting,"

by B. T. McCanna, Manager of Publicity, Chicago Tribune; "Advertising an Article of National Distribution," by Duane Wanamaker, Director of Advertising, Grigsby - Grunow Company, Chicago; "Putting a Cigar on the Air," by Sherman G. Landers, The Aitkin-Kynett Co., Philadelphia; "Resale of Broadcasting by the National Advertiser

Through the Use of Dealer Helps," by E. P. H. James, National Broadcasting Company.

The convention at French Lick was presided over by Lee H. Bristol of the Bristol-Myers Company. Mr. Bristol pointed out that whereas broadcast advertising was looked upon as something to be feared by the advertiser a short time ago, there are now forty-five members of the Association of National Advertisers using it and they are investing over \$8,000,000 annually.

O. H. Caldwell, editor of Radio Retailing and a former member of the Federal Radio Commission, told how he would go about placing radio advertising if he were a buyer of time on the air.



W. W. Smith

He also warned against the use of too much advertising in programs.

Roy S. Durstine, first vice-president and general manager of Batten, Barton, Durstine & Osborn spoke at length on the part the advertising agency should play in broadcast advertising.

PUTTING A CIGAR ON THE AIR

(Continued from Page 12)

tract was signed at the expiration of the trial period.

Whether or not the program actually sells Dutch Masters

(((Cigars is a question to which we
))) must give you a divided answer.
))) The field force of the company,
))) and there are over one hundred
))) men checking the country which
))) makes it a sort of perpetual re-
))) search, swear that the program
))) makes sales. They see all the
))) new reactions to a new advertis-
))) ing medium and are highly ent-
))) thusiastic. Our own judgment in
))) the matter is that the radio pro-

gram does not actually sell cigars but offers a greater opportunity to sell cigars.

Radio should not be used alone as an advertising medium. Its apparent success on the Dutch Masters account has not minimized the newspaper advertising but, on the contrary, has amplified it. After all, we cannot escape the fact that radio broadcasting is young and even the pioneers have only three or four years to which to point their researches. However, broadcast advertising is here and has taken its place beside the other important advertising media and is lending a helping hand to industry.

INTRODUCE TRANSITONES BY RADIO

A CONTRACT for an hour a week was let May 15 by Grace & Holiday, advertising counsel, in behalf of the Automobile Radio Corporation, of Detroit, to Station WJR.

The first use of time under this contract was made when the corporation entertained 35 Detroit automobile and radio editors and other newspaper men at a luncheon in the recess club. After the luncheon the guests were taken for a ride about the city in automobiles equipped with Transitones, the product of the Automobile Radio Corporation, and during the trip the newspaper representatives received the news of the corporation's organization and its activities via radio.

The Transitone sets with which the motor cars were equipped consist of a six tube, six volt radio receiver, completely enclosed and properly shielded by a copper box installed behind the dash, with the radio dials placed in the center of the instrument board. This was the first time that a sales talk of the character described above was ever given to people traveling in motor cars at 40 miles per hour. Reception was as clear as if in a quiet room at home, it was reported.

The National Association of Broadcasters, C. S. Baker, Managing Director, New York—"May I congratulate you on this first issue? If you can at least maintain the standard you have set in this initial edition I look for considerable success as a reward for your efforts."

6/29

Broadcast Advertising From The Advertiser's Viewpoint

*Pointing Out Where Short
Announcements Can Be Used*

By F. R. Steel

President, F. R. Steel Company

A LOT of attention has been given in recent years to the radio broadcast listening public. In the last year or so the interests of the radio station owners have come in for serious attention. It is surprising, however, how little real constructive thought and planning by the radio stations and various radio bodies and commissions has been given to the interests of radio broadcast advertisers.

If it were not for the money paid radio stations each year for broadcast advertising, practically none of these stations could run, and still fewer of the nationally popular programs would be given. Naturally, unless the public is entertained and interestingly instructed, there would be no listeners, and soon no broadcasting. It is also necessary that the stations be able to keep their budgets balanced or they cannot continue broadcasting.

It is just as important, however, that as much constructive



F. R. Steel

thought be put on making radio broadcast advertising profitable to broadcast advertisers as it is to make it entertaining and instructive to broadcast listeners. These three elements of broadcasting ought to be considered equally indispensable. Most radio stations will immediately tell you that they do just this. From a close association with some three hundred radio broadcasting stations in the United States, extending over the handling of something over five thousand broadcasts for radio broadcast advertising clients, I think it quite apparent that so far nothing like as much thought on the part of the stations has been given to the advertiser's interests as to those of the public. This is natural, and I do not intend to blame the stations for it—they had to first work out interesting programs—but the real development work needed now is to definitely plan the kind of interesting and entertaining programs

which will be good and profitable carriers of radio broadcasting advertising.

The defense that the better program the better the advertising value—is true but does not form an excuse for lack of constructive program work from the advertiser's standpoint. Excellent entertainment can be given by a radio program without more than a trace of real advertising or sales-producing value for the advertiser. There are many reasons for this. One example will show a very simple case. A broadcast program given between 8:30 and 11:30 in the morning—a time when the listening radio audience is chiefly composed of women—may be very entertaining or instructive and yet be an extremely poor advertising vehicle for a product or line sold chiefly to men. Perhaps you would think that the radio stations would take this for granted? You would be surprised how many radio stations try to sell us time on the air during this period for some of our radio broadcast clients who sell chiefly to men.

Other mistakes of merchandising are not so apparent, but are equally destructive of profitable results to broadcast advertisers. This is unfortunate for broadcasting because it would be nearly always possible to work out a profitable tie-up between advertiser and listeners if the stations intelligently design their programs to make them logical advertising mediums, as well as entertaining programs.

Most stations pick out a good entertainment program purely from the theatrical showman's standpoint, and then afterwards the salesmen for the stations search around for some adver-

tiser to "sponsor" this entertainment with but little or no regard for a real reason why this "sponsoring" should be profitable to the advertiser. Certain stations are notable exceptions to this practice. I have in mind three such stations—one a big powerful Chicago station, one a medium-powered station in a moderate size middle-western city, and a third a low-powered station in the agricultural section of Iowa. The rates of these three stations correspond with their power and the number of listeners reached. It is interesting to note that all three of these stations are good result pullers on keyed broadcast advertising campaigns for our broadcast advertising clients. On nearly every campaign each of these stations will have a low sales cost.

In practically all cases they get more results for the same amount of advertising broadcast expenditure than is the case with other stations equally as good from the regular radio station standard, but with whom about ninety per cent of the station's interest is to get entertaining and instructive programs for their listeners. I do not mean by this that these three stations overlook the interest of their listeners—far from it—but that they carefully consider and definitely plan their programs as much to make them good and profitable carriers of broadcast advertising as they do to make them good entertainment and interesting instruction for their listeners.

Another point on which the interest of the advertisers has been sacrificed to the interest of the stations is on the minimum length of time sold. Definite checked records on different

SALES INCREASE DOUBLED WHERE RADIO WAS USED!

THE actual record of one of our clients—only one example of the power of radio broadcast advertising in the hands of those who know how to use it. Such knowledge is gained only by experience.

SALES INCREASE IN SECTIONS WHERE
BROADCAST ADVERTISING WAS USED

SALES INCREASE
WHERE RADIO WAS NOT USED

USE OUR EXPERIENCE GAINED WITH OVER 5000 BROADCASTS

We place at your service our experience in preparing and placing more than 5,000 broadcasts, ranging from one minute to one hour on many different lines over three hundred stations all over America. We will analyze the potential profits from radio broadcast advertising on your business without cost or obligation.

Send us some
of your sales
literature.



We will give you
an opinion
based on facts.

**E. R. STEEL COMPANY
ADVERTISING
840 N. MICHIGAN AVE. - CHICAGO**

KPO

5000 Watts

440.9 Meters

680 Kilocycles

—
**"THE VOICE OF
SAN FRANCISCO"**
—

Member Station
of the
National Broad-
casting Company

Member
National Associa-
tion of Broadcasters
Inc.

KPO's broadcasting radius
covers the most densely pop-
ulated territory in the West.

Station charges and program
outlines submitted on request.

**San Francisco
Pioneer Station**

Organized
1922

short broadcasts of one or two minutes, or sometimes five minutes, put in between stations' regular musical or entertainment programs, prove that such campaigns will pay for thousands of advertisers where fifteen minutes, thirty minutes or one hour programs of the sponsored varieties will not pay. To give these short broadcasts of this kind a chance to pay, it is only necessary for the station to use common sense and judgment in not putting any two of these short broadcasts together—or too close together—on the program, and to see that the musical or entertainment program, used as a carrier, is well thought out and adapted to the general type of advertising run.

It is absolutely necessary that the continuities be written with the listener interest clearly in mind, as well as the advertiser's interest. If these continuities are written by some advertising agency with experience in broadcasting, the chances are these little short advertising continuities will help rather than hurt the listener interest. The entertainment value, instruction value, or news value—the three things of chief interest to the listener—must be always included in this kind of advertising copy, but in many cases the stations themselves entirely forget about any effort to so place and handle the supporting programs in such a way as to make a profitable carrier medium for these short Air Advertisements. This, I think, is a great mistake on the part of such stations, because these short one and two minute broadcasts, if properly handled, are profitable to the station and profitable to the advertiser. Again, this method

of handling allows many advertisers to get into radio broadcast advertising who would never even think of starting on the expensive one-half hour or hour sponsored programs.

Many stations will tell you that it is impossible to do a real advertising job in so short a time as one or two minute broadcasts. We have definite records of clients who have gotten over 90,000 inquiries in the last year from one and two minute broadcasts run two or three times a week at an average inquiry cost of 25c. This was on a campaign where nothing was given away. These inquiries were sold on a circular follow-up campaign profitably. Another client, one of the big national-circulation magazines, is using one minute broadcasts twice a week on a network of thirty-three stations for the purpose of building up newsstands circulation.

Many stations said this could not be done on such short time broadcasts. We have definite records on a number of campaigns which show conclusively that these one and two minute broadcasts do get their users good results, if properly handled. With such proof going over my desk steadily every day, it is surprising how little attention is given by the stations to worthwhile short "Air Advertisements." Most stations have not as yet realized, as publications have, in parallel cases, the absolute necessity of developing programs to fit in with campaigns that can profitably use short-time "Air Advertisements," and which cannot as profitably use the longer time sponsored programs.

Another point on which just a few progressive stations are be-

WNAX

1000 Watts
526 Meters
570 Kilo-
cycles

Member of
National Association
of Broadcasters
Inc.

WNAX

is the only station covering southwestern Minnesota, southern North Dakota, all of South Dakota, and northern Nebraska in the day time.

*Rate Cards
Will Be Submitted
Upon Request*

**CONTINUOUS
DAYTIME
OPERATION**

from

6 A. M. to 8 P. M.

Owned and Operated by

**Gurney
Seed & Nursery
Company
Yankton, S. D.**

ginning to work for the interest of their advertisers is in developing class audiences certain times of the day, and certain days of the week, in order to give advertisers appealing to these classes a non-wasteable kind of listener audience.

A good example of this is the new "Ike Walton Hour" put on every Tuesday and Thursday evening by Station WJJD in co-operation with the Izaak Walton League of America. This is purely an outdoorsman's program of interest to fishermen, hunters, campers, vacationists, and all outdoor people. The carrying program is put on at the expense of the station and advertising time sold on the hour to advertisers who sell to this outdoorsman's audience. This makes practically an "Outdoor Magazine of the Air" for this station during this hour, and gives advertisers of fishing tackle, outboard motors, hunting equipment and vacation supplies, a chance to buy time on a program where they can depend upon listeners being generally interested in outdoor sports of the woods and waters variety.

Any advertiser, for instance, who could profitably use Outdoor Life, Field and Stream, Outdoor America, and other magazines of this nature, could profitably use broadcast advertising time on this "Ike Walton Hour." The fact that most outdoorsman's equipment advertisers do not find it profitable to use general magazines because there is too much waste circulation, would indicate that these same advertisers could not profitably use general interest radio programs for the same reason—too much waste circulation. This example shows what I mean by intelligent planning of a sta-

tion's program in the interest of their advertisers. This sort of thing is done right along by publications for the same reason and will, I think, be done more and more by radio stations in the future.

The few examples I have given merely scratch the surface of this big development problem for the stations. Based not on theory but actual keyed results, this intelligent co-operation on the part of the stations in adapting their programs to the type of listeners needed to make their advertising pay, and a willingness on the part of the stations to work with the advertisers on short time programs at the proper time to reach the particular audience needed by these advertisers—will show tremendous results. This is merely putting intelligent merchandising into the stream of listener entertainment and instruction. Progressive stations and thoughtful broadcast advertisers are just now awakening to the possibilities of this kind of co-operation.

A. B. C. OPENS CHICAGO OFFICE

The American Broadcasting Company, in keeping with its policy of expansion, has opened a branch office in the Palmolive building, Chicago. Wm. S. Carlisle, for the past two years with the Crowell Publishing Company, has been appointed Mid-West manager. The Allied Broadcasting Company, a subsidiary, represents the company in New York.

Members of the American chair now include KJR, Seattle; KEX, Portland; KGA, Spokane; KYA, San Francisco; KMTR, Los Angeles; KDYL, Salt Lake City; KLS, Denver; KFAB, Lincoln; KTNT, Muscatine; WIL, St. Louis; WRHM, Minneapolis, and WIBO, Chicago.

When a broadcast station cuts a price the buyer of time can rest assured that others are getting even a better bargain.

Favorite Musical Numbers Of the Farm Audience

*Ruralists Prefer Simple Older
Music to Jazz and Classical*

THE musical numbers listed below have been most frequently requested by the farm and rural audience during the period of October 2, 1928, to May 3, 1929. This list was compiled by the National Broadcasting Company, the requests having been sent in from their "Farm and Home Hour" audience. It is a cross section of many thousands of requests and might be called typical of the types of music most appreciated by a farm audience.

Carolina Moon.
School Days.
Blue Ridge Mountain Home.
At Dawning—Cadman.
Casey Jones.
Moonlight and Roses.
Beautiful Ohio.
I'm Sorry, Sally.
The Rosary—Nevin.
Just Before the Battle, Mother.
Old Rugged Cross.
Mother.
Baby's Prayer at Twilight.
Minuet—Beethoven.
The Picture on the Wall.
The Wreck of the Old '97.
Oh, Susanna.
The Engineer's Child.
The Steamboat 'Round the Bend.
Sally of My Dreams.
Till the Sand of the Desert Grows Cold.
Will the Angels Play Their Harps for Me?
Sweet Bye and Bye.
Old Bill Jackson Brown.
The Glow Worm.
Roamin' in the Gloamin'.
The Dying Cowboy.
Narcissus—Nevin.
Beautiful Doll.
I Wish I Had Died in My Cradle.
Monastery Garden.
Love Nest.
Love's Old Sweet Song.
Just a Wearying for You.
Precious Little Thing Called Love.
Dream Mother of Mine.
Weary River.
Little Brown Jug.

There's a Rainbow Round My Shoulder.
Oh, that We Two Were Maying.
When the Swallows Homeward Fly.
Dream Train.
Sleepy Hollow Time.
Where the Shy Little Violets Grow.
Was It a Dream?
When Day Is Done.
O Solo Mio.
The Seventh Brigade.
Old Paint.
Highways Are Happy Ways.
To a Wild Rose.
Abide with Me.
America the Beautiful.
Old-Time Medley.
It Ain't Gonna Rain No More.
Blue Danube.
Annie Laurie.
Venetian Nights.
Where My Caravan Has Rested.
Down By the Old Mill Stream.
A Baby's Prayer at Twilight.
To a Water Lily.
Me and the Man in the Moon.
Beautiful Isle of Somewhere.
Stars and Stripes Forever.
Bury Me on a Prairie.
Ten Little Miles from Home.
Darling, I Am Growing Old.
Humoresque.
Red Wing.
Over the Waves Waltz.
Traumerel.
Jennie, I Dream of Lilac Time.
Lonely Little Bluebird.
Carry Me Back to Old Virginny.
I Ain't Got Nobody.
Old Man Sunshine.
Sonny Boy.
The Songs My Mother Used to Sing.
The Sweet Songs of Long, Long Ago.
Dem Golden Slippers.
The Cowboy's Dream.
Sweet Mystery of Life.
Out Where the West Begins.
Over There.
Sweetheart of All My Dreams.
Smiles.
I Was Seeing Nellie Home.
Indian Love Call.
My Blue Heaven.
My Indiana Home.
Then You'll Remember Me.
Sidewalks of New York.
The End of a Perfect Day.
Little Gray Home in the West.
Flower Song.
Old Kentucky Home.
Spring Song.

I Love You Truly.
 Sweet Adeline.
 Smillin' Thru.
 St. Louis Blues.
 On the Road to Mandalay.
 The Prisoner's Song.
 Old Sue-Anna.
 Scarf Dance.
 A Day in Venice.
 The Vacant Chair.
 By the Light of the Silvery Moon.
 Blue Heaven.
 Sail On, Silver Moon.
 They've Got to Quit Kickin' My
 Dog Around.
 Absent.
 Gypsy Love Song.
 Back in Your Own Back Yard.
 Sing On, Mocking Bird!
 Treasure.
 The Skaters.
 Sweethearts on Parade.
 Dream Kisses
 Silver Threads Among the Gold
 Schubert's Serenade
 Among My Souvenirs
 Sweet and Low
 My Isle of Golden Dreams
 The Flatterer
 Old Black Joe
 The World Is Waiting for the
 Sunrise
 Soldiers Chorus
 I'm Always Chasing Rainbows.
 Old Irish Mother of Mine
 Salut d'Amour
 Cowboy's Lament
 The Band Played On
 Rustle of Spring
 Down Where the Morning Glories
 Twine
 Paderewski's Minuet
 After the Ball
 Darling Nellie Gray
 Flow Gently Sweet Afton
 That Wonderful Mother of Mine

WHY GRIGSBY-GRUNOW DE- CRIES USING HEADLINE TALENT

(Continued from Page 16)

Enough similarity should be put into the programs so that they can be easily identified and that a person will get the habit of tuning in on Majestic programs each Sunday night just as they might get the habit of going to a favorite motion picture house.

With this thought in mind, Majestic recently engaged Wendell Hall, the red-headed music maker, as master of ceremonies and his cheerful good humor, identifies each Majestic program and gives the public a familiar voice on each

program. This has worked out very well and has been the subject of many commendatory comments.

Public Resents too Much Adver- tising

So far as advertising is concerned, the Majestic organization realizes that despite the fact the programs do not cost the public anything, nevertheless, the public is critical and if it does not like your program can easily shut it off and Majestic believes the public is resentful of too much advertising talk and would shut out programs which devoted too much time to boosting the product being advertised. The result is that Majestic's whole advertising story is briefly told at the beginning of the program and the public still has the entire program to look forward to and during the show itself very little is said about Majestic products.

From the very first, Grigsby-Grunow Company had a fixed opinion which has not changed, that is, as a direct selling proposition too much cannot be expected of broadcast advertising, but that on the other hand it was the best sort of general publicity because it reached people in their homes in a relaxed mood and theoretically at least secured their entire attention.

"Fan" Mail

There must be some measurement of broadcasting advertising, however, and a yard stick that Majestic has settled upon is "fan" mail. The weekly receipt of more than one thousand letters commenting on the program should certainly prove that the programs are listened to and if they are listened to, the advertising messages certainly must make an impression. Majestic has found that

In order to get comments on the program from the public, it is necessary to give some cause for comment; therefore an occasional contest suggests writing a composition on the value of owning a Majestic radio or something else of that nature is put on to inspire people to write in, or else an occasional straight invitation is made to criticize the program.

It is interesting to know that by far the larger number of letters show appreciation and constructive thinking and it is only the occasional letter that shows bitterness or extreme displeasure. There has never been a letter criticizing the fact that the program is an advertising proposition or criticizing the Company for giving the advertising talk during the performance, all of which proves that broadcast advertising is a good medium and one that deserves consideration by any manufacturer who wants to sell the American public.

BROADCASTING A RAILROAD

(Continued from Page 13)

came from widely scattered old employees of Hill, who had known him personally.

Development of Northwest

Then followed some dramatizations of various events in the development of the Northwest, which were gathered from various sources, mostly on the trip. One of these events was the naming of Portland, Oregon. Two groups settled this town—one from Boston and one from Portland, Me. After some arguments between the factions as to whether the town should be called Boston or Portland they decided to flip a coin. It came heads for Portland.

This incident was relived on

the air even to the noise of the coin—its landing and spinning.

Another continuity was built around the discovery of a famous copper mine. Two men started out prospecting. One furnished the mule (which turned out to be the "smartest" mule in history) and the other furnished the supplies. After weeks of trudging around, they became very grouchy and discouraged. When their pent-up feelings became unbearable they took it out on the mule. On one of these occasions, the mule rebelled, kicked up his heels and dashed away. The two men ran after him and soon found him standing peacefully in a little gully.

The Mule That Went Prospecting

At the approach of the men, the mule, as a warning, kicked up his heels. A chunk of some-

K J B S

San Francisco

AND

The Bay District

THE consistent daylight station since January, 1925.

IN the heart of Northern California's 1,300,000 population.

OWNED and operated by Julius Brunton & Sons Co., 1380 Bush Street, San Francisco.

MEMBER OF N. A. B.

—K J B S—

280.2 Meters 100 Watts
Rate Card on Application

thing flew out from one of his hoofs, and hit one of the men a good ker-plunk in the pit of the stomach. His rage quickly changed to gleeful triumph when he discovered it was a piece of mother earth rich in copper ore. This was near Spokane.

On the night this dramatic episode was re-enacted, a man called up the chain station in Spokane which had broadcast this program and said that the story was correct except in one particular—and that was that they hadn't mentioned his name. He was one of these men and he thought they should have mentioned his name on the radio.

Discovery of Marias Pass

Another episode was the discovery of Marias Pass by John F. Stevens who was then exploring for the pass in the employ of Hill. It was 40 below. His guide had deserted him. In an attempt to keep from freezing, he had to keep walking. He walked and walked all night, perhaps in circles and perhaps not, but he discovered the pass—a low level pass which meant much to the railroad. The famous Blackfoot Indians had used it for years but because of their enmity, nobody had ever dared to try to find it before. It had been considered only a myth but Hill kept his faith in the stories of it. In this episode, Stevens himself, an old man, participated and added much to the thrill.

On another program, General Scott appeared in person. He was the conqueror of the famous Chief Joseph, the leading figure of Chief Joseph and His Retreat.

Mr. Finn said, "Radio is no panacea but it has a definite place because it is an additional force."

Brings 25,000 Inquiries

On the first program—the opening of the Tunnel—25,000 inquiries were received for the souvenir tunnel book. There is a continual stream of letters each week. Enthusiasm is voiced all down the line by Great Northern employees. It is helping their organization far beyond expectations. Many striking and amazing letters are received.

A new train has been added bearing the name of the radio programs—"The Empire Builders." While this new train had been vaguely contemplated for some time, the final decision was brought about by radio and the name of the train was the direct result of radio. Its first run was scheduled for early June.

FUNCTION OF THE AGENCY

(Continued from Page 15)

You will recall that the owner of a certain desirable location found that by playing one advertiser off against the other he could carry the price sky-high. The same thing is going on in radio talent and will continue so long as advertisers regard the use of radio as a kind of amusing joy-ride instead of a plain business proposition like the use of any other medium. It is here that the agency with experience in buying talent earns many times its commission in savings that it accomplishes through intelligent, well-informed buying. It is one of the greatest reasons for the advertiser to encourage his agency to become equipped to act for him with as much information and judgment as is applied to any other phase of the agency's purchasing for its clients.

But what, you may ask, is an

advertiser or an agency to do while it is acquiring this equipment? The answer, of course, is to put its trust in the talent-purchasing department of the established broadcasting companies or in the really reliable concert bureaus. They, too, have a stake in building a permanent relationship and are not interested in the quick clean-up.

There is no short cut apparently to acquiring a knowledge of the technique of program building and the equipment to handle the business relationships that surround the use of this medium. The head of a certain agency telephoned recently and said:

"Tell me the name of the best radio man in the country. We are going to do some broadcasting for one of our clients and we want to hire him and turn the whole thing over to him."

Position of the Showman

Such a course does not offer the solution. The showman isn't an advertising man. Introducing radio into a manufacturer's advertising campaign calls for more than a knowledge of broadcasting. It calls for a general knowledge of the advertising business with a background of agency experience in the specific problems of the agency's clients. It calls for an education in music, a sense of dramatic values and a knowledge of microphone technique as well as half a dozen other qualities which may roughly be classed under the head of radio showmanship. But it also calls for a knowledge of advertising agency practice, a sense of balance in the values of different media, and a close acquaintance with the specific problems of the advertiser. In a word, it calls for qualities which in this day and age

cannot possibly be confined to one human being. It calls for a group of people.

The specialist brought in from the outside may be a thorough expert in radio showmanship. People on the inside of the agency may be able to supply the needed amount of advertising agency experience. But somebody must act in the capacity of co-ordinating these two specialized streams of experience and an executive can scarcely do this without at first hand learning the essentials of radio technique, just as he has learned at first hand the essentials of advertising agency practice.

To make a success of its radio activities the agency must be encouraged to have one or more of its most responsible executives prepared to make the sacrifices of time and effort required to put the agency in a position to assemble a group of people for radio work.

Appraising Circulation

If there is an executive who knows what is to be done and who has the authority to work it out, he can assemble the specialized knowledge of music, of dramatic writing, of script writing, rehearsing and studio directing, of station rates and coverage and checking the results of programs with both dealer and consumers. He must apply agency methods in appraising circulation. He must know that there is a vast difference between theoretical coverage shown in a map and actual radio listeners whose numbers are determined by the popularity of the station and by the expanding and contracting range of the station at different seasons of the year.

There comes a moment in the

broadcasting studio just before the program goes on the air, a moment of tension and split seconds, a moment when the magic of radio is borne in upon those in the studio by the realization that in another instant everything that is said in that room will be carried to countless homes over invisible airplanes at the rate of 186,000 miles per second. That moment is the reward for all the work that has gone before.

There are moments that are entertaining all through an experience in broadcasting just as there are moments of breathless excitement.

There is the thrill of a lifetime in comparing the rehearsed time of each number with its actual performing time on the air. With each musical number and each announcement timed to a second it would seem that building a half hour or an hour's program would be comparatively easy. But the man who directs a program must not reckon without the artist who loves to hold on to a particularly lovely note, or the musical director whose tempo is quickened by the knowledge that he is performing on the air.

A story is told of one group of people new to broadcasting who timed a program with five stop watches, each in the hands of a responsible person, and when their program approached the end of the actual broadcast it was found that their half hour program was six full minutes short. Luckily one of the broadcasting company's production men who knew that it was just as vital to fill every second of the half hour as it was not to run over, because a network of stations must be synchronized on the dot, fore-

saw the difficulty and by slipping quietly from the control board to the studio and whispering to the orchestra leader avoided the catastrophe of having that station on the air with six full blank minutes.

Microphone Problems

There will be plenty of microphone problems to interest the executive learning about broadcasting—getting the proper balance of instruments in an orchestra, placing the musicians and replacing them around the studio until they give the appearance of a group of men who just happened to fall into any chairs that caught their fancy, teaching a singer who has never been before the microphone how far from it to stand and how to step back and turn away on the high piercing notes and to come up close on the soft ones. Many a voice so small as to be inaudible in the studio can be balanced so effectively that though it may not be audible three feet away from the singer, it will top a 52 piece brass band when it goes on the air.

Yet he will find that he is never finished with his problems. Just when the volume of loud and soft passages has been beautifully set for an orchestral number he will pick up a clipping from some newspaper in a distant city and find that in broadcasting a certain number on previous programs there had been so much amplification at a remote station that all the values of lights and shades and color had been lost.

"Bulling" the Market

Reference has already been made to the adverse effect that results when unthinking advertisers bull the market for talent

by offering any unreasonable price in order to get a certain artist at a certain time. Every new industry presents the dangers that result from over-stressing the importance of the individual. The motion picture people have paid the price and have sought to escape from the dangers of creating a fictitious value about any one personality. Radio has already learned its lessons in a few cases. The best rule to follow is to remember that the advertiser is paying the bill and that the advertiser should get the credit and the glory of the program.

Just now there are a number of plans offered to the broadcaster for what is known as canned programs. There is much to be said in favor of them and much to be said against them. But the two outstanding adverse points to remember are these:

1. It wouldn't take the public very long to get tremendously tired of any individual or sponsor whose programs were going from all directions, from many stations, too frequently.

2. The real thrill that most people get, consciously or unconsciously, from listening to a radio program is when they realize that they are actually hearing over the span of many, many miles, the living voice of a real person in a broadcasting studio somewhere out there beyond the horizon.

Over-Advertising

The question of over-advertising is one which in itself could occupy infinitely more than the time allotted for this talk. Fashions have changed tremendously in this respect since radio broadcasting began.

The public has come to expect

and accept infinitely more advertising in a program than would have been considered tolerable even a year or so ago. But the fact still remains that many an excellent program is cutting down its potential audience by over-reaching in this respect. Now that one dial sets make it just a matter of twisting the wrist to turn from one program to another it is the easiest thing in the world for the public to tune out from the advertiser who overloads his program with commercialism. The whole question of announcements, the technique of writing them or of dramatizing them is one that has received too little attention and offers an opportunity for original work beyond anything in radio.

Morning Programs

You cannot anticipate the frame of mind in which your listener is going to be found until your program goes to him. Too much advertising awkwardly presented may do more than merely lose a listener for that particular program; it may destroy the goodwill that you are seeking to build up and tear down that which has been built by other forms of advertising. Morning programs seem to be one exception. Women apparently regard these hours the way they do the advertising pages of their national magazines. They welcome any idea which will help them in their business of housekeeping.

Paid Listings

One more trend against the ultimate welfare of the advertiser, this one a minor one—paid listings of programs. The suggestion has been made to advertise to pay a certain amount for listing of their programs in a box which

is to be placed in a given list of newspapers. In these same papers it is promised that the selection of outstanding programs for the day will be omitted. Artistic merit will cease to be the gauge by which programs will be measured and any broadcaster who has the price to buy a listing will get that preference.

It is a suggestion to be deplored not because the advertiser should rely upon the charity of the publisher to publish his program in the regular radio time table. By all means let the advertiser use newspaper advertising if it is frankly advertising to gather listeners for his program. But to substitute an artificially created list of so-called outstanding programs, masquerading as the choice of the editorial department of the newspaper and to omit any editorially chosen list of programs that are outstanding from an artistic standpoint is simply to put the news columns of the newspaper up for public sale.

Note—The remainder of Mr. Durstine's address, dwelling principally upon the results gained from broadcast advertising, will appear in the July issue.

WKBN APPOINTS BOLTON COMPANY TO DIRECT ITS ADVERTISING

Radio Station WKBN of Youngstown, Ohio, has appointed The Bolton Advertising Company, Youngstown, Ohio, as advertising agents. A direct mail campaign and other forms of publicity will be used in a widespread regional campaign to promote the interest of advertisers in using the facilities of this station.

ARTHUR HIRSHON HANDLING QUAKER PRODUCTS ACCOUNT

The Quaker Products Company, Inc., Philadelphia, manufacturers of Kansas Cleansing Powder, has placed its advertising account with the Arthur Hirshon Company, New York. Radio advertising, which has brought excellent returns to the company, will be continued.

BABSON'S CLAIM UNFOUNDED

(Continued from Page 4)

tion had just changed its management. A new president was trying to boost its efficiency and business. Hardly a week had passed by under the new regime when a terrific fire practically wiped out their warehouse and stock. Business was crippled. The outlook was very dreary.

But the new president believed in human nature. He hired a huge hall and called a meeting of all his thousands of employes. A local radio station was employed to broadcast the meeting. The address of the president, asking his fellow workers to help their organization, the expressions of loyalty and confidence of the employes, all were broadcast to the people of the city wherein the stores were located.

Next week, crippled though the organization was, their business was \$13,000 greater than ever before in their history. Newspaper advertising couldn't have dramatized that meeting. Radio did.

The radio returns from the Kansas Frolickers' program fluctuate from week to week, but the monthly totals prove they cost just one-third of our newspaper advertising per inquiry, and even less than that on a unit sales basis.

We believe broadcast advertising is as effective as you *plan* to make it. It must be handled with kid gloves, for it is the most difficult of all advertising to really analyze. Our own experience has taught us a lesson that we want to pass on to Mr. Babson and all prospective radio advertisers—time, care and experimentation alone make a radio program. Don't judge by a single trial; it's keeping at it that brings success.