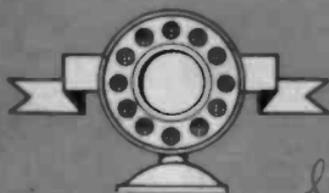


Broadcast Advertising

*An Independent Magazine Devoted to
Advertising by Radio. Published at
440 South Dearborn Street, Chicago*



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c. J. King
later no.
sub

Feb. 1930

*What the New Year Will
Bring to Broadcasting*

*How Much Should a Good
Radio Program Cost?*

*How — and How Not — to
Build Advertising Program*

*Broadcasting Beauty Sells
Facials and Waves*

*Audible Ad Teaches Public
to Say "Bulova"*

*What Does the Farmer
Want When He Listens In?*

January, 1930

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



Announcing

Recordings
by ~



Talent by William Morris Agency
— I N C. —

EFFECTIVE on January 1, 1930, arrangements were made whereby all records or discs of the 16-inch diameter type will be made for us by the Columbia Phonograph Company. This insures perfect reproduction and eliminates the question of chance. All records or discs used through or by the Bureau of Broadcasting will henceforth be "fool proof."

Production of discs or records will be under the direction of the newly created production department of the Bureau of Broadcasting. Henry V. Walker, Mgr. Address 1560 Broadway, New York City.

The National Broadcast Authority

BUREAU OF BROADCASTING Radio Digest

CHICAGO
A. T. Sears & Son,
122 So. Michigan Ave.
Harrison 3077-8

E. C. RAYNER, Pres.
— CHICAGO —
Established 1926

NEW YORK
George Ingraham
33 West 42nd St.
Lackawanna—2091-2

Heart of the Rocky Mountain Region
Served by

KFEL



DENVER—
Key City of an
Empire!

IN A 150 MILE RADIUS OF DENVER

121,000 RADIO EQUIPPED HOMES
1,000,000 POPULATION
\$590,062,200 PURCHASING POWER
248,064 AUTOMOBILES
161,000 TELEPHONES

EXCELLENT SELECTION OF TALENT

KFEL Owned and Operated by
EUGENE P. O'FALLON, INC.
DENVER, COLORADO

Broadcast Advertising

Magazine.

440 South Dearborn Street, Chicago, Ill.

Subscription, \$2.00 a year. Single copies, 20c. Issued monthly on the 15th.
G. W. Stamm, Publisher and Manager; R. B. Robertson, Editor; E. J. Van,
Circulation Manager. Pacific Coast Representative: R. M. McDonald, 703
Market St., San Francisco.

Volume 2

JANUARY, 1930

Number 4

What Will the New Year Bring to Broadcasting?

*Seventeen of the Country's Leading
Broadcasters Give Answers*

NATIONAL ASSOCIATION OF BROADCASTERS

RADIO has firmly entrenched itself in the affections of the American public. The Radio audience should continue to grow steadily and I expect 1930 to close with ten million people in the United States being added to that audience.

Broadcasting is the life blood of the radio industry and broadcasters are realizing more fully than ever before their responsibilities with the listening public. Broadcasting is undergoing a period of evolution which will change it from the status of a mere side-line for many concerns to a definite business. This means that broadcasting will be placed on a sound economic basis and that no effort will be spared to produce better programs which will bring greater satisfaction to the listening public.

Broadcasting is coming into its own as an advertising medium because advertisers are recognizing the fact more generally that it is the medium closest to the market and most responsive to changes in economic conditions.

WILLIAM S. HEDGES, President

NATIONAL BROADCASTING COMPANY

RADIO has conquered the calendar. It was the double victory of radio broadcasting over time and space that brought 1930 to America several hours ahead of schedule.

Seven p. m. in New York—four o'clock in San Francisco—suddenly over thousands of miles of land and sea thundered the sonorous tones of Big Ben—midnight in London—tolling the knell of a parting year, pealing a greeting to the new.

Thus was written another thrilling chapter in the story of that notable holiday week in which the first international Christmas was

celebrated. Through the interchange of programs between the National Broadcasting Company and its cooperating radio organizations in Great Britain, Holland and Germany, Europe and America joined in common expression of good will.

The year 1930 opened with an auspicious beginning for radio listeners, bringing them an assurance of another twelve months of tremendous strides in the business, the science, and the art of broadcasting.

M. H. AYLESWORTH, President

COLUMBIA BROADCASTING SYSTEM

THE progress of radio broadcasting in 1929 has been so terrific that, facing 1930, I foresee a year of the greatest progress in radio broadcasting.

The Columbia Broadcasting System devoted 1929 to sound building and planning. The consummation of those plans will provide during 1930, for Columbia's radio audiences, a refinement in program broadcasting, a strengthening in educational features, a broadening in entertainment and altogether, radio programs far superior to any in the history of Columbia.

WILLIAM S. PALEY, President

WCCO

THE most important promise which the beginning of 1930 holds out for radio broadcasting is the establishment of a stable and permanent system of government regulation. For six years broadcasting has been hampered, first by the complete absence of regulation, and then by a system of regulation on a purely temporary basis. Already Congress has continued indefinitely the authority of the Radio Commission, and it is to be hoped that the next few months will see a complete abolition of the absurd zone system, the granting of licenses for the periods provided in the original law, the correction of various technical defects in the present legislation, and in general a system of government regulation which will help rather than impede the development of broadcasting in the service of the American people.

H. A. BELLOWS, President.

(Also Chairman, Legislative Committee, N. A. B.)

KFNF

IN this age of accomplishment beyond the rosiest hopes of the generation before us, it is almost presumptuous to forecast the future of radio even for a year ahead. I guess, however, it is only conservative to say that radio is rapidly filling its promise of making us a more neighborly and tolerant nation and it is increasingly apparent that radio is going to work a similar benefit in making nations more neighborly.

I do not concern myself about the economic phases of radio because I am confident its educational and entertainment features will continue to make it easily self-supporting if not deliberately profitable.

Like the telephone and, later, the airplane, radio has growing pains to go through; difficulties to dissolve and knots to untie. But like them radio is already interwoven with all of our economic, social and even political life.

Personally, KFNF has been just a wholehearted pleasure to me. I

feel that I live in the biggest and best neighborhood in the world and am talking every day "across the fence" to the finest neighbors a man ever had. All of us Seed House folks feel that way about KFNF and we can't ask for any finer response from our listeners than 1929 brought us.

HENRY FIELD, President

WBBM

THE coming year will bring more and better broadcasts of events and programs that will command national attention. Both chain and local program service will show as much improvement in 1930 as was shown in 1929. This improved service will be made possible by increasing advertising revenues. Even though general advertising expenditures may be decreased for 1930, radio will receive a larger revenue.

Expenditures for radio advertising for 1929 were substantially

double that of 1928. Radio advertising will receive an ever increasing percentage of the general advertising budget as its effectiveness becomes generally known through usage. Nineteen thirty will record as large an increase in expenditure over 1929 as 1929 did over 1928, regardless of general business conditions.

RALPH L. ATLASS, President

WCAU

THE plans of the Universal Broadcasting Company for the new year are many. Our outstanding project is the operation of Philadelphia's first short wave broadcasting station W3XAU, which was officially put into operation on January 5th. All the programs that go over the regular WCAU transmitter will also be sent out on short wave, reaching radio listeners not only in the United States, but over the entire

(Continued on Page 44)

Six Improvements

*in Broadcasting Due During 1930 as Seen
by O. H. Caldwell, Editor of Radio Retailing*

Trans-Atlantic Programs

Many trading features from England, France, Germany, Italy and other nations, in store.

Agricultural Features

Hundreds of stations disseminating farm information, crop instruction, weather signals.

Educational Hours

Musical instruction to be expanded. Special new school lecture periods planned.

Humorous Skits

Broadcasting adding comedy. Character monologues; funny dialogues; skits.

Reducing Static

Higher station powers and greater modulation will deliver stronger program signals.

Suppressing Fading

Experiments underway may solve this perplexing phenomenon.

How Much Should Good Radio Program Cost?

*Most Frequently Asked Question
Is Hardest to Answer*

HOW much will it cost? That is one of the first, if not the first, questions asked by the potential sponsor of a commercial broadcast—and one of the most difficult to answer.

The cost of the facilities, i. e., for the time on the station or network of stations chosen, is a simple matter to estimate, for the rates are fixed, but the problem of talent is another thing. The cost depends upon the type and class of program that the firm wishes to sponsor and how much it wishes to put into it. For the success of radio advertising, like almost anything else, largely depends upon the amount of effort put into it.

As was pointed out in this mag-

azine in December, there is a lot of difference between just another radio program and a radio program with personality and individuality, and the percentage of return depends to a great extent upon the type of appeal made to the radio audience.

Can Pay \$100 or \$100,000

If the commercial sponsor is looking for a couple of radio salesmen such as Amos 'n' Andy, he can well expect to pay in excess of \$100,000 a year for his talent. On the other hand, if he merely wants a small orchestra, he can probably buy them for as little as \$100 a show, depending again on the size and quality of the group.

It throws some light on the matter to know that the average cost of talent on programs heard through the National Broadcasting Company is in excess of \$1,000.00 a show. Such well-known successes as Seiberling Singers, Firestone, Westinghouse Salute, and programs of that caliber cost more than \$2,000.00 per show for talent.

Reputations Mean More Money

Dance bands of moderate size with established reputations can be bought from \$500.00 to more than \$1,500.00, depending again upon the reputation and size of the band and upon the amount of work involved in the broadcasts. Such programs as Clicquot Club Eskimos, Ipana Troubadours, and



Rudy Vallee



The "Real Folks" go into action before the microphone

Rudy Vallee may vary from somewhat under \$1,000.00 a broadcast to slightly more. Of course, there is the union scale to be paid for musicians in every case, and in the case of bands with a notable reputation this amount is somewhat increased. The leader, whose reputation established that of the band, naturally, gets the larger amount.

Dramatic shows, such as Real Folks, the Keystone Chronicle, Conoco Adventurers (a new feature) and others of like scope depend largely upon the size of the cast, reputation of the actors, the fee of the dramatist and incidental music, if used. For example, a show such as Real Folks would involve a cost of about \$2,000.00 a broadcast because of the talent used and the reputation of the author, while a less pretentious script show could be produced effectively for as little as \$500.00 a broadcast for the talent and script.

Chicago Symphony Worth \$3,000
Symphony and concert orches-

tras also vary in price according to their size, reputation, length of program and length of contract. Such a well-known organization

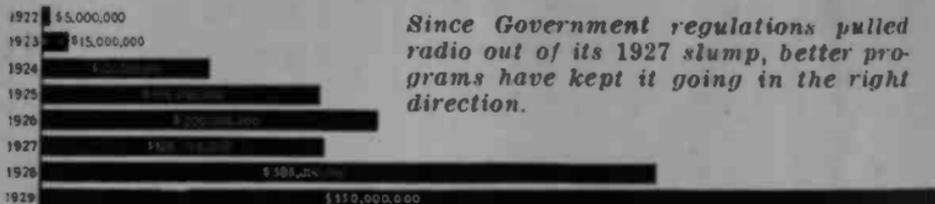
-(Continued on Page 34)

"Me
and My
Shadow",
otherwise
known as
Miss
Jessica
Dragonette,
sparkling
soprano,
now to be
heard
in the
weekly
Philco
Hour.



Radio Sales Reach New Heights

Sales of Radio Sets



Since Government regulations pulled radio out of its 1927 slump, better programs have kept it going in the right direction.

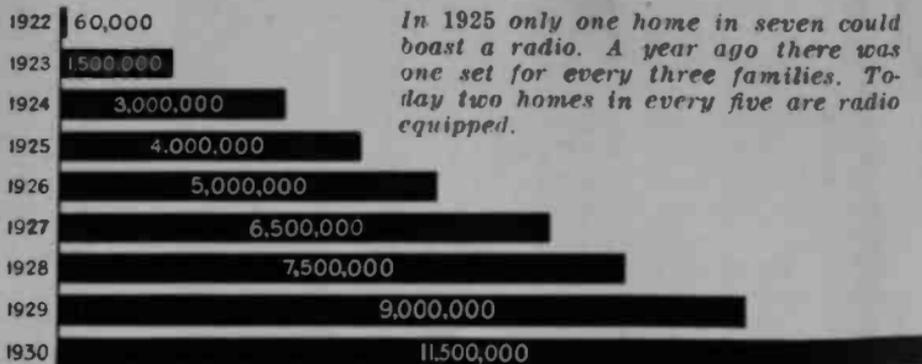
SALES OF RADIO SETS, PARTS, AND ACCESSORIES

(At retail, in dollars)

	Sets	Parts	Accessories*	Totals
1922	\$ 5,000,000	\$ 40,000,000	\$ 15,000,000	\$ 60,000,000
1923	15,000,000	75,000,000	46,000,000	136,000,000
1924	100,000,000	100,000,000	158,000,000	358,000,000
1925	165,000,000	65,000,000	200,000,000	430,000,000
1926	200,000,000	50,000,000	256,000,000	506,000,000
1927	168,750,000	21,000,000	235,850,000	425,600,000
1928	388,000,000	12,000,000	290,550,000	690,550,000
1929	549,848,000	7,500,000	247,980,000	805,328,000

*Includes tubes, batteries, and loud speakers.

Number of Homes With Sets



In 1925 only one home in seven could boast a radio. A year ago there was one set for every three families. Today two homes in every five are radio equipped.

The statistical data used in this article were supplied through the courtesy of the Market Analysis Department of "Radio Retailing," a McGraw-Hill Publication.

Forty Per Cent of Country's Homes Now Have Radios

1929 Was Best Year for Manufacturers
Despite Market Crash

MORE than four million radio sets, including radio-phonograph combinations, were sold in 1929. Allowing 1,500,000 for replacement of obsolete sets with new ones, that means that 2,500,000 homes received their first radios, that 2,500,000 families were added to the radio audience.

Phenomenal as these figures appear, they are not out of line with radio's past history. In 1922 only 60,000 homes were radio equipped. A year ago there were 9,000,000 such homes. Today, 11,500,000 families can listen in at home on their own sets, an increase of more than 25 per cent over last year.

Measuring Figures

But figures mean little unless measured along side of something else. In round numbers, there are 29,000,000 families living in the United States today. And 40 per cent of them have radios.

Another group of significant figures are those referring to sales of parts. In its first years, radio was a tinker's pastime, its devotees were mostly mechanically minded boys, who were frequently able to construct workable receiving sets, but who were not a fruitful market for advertisers.

Parts sales reached their peak in 1924, with a total of \$100,000,000, which was also the amount spent for factory built sets that year. In 1929, parts sales amounted to \$7,500,000, and sales of sets to \$549,848,000. Radio receivers are no longer children's toys; today they are instruments of in-

struction and entertainment to the whole family.

Greatest Advertising Field

To the manufacturers and retailers of radio sets these figures show that 1929 was the best year in the history of their business, despite the November stock market crash with its resultant curtailment of Christmas buying. To the users of broadcast advertising they mean the greatest field ever known.

Circulation, reader interest and purchasing power are the three standards advertisers use to judge the value of a newspaper or periodical. Applying them to radio, one does not wonder why advertising over the two coast-to-coast chains jumped from \$9,660,614 in 1928 to \$18,729,571 in 1929, with corresponding increases for individual stations, but rather why the increase was so small.

Denies WOR Sale Rumor

ALFRED J. McCOSKER, director of station WOR, is quoted as follows in the Heintz Radio Business Letter for Jan. 6, 1930:

"There is absolutely no truth in the reported sale of WOR, and no such negotiations are pending. None of the executives of L. Bamberger & Co. or myself can account for these recurrent rumors."

WCCO Opens New Studio

WALLS of acoustic tile and floors surfaced to absorb a maximum of sound have replaced the heavy rugs and drapes at station WCCO, Minneapolis. The new studios, rebuilt at a cost of approximately \$50,000, are scientifically designed, to be heard rather than seen, according to Earl Gammons, manager.

1929 Sees Rapid Growth in Recorded Programs

*Many Advertisers Follow Example
Set by Maytag Company*

ON December 18, 1928, the first specially recorded advertising program went on the air. The Maytag Company was sponsor; the station was KDKA, Pittsburgh; the program was produced by National Radio Advertising, Inc., under the personal supervision of Mr. Raymond Soat.

Ten and a half months later, the subject of recorded programs was fiercely debated by the convened members of the National Association of Broadcasters. Some said that recorded programs are all right for the small, independent station who cannot easily obtain good and varied talent. Others held that the records themselves are all right, but that they won't amount to much until a standard turntable for reproducing is perfected to replace the six or seven now necessary if all types of records are to be used. And a few had no use for records under any conditions. (For the full discussion, see "Broadcast Advertising" for November, 1929.)

After listening to the broadcasting fraternity, one might imagine the makers of recorded programs to be in a precarious position. But there is another side to the story. Advertisers using spot stations scattered throughout the country have found special recordings a splendid way to put their messages before the great radio public. Maytag's success (described in detail by R. A. Bradt

in Broadcast Advertising for November, 1929) has been duplicated by many others.

At the present time, less than thirteen months after the initial broadcast from KDKA, recorded programs, in spite of certain mechanical difficulties that are still to be overcome, have won for themselves a permanent place in commercial broadcasting. The reason is simple: They bring results.

Below is a list of national advertisers who have used or will soon be using recorded programs in their broadcast campaigns:

Allis-Chalmers Co., Allis, Wis.
American Chain Co., New York City.
American Maltz Products Co., New York City.
Boyer Chemical Laboratories, Chicago.
Bremer-Tully Manufacturing Co., Chicago.
Brunswick - Balke - Collender Co., Chicago.
Carhardt Co., Detroit, Mich.
C. W. Carter Manufacturing Co., Minneapolis, Minn.

(Continued on Page 34)

WHO'S WHO IN THE PICTURES

Top Row: Morgan L. Eastman, WENR, Chicago; Edgar L. Bill, WLS, Chicago; Lloyd C. Thomas, Westinghouse Group.

Middle Row: H. Ford Billings, WLW, Cincinnati; Ralph Atlas, WBBM, Chicago; Paul W. Morency, WTIC, Hartford.

Bottom Row: W. K. Henderson, KWKH, Shreveport; Gerald King, KFWB, Hollywood; John J. Storey, WTAG, Worcester.

BROADCAST PERSONALITIES



For identification of portraits see the opposite page

How--And How Not--To Build An Advertising Program

A Straightforward Statement of an Advertising Man's Views

By Russell Byron Williams
Reincke-Ellis Company, Chicago

TIME: Present.
Place: Any Advertising Manager's Office. **Characters:** Advertising Manager and a Space Salesman.

"Good morning, Mr. Advertising Manager. I am Mr. So-and-so, representing the XYZ Publishing Company—the company which is starting a new magazine with mass circulation and general appeal. Now perhaps your first reaction, Mr. Advertising Manager, is that you are not interested—that there are already too many magazines being published—and that we will have to prove ourselves a real selling medium before you would even consider buying space in this new publication.

"And I don't blame you for thinking that sort of thing either—until I tell you that this new magazine of ours is going to be different from anything ever published. There never has been a magazine like the one we are going to establish—and I don't hesitate to make the statement that this revolutionary magazine will be copied by almost every other publisher in just a few years.



Russell B. Williams

"This new magazine of ours will be radically different from all other magazines in two respects: First—that every article, story or picture published will be written or painted by a nationally known artist. We are going to get only such writers as Edna Ferber, Mary Roberts Rinehart, George Pattula, Forrest Crissey, Sam

Blythe, Stewart Edward White, Floyd Parsons, Marcossan and others of like caliber to contribute to this magazine. Think of the reader interest such an array of literary stars will command.

"That's the first way in which this new magazine will be different. The second way is that our new magazine will contain no advertisements! No sir, not a single advertisement! People are sick and tired of seeing so many advertisements—so our magazine isn't going to have any at all. And yet—and this is the best part of it all—our magazine will be free circulation—of about a million copies!

"How can we hire such talent—pay such enormous rates for ar-

ticles and stories—then give away a million copies—without a single advertisement?

How It's Done

"Well, I'll tell you. Now I know that you, Mr. Advertising Manager, like to read good humor. Funny stories are your hobby. So I am going to get Will Rogers to write a series of thirteen funny stories—each about three pages long—and publish them in this marvelous new magazine of ours. Then—at the bottom of the third page I am going to put, down in one corner, in six point type, this credit line: "This wonderful article by Will Rogers has been bought, paid for, and is sponsored by the CDE Manufacturing Company, makers of the world-renowned CDE flue cleaners for boiler plants." How's that?

"Of course, Will Rogers' articles won't have anything to do with your business—they won't mention flue cleaners or take into consideration your distribution problems, who buys your products, what it sells for or anything else. But—because the author is Will Rogers—everybody in the United States will read the article—laugh over it—appreciate it—and when they see your little six-point credit line at the bottom of it they will be so glad to have read

Rogers' story that they will rush right out and buy your flue cleaners!"

Did Mr. Advertising Manager fall for this space-selling argument and contract for thirteen three-page articles—paying three-page rates for a six-point credit line? He did not. Nor would any other advertising manager. Such a thing is too preposterous for contemplation.

And yet—

This preposterous magazine-advertising story is directly analogous to a great many expensive radio programs now on the air. Probably 50 per cent of all the radio programs now being sponsored are just as entertaining as the finest pieces of current literature, but they also consider the nature of the product advertised just about as much. And while radio is even yet something of a novelty, and such programs frequently have given a good account of themselves from the profit standpoint, I believe it safe to assert that those same programs would vastly increase their effectiveness if they were built in such a way as to fit more closely the sponsor's character.

Two Types of Programs

Because we only now are emerg-
(Continued on Page 30)

THE analogy between radio advertising and magazine space brought out by Mr. Williams in this article is often used by display advertising salesmen in pointing out the disadvantages of broadcast advertising. As a matter of fact, in this regard visual and audible advertising are not comparable. With the printed word, the reader has the option of selection—he can read the advertising or not as he sees fit. Quite the reverse is true with radio. The advertising is interspersed in the program, making the two inseparable.

If the elements present in broadcasting were applied to visual advertising, every magazine reader would have to make out an affidavit that he would read the advertising opposite each article he read. Obviously, under these conditions magazine circulations would be nil.

Station Rates Show 13% Increase in 1929

By R. B. Robertson

WHEN the Federal Radio Commission made its report on broadcasting conditions to the United States Senate (summarized in "Broadcast Advertising" for December, 1929) not the least interesting feature was an item to the effect that more than half of the country's commercial sta-

or about two-thirds of the commercial stations, to be studied. The rates taken are for one hour's time, used once, in the evening.

If that's all clear, let's look at the results. Here they are, with the stations classified according to power:

TABLE I

Stations	Average Rates		Average Increase	
	March	December	Dollars	Per cent
100 watt	\$ 45.85	\$ 49.78	\$ 3.93	8.57
250 watt	97.13	109.81	12.68	13.05
500 watt	97.84	106.89	8.95	9.15
1,000 watt	119.39	136.08	16.69	13.98
5,000 watt	227.20	268.44	41.24	18.15
10,000 watt	234.29	237.14	2.85	1.22
50,000 watt	491.67	651.67	160.00	32.53
All stations	115.62	130.93	15.31	13.24

tions operated at a loss during the twelve months covered by the study.

Why should this be so? Are the station owners just plain inefficient, or are their rates too low? If the latter, are rates being increased, and if so, how much?

With these questions in mind, and using the radio station section of Standard Rate and Data Service as a source book, we compared the rates shown in the first number, March, 1929, with those in the December, 1929, issue. To make the study as accurate as possible, only stations whose power had not been changed and whose rates were published in both issues were considered. This left 235 stations,

The first thing we notice is that broadcast rates are increasing. During the last nine months rates have risen an average of 13 per cent. That shows that the broadcasters are doing a little better than holding their own, and maybe next year's government analysis will show a profit for most stations. It certainly seems as if any station which serves "public convenience, interest, and necessity," deserves a fair profit.

Returning to the figures again, we find that generally the rates increase with the power. True, there are some exceptions. The average rate for 500 watt stations is slightly less than that for stations of only 250 watts, and the 5,000 watt stations are charging a little more for their time than

are those with 10,000 watts. But it seems safe to assume that power is one of the factors considered in preparing a station's rate card. What are the others?

Before answering that question, let's take a look at this second table. Here the variations in rates within each power class are diagrammed. Even more clearly than before do we now see that power is only one of a number of items giving the station its circulation, which, after all, is the only thing the buyer is interested in.

Geographical location, whether in a heavily or sparsely populated district; wave length, whether in a clear or a regional channel; the kind and condition of the station's mechanical equipment; all are factors. But these, like power, merely indicate the number of listeners it is possible for a station to have. The listeners a station actually does have,

which is quite a different thing, depend largely on that much more intangible thing called listener interest.

Listener Interest

Consider your favorite station. It's not your favorite because it comes in loud and clear and you can get it without much effort. Those things may help, but the real reason you tune it in is that its announcements, programs, music, and even advertisements, are put on in a manner that suits your taste. In a word, it has high listener interest.

This talk of listener interest may seem a far cry from the statistics with which we started. But when one studies the cold figures in the second table and wonders how it is that some broadcasters can collect more than twice the average rate while others get less than half the average—well, maybe it's not so far off after all.

TABLE II

Stations	December Rates		
	High	Low	Average
100 watt	\$ 150.00	\$ 15.00	\$ 49.78
250 watt	300.00	20.00	109.81
500 watt	400.00	40.00	106.89
1,000 watt	340.00	40.00	136.08
5,000 watt	937.50	103.50	268.44
10,000 watt	300.00	150.00	237.14
50,000 watt	1,080.00	425.00	651.67

Radio Editors and WENR to Conduct Survey

IN cooperation with Harry La Mertha, president of the Newspaper Radio Editors' Association and radio editor of the St. Louis Globe-Democrat, radio station WENR, Chicago, is to conduct a national listeners' survey to determine the likes and dislikes of newspaper readers regarding newspaper radio sections.

A preliminary survey of radio editors brought a host of questions that they wanted answered by the fans

themselves. Each week WENR will ask its listeners to answer one or two questions asked by an editor. At the conclusion of the survey, Mr. La Mertha will publish the findings.

Endicott-Johnson on Air

THE Endicott-Johnson Corporation of Endicott, N. Y., has engaged the facilities of radio stations WOR, Newark; WLW, Cincinnati, and WMAQ, Chicago, for a series of 52 weekly programs, to be broadcast each Sunday evening, beginning February 2.

Broadcasting Beauty Sells Facials and Waves

*Minneapolis Beautician Uses Radio
to Announce New Services*

By Myndall Cain

Miss Myndall Cain, owner of the Powder Puff Beauty Shoppe, Minneapolis, is a prominent young beautician who has been heard over the air not only in her own programs but as a representative of the Palmolive Company. A consistent advertiser in all mediums, she is unusually partial to radio because of the excellent results she has obtained.

RADIO advertising pays dividends far in excess of its cost if the advertiser grasps the situation in its entirety, which means that he must see not only himself in his true position but also his audience.

To be both interesting and educational at one time is the true secret of success in broadcast advertising. To know for a certainty that one is both, demands an effective follow-up which, I think, has been developed to a high degree by the Powder Puff Shoppe.

Hazy Ideas Won't Work.

Radio advertising is advertising. There are no two ways to look at the matter. Most radio advertisers, when cornered with the question, admit that they are advertising. Yet, judging from the programs a great many put on, they must have rather hazy ideas as to what they are trying to do. They either go in for a boring recital of the qualities of Schimmelschwartz's Soft Soaps or, in their efforts to avoid obvi-

ous advertising, a bare mention of the product between a hodgepodge of musical numbers is made to suffice. Both courses of procedure are ineffective because there is no unity, no connection between the advertiser and his product and listeners. I never sell my listeners Myndall Cain's cold cream, facial massage, or hair cuts. I sell them beauty and youth. There is all the difference in the world.

Just imagine a magazine advertiser using methods similar to those commonly employed in broadcast advertising! The very firm that endorses such radio advertising would give walking papers to the copy writer who dared try to get by with similar slipshod work.

Must Appeal to Mind.

The analogy between magazine and radio advertising, it seems to me, is very obvious and yet it is nearly always overlooked. The former, in its best examples, appeals to the eye and mind. The latter should appeal to the ear and mind, but rarely is this the case.

If radio advertisers would grasp the situation, their returns would be far greater. In my own line, I give two very distinct types of programs—one composed entirely of talks, limited to ten minutes; the other mostly musical, somewhat longer, and interspersed with a certain amount of talking.

Both are educational and judging from the response, interesting as well. Since I began using the radio my mail has become so heavy that it has been necessary to employ extra help to handle it.

The ten minute talks are directed either to a certain group or at a particular beauty problem. For instance, I may devote a certain talk to the mature women, to the young mother, to the adolescent or to the mother of the child. On the other hand, I may discuss a problem of interest to every woman, be she six or sixty. The care of the hands or the hair or the general health are all very popular subjects.

Sell Style—Not Price.

In these talks I give my listeners real information, else how could I expect to have an audience of any size? The successful radio advertiser is not the one whose listeners put up with him merely because he has some good music interspersed between his boring recital of details and prices. Don't try to sell price. Sell style and quality. Mention of prices does more to turn away prospective purchasers than any other factor. People, especially at their first introduction to a subject, are not interested in finding out how much it costs. Later, when they reach the point of wanting the product, price is seldom an object of consideration.



Miss Myndall Cain

Never do I step up to the microphone and tell my audience to use Myndall Cain's liquid cold cream at so much a bottle. Instead, I tell them that liquid cold cream is the latest cosmetic development and the very smartest thing. That turns the trick. Women want style. Price is no object except to a small number of bargain hunters

whose patronage is not worth the effort it requires to secure. Talk style and quality and you will get the quality trade who, after all, are the ones with the money to spend.

Musical Programs at Night.

In my second and newer type of program I have less talking and more music. Nevertheless, I put as much thought into what I say in these programs as in the others. I take cognizance of the fact that I am appealing to another audience. These programs are given in the evening and appeal to a mixed group of listeners, many of them men, while the morning programs reach an almost exclusively feminine audience.

The combined musical and talking program has been a great aid in launching my shop innovations on the public. About every three months, I put something new into the Powder Puff Shoppe. To prepare the public, I use my evening radio programs.

A Perfume Tour.

During the past few weeks, I have taken them on a tour of the world in preparation for the installation of my perfume salon. To India, to France and the Orient, in fact, to all the perfumeries of the world, we went both in music and by short adequate word descriptions. I made my audience see in their minds the physical beauties of these countries and aroused in them a desire for perfume.

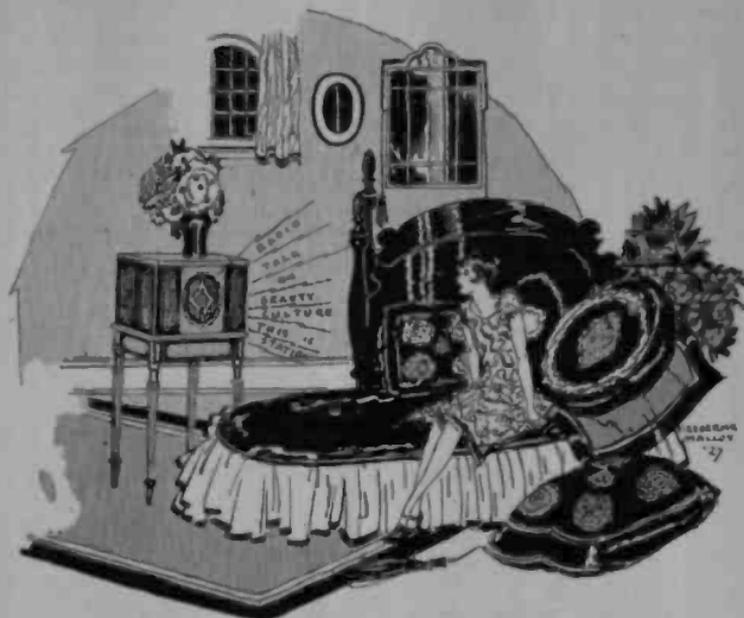
In order to know definitely just how much good my radio advertising did business, I early instituted a service for my listeners, designed to help both them and myself. I urged them either to write or to come in for a free consultation. There were no strings attached to this offer. I gave them an absolutely free consultation with sound advice. I

made no effort to sell either my services or products.

Follow-up Pays.

This follow-up I regard as highly important in my radio broadcast advertising, for it gives me something by which to measure the distance my talks carry and the number who are interested in them. That the number has steadily grown is proof enough of the success of radio advertising. Incidentally, I have also obtained a fine mailing list in this manner, which my records show has paid in dollars and cents the money I have spent to obtain it. When these same persons need beauty treatments or cosmetics, which every woman does, they naturally come to me because I have gained their confidence.

Radio is the advertising medium today. It is the great air liner of live business people who are always a jump ahead.



Audible Ad Teaches Public To Say "Bulova"

*How Time Signals Are Being Used
to Sell More Watches*

WHAT can broadcasting do for me that is not already being done as well, if not better, by some other medium? Why should I experiment with a new kind of advertising when I'm getting along nicely as it is?

Those questions are not unusual. On the contrary, they are only too familiar to anyone who has ever talked broadcast advertising to the typical conservative American business man. By way of answer, consider the case of the Bulova Watch Company.

The Unpronounceable Name.

Here was a company with a fine product, which had more than 50 years' experience behind it, but which also—unfortunately—had a name that few Americans could pronounce. The result was that a man who wanted a watch might read the advertisements in his magazines; decide that Bulova was the watch for him; and go to the jewelry store with the firm intention of buying one.

Once there, however, he realizes that he doesn't know how to pronounce Bulova; he becomes self-conscious; he fears that the clerk will think him ignorant and that the other customers will laugh if he makes a mistake. He hesitates a moment, then weakly says: "I'd like to see some watches, please."

The Lost Sale.

Now, the clerk is in the same position as his customer. He

knows that the Bulova is a good watch and that this man is a good prospect for one. But he also is human and afraid of being laughed at or thought ignorant if he should mispronounce it, so he brings out a tray of watches bearing a good old, easy-to-say American name.

Of course, that didn't happen every time. A good product, with good advertising (and the Bulova magazine advertising is good), can overcome many handicaps. Still, the Bulova people realized that they were losing a good many sales simply because the public, including a large proportion of their dealers, did not know how to pronounce Bulova.

Broadcasting Changes Things.

All that is changed now. Audible advertising has accomplished, and very simply, the seemingly impossible. Approximately 100 broadcasting stations were engaged to send out periodic time signals. Each of these received a phonograph record carrying Bulova's name correctly pronounced.

"By means of these records," says William Scheibel, advertising manager of the Bulova Watch Company, "we were able to acquaint millions of people with the proper pronunciation of the name. That has been a major accomplishment and could never have been brought about through any other form of advertising in such an economical way."

(Continued on Page 29)

GROWTH of BROADCAST ADVERTISING

Over Coast to Coast Networks

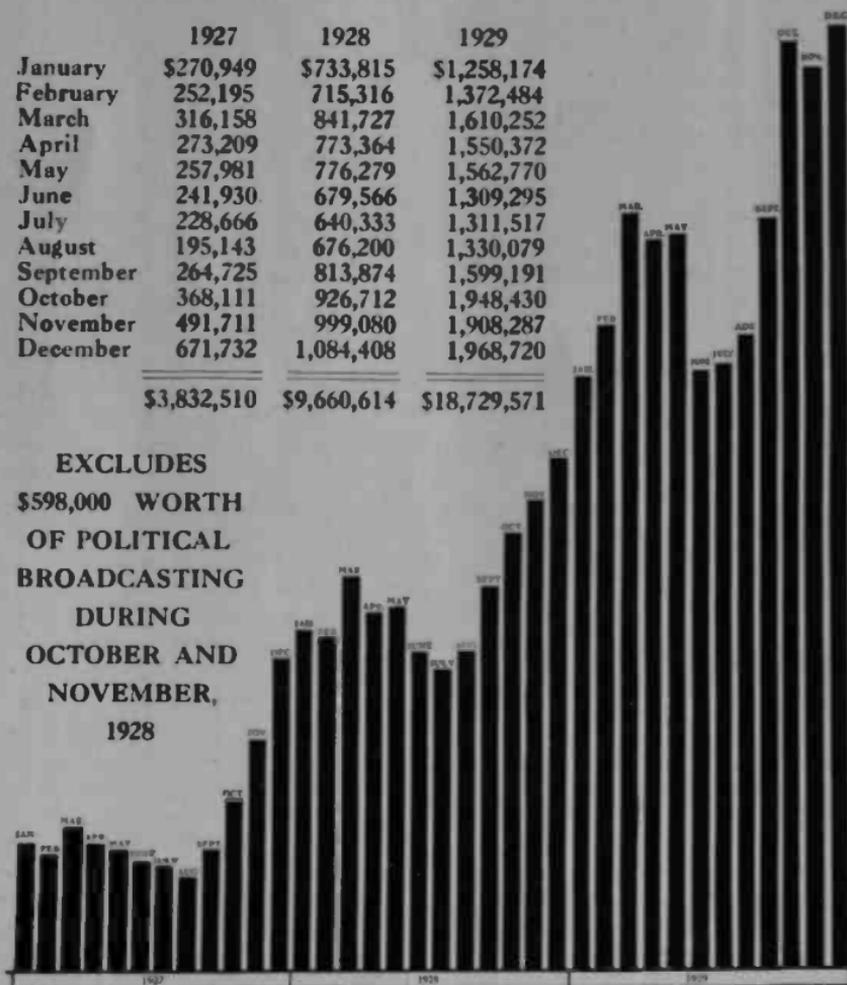
During the Past 36 Months

January 1927 to December 1929

SOURCE: NATIONAL ADVERTISING RECORDS

	1927	1928	1929
January	\$270,949	\$733,815	\$1,258,174
February	252,195	715,316	1,372,484
March	316,158	841,727	1,610,252
April	273,209	773,364	1,550,372
May	257,981	776,279	1,562,770
June	241,930	679,566	1,309,295
July	228,666	640,333	1,311,517
August	195,143	676,200	1,330,079
September	264,725	813,874	1,599,191
October	368,111	926,712	1,948,430
November	491,711	999,080	1,908,287
December	671,732	1,084,408	1,968,720
	<u>\$3,832,510</u>	<u>\$9,660,614</u>	<u>\$18,729,571</u>

EXCLUDES
\$598,000 WORTH
OF POLITICAL
BROADCASTING
DURING
OCTOBER AND
NOVEMBER,
1928



Broadcasters Organize to Ban Radio Quacks

New York Health Commissioner Calls Meeting to Clean Up Air

THERE is no place in radio for the medical quack.

Such was the decision of forty radio broadcasters who met with a group of leading business and medical men in the offices of Dr. Stanley Wynne, New York City health commissioner, on January 3.

Prohibited from advertising in newspapers and magazines, the fake doctors with their cure-alls have broken out on the air. Mostly they are heard on the small stations who need money too badly to be over particular about the type of programs they accept.

Radio Commission Powerless.

Dr. Wynne made an extensive survey of this field of chicanery and first took his findings to the Federal Radio Commission. The commission admitted that the situation is often deplorable, but declared itself powerless to act, as Congress has refused to allow it the power of censorship.

Commissioner Harold A. Lafount suggested making a test case to determine whether the "public interest, convenience and necessity" clause of the radio act does not give the commission a certain censorship authority. If a station persisted in broadcasting objectionable advertising after several warnings, let it be ordered off the air, is the gist of Commissioner Lafount's proposal. The station could then appeal to

the courts, who could establish a precedent for other cases by upholding the commission's action.

Dr. Wynne Calls Parley

The other four commissioners not favoring this idea, Dr. Wynne persisted in his attempt to clear the air of fraudulent advertising by inviting representatives of the National Association of Broadcasters, the American Association of Advertising Agencies, and the National Better Business Bureau to confer with him.

The New York health commissioner proposed that a code of ethics pertaining to medical programs be drawn up similar to that of the National Association of Broadcasters. The latter code states, in part:

"Every broadcaster will endeavor to prevent the broadcasting of any matter which would commonly be regarded as offensive.

"When the facilities of a broadcaster are used by others than the owner the broadcaster shall ascertain the financial responsibility and character of such client that no dishonest, fraudulent or dangerous person, firm or organization may gain access to the radio audience.

"Matter which is barred from the mails as fraudulent, deceptive or obscene shall not be broadcast.

"Every broadcaster shall exercise great caution in accepting

(Continued on Page 36)

MR. THOMPSON is not an advertising man; he is not especially interested in advertising; his article does not mention the subject. Yet what he has to say is of interest to every one connected with broadcast advertising and of great importance to those attempting to reach the vast farm radio audience. For Mr. Thompson does know farmers and their likes and dislikes, which are quite different from those of city dwellers and which he discusses here.

What Does the Farmer Want When He Listens In?

*Rural Audience Has Its Own Radio
Preferences and Prejudices*

By Sam H. Thompson

President, American Farm Bureau Federation

WAY back when radio broadcasting was hardly emerged from the crystal set method of receiving, the American Farm Bureau Federation was quick to recognize that radio held something more for the farmer than any other listener. We realized that isolation was the source of most agricultural problems and that the radio offered the best solution for the exchange of ideas and for the farmer to learn what was happening in the outside world. Immediately, the American Farm Bureau Federation took steps to develop agricultural radio programs for the farmer and was the leader in the organization of the National Farm Radio Council headed by President Calvin Coolidge in 1924.

At that time was conducted the first survey to determine when the farmer listened most to the radio; what he liked to listen to; and what he listened to most. We found that the highest point in

radio reception for the farmer was at noon and between 7 and 8:30 p. m. It was found that the best time to broadcast market reports was at noon and at 7:30 p. m. Program features that appealed most to the farm family were orchestras, educational talks, weather and market reports. The church and the drama were far down the list, in 7,616 expressions of preference.

Market Reports Preferred.

Farmers declared that the most useful radio features were market reports, weather reports and farm talks.

The American Farm Bureau Federation was broadcasting over a chain of radio stations before any of the now gigantic networks ever existed. For instance, in December of 1925 seven stations were hooked together to broadcast President Coolidge's address at the annual meeting of the American Farm Bureau Federation at Chicago. The stations

broadcasting were KYW, WGN, WLS and WMAQ, all of Chicago; WCCO, Minneapolis; WOC, Davenport; and KDKA, Pittsburgh.

Since those early days, the American Farm Bureau Federation has learned many things about broadcasting. We have come to the conclusion that

among the things the farmer likes to hear from his loudspeaker or head phones is a good straight from the shoulder talk. True, the farmer likes to hear good music, but when it comes to listening to a good talk, I believe that he's more interested than the city man. And there's a reason for his attitude.

The Farmer and the City Man.

From the start of the farmer's day's work until the end of the day, he not only has little time for visiting, but he does not have anyone to talk with. His main conversation is carried on with his horse, tractor, or at rare moments with some member of his family busily engaged in some other task.

The city man, on the other hand, is constantly talking with someone during the course of his day's business, whether he is dictating to his stenographer, selling his wares or discussing an idea.

With such a difference in their daily lives, it doesn't seem strange that the farmer enjoys hearing someone talk on the



Sam H. Thompson

radio. He will, with pleasure, listen to a good talk on the radio about something he is interested in where the city man's radio enjoyment is determined largely on how little talking he has to hear.

Our Department of Information, which directs all of our radio activities, keeps this

thought in mind when arranging a program for our more than 1,250,000 members and listeners as well as the hundreds of thousands of other farmers who listen in on our broadcasts.

However, we don't pack our radio programs with just talk. Our rule is never to have more than 50 per cent of any of our programs made up of talks and speeches.

Likes Bands, Too.

Band music, we have found, is particularly enjoyed by the farmers. For instance, one of the major projects of the American Farm Bureau Federation is the organization of community bands and orchestras. With this thought in mind, we broadcast a complete band concert over the National Broadcasting Company and associated stations network. The program was played just as though the band was rehearsing for a state Farm Bureau band concert. Of course, it really was not because the band was made up of some of the greatest band

(Continued on Page 42)

ADVERTISERS ON THE AIR

The First Installment of This List of "Advertising Agencies and Their Broadcast Accounts" Was Printed in December. Another Section Will Appear Next Month

- Addison Lewis & Associates, Minneapolis, Minn.
 Creamette Co.
 Albert Lea Hatchery
 Maplewood Poultry Farm
 Northwestern Consolidated Mfg. Co.
 Rochester Chick Hatchery
 Wells Dickey Co.
- Addison Vars, Inc., New York City.
 Bulova Watch Co.
 Andrea, F. A. D., Inc.
 Hygrade Fuel & Oil Co.
 Pierce, Elsie
 Prentiss Mfg. Co.
- Battenfield & Ball, Des Moines, Ia.
 Fitch, F. W., Co.
 National Benefit Accident Assn.
- Bellamy-Neff Co., Inc., New York City
 Warren Nash Motor Corp.
- Bloch, Adolph L., Advertising Agency, Portland, Ore.
 Harkins Transportation Co.
 Holman & Lutz
 Mt. Hood Soap Co.
 Oregon Drug Co.
- Brisacher, Emil, & Staff, San Francisco, Calif.
 California Conserving Co.
 Caswell, Geo. W., Co.
 North American Bldg.-Loan Assn
 States Restaurant
- Campbell Advertising, Inc., Toledo, Ohio
 Corn Belt Hatcheries
 Franklin Creamery Co.
 Hoytville Accredited Hatchery
 Neuhauser Chick Hatchery
- Cox Advertising Agency, Birmingham, Ala.
 Jefferson County Bldg.-Loan Assn.
- Comrie, Frank M., Co., Chicago, Ill.
 Donovan, L. A.
 Grinnell Washing Mach. Corp.
- Cruttenden & Eger, Chicago, Ill.
 Anchor Mills
 Lelewer & Sons
 Regal Musical Instrument Co.
- Darlow Advertising Co., Omaha, Nebr.
 Western Land Roller Co.
 Bill Harness
 Iowa Master Breeders
 Barker Manufacturing Co.
 Master Laboratories
- David, Inc., St. Paul, Minn.
 Ballard Storage & Transfer Co.
 Chicago & North Western Ry.
 Krank, A. J., Co.
 Minnesota By-Product Coke Co.
 O'Gara Coal Co.
 Ruben, T., & Co.
- Deems, Howard E., Advertising Agency., Long Beach, Calif.
 Angeles Abbey Mausoleum
- Hewitt's Bookstore
 L. B. Bootery
 L. B. Shopping News
 Sinette Laboratories
 Spencer Kennelly, Inc.
- De Rouville Advertising Agency, Albany, N. Y.
 Capital Knitting Co.
 Dollemayer Advertising Agency, Minneapolis, Minn.
 Pillsbury Flour Mills Co.
 Doremus & Company, Chicago, Ill.
 Beck Ultra-Violet Gen. Co.
 Household Finance Corp.
 Therm-O-Proof Insulation Co.
 Earnshaw-Young, Inc., Los Angeles, Calif.
 Arrowhead Springs Beverage Co.
 Forest Lawn Memorial Park
 Pennzoll Co.
- Emery Advertising Co., St. Louis, Mo.
 Hamilton-Brown Shoe Co.
 Etherington, Leonard, Service, Boston, Mass.
 Hulce, Wm., & Co.
 Fairall & Co., Des Moines, Iowa
 Capitol Hill Monument Co.
 Des Moines Fur & Hide Co.
 Mid-Continent Petroleum Corp.
 Register & Tribune
 Sargent & Co.
- Fishler Farnsworth & Co., Inc., New York City
 Kellogg Switchboard & Supply Co.
 Stewart, Thos. J., Co.
 Flowers, Geo. W., Inc., Chicago, Ill.
 Douglas Coal Co.
 Frost, Donald G., Inc., New York City
 Jeddo-Highland Coal Co.
 Gale & Pietsch, Inc., Chicago, Ill.
 Fyr-Fyter Co.
 Goodwin, H. C., Inc., Rochester, N. Y.
 Fisher, Nathaniel, & Co.
 Enna Jettie Shoes, Inc.
- Gotham Advertising Co., New York City
 National Sugar Refining Co. of N. J.
 Gottschaldt-Humphrey, Inc., Atlanta, Ga.
 Atlanta Baking Co.
 Bellmore Mfg. Co.
 Charlotte Knitting Co.
 Sommerfeld, F. W., Cigar Co.
 Greene, Finley H., Advertising Agency, Buffalo, N. Y.
 Carborundum, The. Co.
 City of Niagara Falls
 Greenleaf, The, Co., Boston, Mass.
 Coes & Young Co.
 Huke, Wm., Co.
 Jenney Mfg. Co.

ANNOUNCEMENT

WITH the February issue, *Broadcast Advertising* will be enlarged to the standard size, that is, 9x12" page and 7x10" type page.

From its first issue ten months ago, *Broadcast Advertising* has constantly grown in paid circulation, indicating that the quality of the reading matter has been appreciated by advertisers, agencies and others interested in advertising over the air.

The larger format will enable us to present the reading matter in a more attractive style, rendering an even greater service to our readers.

Broadcast Advertising

440 SOUTH DEARBORN STREET
CHICAGO, ILL.

New England Gas Assn.
 Slayton-Learoyd, Inc.
 Grey Advertising Service, New York
 City
 Ohrbach's
 Selbert-Wilson
 Halsell, Harold, Co., Oklahoma City,
 Okla.
 Home State Life Ins. Co.
 Holmes, Inc., Detroit, Mich.
 American Barley Corp.
 Arctic Dairy Products Co.
 Vernor, James, Co.
 Howland, H. S., Adver. Agcy., Inc.,
 New York City
 Conti Soap Distributors, Inc.
 Hughes, Wolff & Co., Inc., Roches-
 ter, N. Y.
 Coon, W. B., Co.
 Harris, Joseph, Co.
 Maloney Bros. Nursery Co.
 Kastor, H. W., & Sons, New York
 City
 Bremer-Tully Mfg. Co.
 Brunswick-Balke-Collender Co.
 Congress Cigar Co.
 Keeler & Stites Co., Cincinnati, Ohio
 French Bros.-Bauer Co.
 The Churgold Corp.
 The Mills Bros. Products Co.
 Wurlitzer
 Kenyon, The, Co., Boston, Mass.
 Ault-Williamson Shoe Co.
 King & Wiley & Co., Inc., Cleve-
 land, Ohio
 Distillata Co.
 Packard Electric Co.
 Kling-Gibson Co., Chicago and New
 York City
 Boyer Chemical Lab. Co.
 Northwestern Yeast Co.
 Raladam Co.
 Lay Co., Inc., New York City
 Blue Kitchens, Inc.
 National Licorice Co.
 Lennen & Mitchell, Inc., New York
 City
 Collier, P. F., & Son Co.
 Lorillard, P., Co.
 Lessing Advertising Co., Des Moines,
 Iowa
 Berry Seed Co.
 Ferris, Earl, Nursery
 Galloway Co.
 Lockwood Shackelford Co., Los An-
 geles, Calif.
 California Golden Dry, Ltd.
 Silverwoods
 Logan & Stebbins Advertising Agcy.,
 Los Angeles, Calif.
 H. H. Walker
 Health Laboratories, Inc.
 California Consolidated Water Co.
 Loomis, Bevis & Hall, Inc., Miami,
 Fla.
 Pan-American Petroleum Corp.
 Chapman's Ice Cream Co.
 Lord & Thomas and Logan, Chicago,
 Ill.
 American Tobacco Co.
 Associated Oil
 Cities Service Co.
 Colgate-Palmolive-Peet Co.
 General Electric Co.
 Hurley Machine Co.
 International Mercantile Marine Co.
 M. J. B. Co.
 Pepsodent Co.
 Pure Oil Co.
 Radio Victor Corp. of America
 Sunset Magazine
 Union Oil Co.
 Lynch & Wilson, Inc., Kokomo, Ind.
 Boyer Fire Apparatus Co.
 Globe Stove & Range Co.
 Lytle, The J. Horace, Co., Dayton,
 Ohio
 Duro Company
 Mace Advertising Agency, Peoria, Ill.
 Keystone Steel & Wire Co.
 MacManus, Inc., Detroit, Mich.
 Selberling Rubber Co.
 Champion Spark Plug Co.
 Marvin Advertising Agency, Chicago,
 Ill.
 Gray, Newark & Co.
 Manke-Osborne Advertising, Kansas
 City, Mo.
 Postal Life Casualty Ins. Co.
 Salt Sulphur Water Co.
 Manternach, The, Co., Hartford,
 Conn.
 Baker Extract Co.
 Fuller, The, Brush Co.
 Mayers, The, Co., Inc., Los Angeles,
 Calif.
 Brock & Co.
 Germain Seed & Plant Co.
 Goodyear Tire & Rubber Co.
 Gordon Bread Co.
 McElhiney & Associates
 Myers, Chas. R., "Art Point"
 Studios
 Pacific Wholesale, Inc.
 Sierra Club Beverage Co.
 McCann, H. K., Co., San Francisco,
 Calif.
 The Borden Co.
 Standard Oil Co.
 Tri Tex, Inc.
 Western Dairy Products
 McConnell & Fergusson, Ltd., Mont-
 real and Toronto, Canada
 Dominion Life Assurance Co.
 Johnson & Johnson, Ltd.
 McColl-Frontenac Oil Co.
 Nestle's Food Co. of Canada, Ltd.
 Northrop & Lyman Co., Ltd.
 Tuckett, Ltd.
 McKim, A., Ltd., Toronto, Ontario,
 Canada
 Canada Biscuit Co.
 Freshman, Earl, Radio Co.
 Hollingshead, R. M., Co., of Canada
 Premier Vacuum Cleaner Co.
 Meany, Philip J., Co., Los Angeles,
 Calif.
 California Crushed Fruit Corp.
 Pierce Brothers
 Meek & Wearstler, Youngstown,
 Ohio
 Cornwell Quality Tools Co.
 Menken Advertising, Inc., New York
 City
 Fear, Fred, & Co.
 Kinney, G. R., Co.
 Millis Advertising Co., Indianapolis,
 Ind.
 Laundryowners National Assn.
 Mitford Advertising, Ltd., Toronto,
 Ontario, Canada
 Canadian I. T. S. Rubber Co., Ltd.
 Delamere & Williams, Ltd.
 McLagan Phonograph Corp., Ltd.

Do you realize that month by month we can show you the exact expenditures for Radiocasting on all the "Chains" and "Networks"? Each individual buyer of time is listed and expenditure given. A monthly comparative analysis of expenditures enables you to check the growth or recession with absolute accuracy of this mode of advertising.

This is only one of the many excellencies of the

NATIONAL ADVERTISING RECORDS.

Small in Cost. Big in Service.

Let our nearest office show them.

National Register Publishing Company

Sole Selling Agents

245 Fifth Ave., New York

7 Water St., Boston

140 S. Dearborn St., Chicago

Russ Bldg., San Francisco

Chamber of Commerce Bldg., Los Angeles

Mosse, Rudolf, Inc., New York City
 Francene, Inc.
 Nozaki Brothers, Inc.
 Suzuki, S., & Co., Ltd.
 Needham, Louis & Brorby, Inc., Chicago, Ill.
 Bookhouse for Children, The
 Noyes, Earl C., Advertising Agency, Chicago, Ill.
 End-O-Corn Laboratories, Inc.
 Seyon Products Co., Inc.
 Paris, Daniel E., Boston, Mass.
 Carter's Ink Co.
 Paris & Peart, New York City
 Great Atlantic & Pacific Tea Co.
 Picard-Sohn, Inc., New York City
 Sylvania Products Co.
 Prather-Allen & Heaton, Inc., Cincinnati, Ohio
 The Baldwin Piano Co.
 Radio Advertising System, Chicago, Ill.
 Ladifair Beauty Shops, Inc.
 Agricultural Foundation
 Sears, Roebuck & Co.
 McCaskill Estates
 Face-A-Lite Co.
 Ritholz Optical Co.
 Reincke Ellis Co., Chicago, Ill.
 American Chain Co.
 Cadillac Motor Car Co.
 Farm Fence Institute
 Smith Junior Co.
 Rogers & Smith, Chicago, Ill.
 Automatic Washer Co.
 Bellows-Reeve Co.
 Rowe Mfg. Co.
 Furst-McNess Co.
 Collingbourne Mills
 Marble Arms & Mfg. Co.
 Thompson Brothers Boat Mfg. Co.
 James Heddon's Sons
 Schutter-Johnson Candy Co.
 Ross-Gould Co., St. Louis, Mo.
 Absorene Mfg. Co.
 Sacks Co., Inc., New York City
 Raybestos-Manhattan, Inc.
 Tilden, S. G., Inc.
 Sando Advertising Co., Indianapolis, Ind.
 American Mite Eliminator Co.
 Mid-Western Petroleum Corp.
 Seed, Russel M. Co., Indianapolis, Ind.
 Van Camp Packing Co.
 Schimpff-Miller Co., Inc., Peoria, Ill.
 Central Illinois Light Co.
 Farrow, D. T., Chickertes
 Hampshire Swine Record Assn.
 Lynch Bros. Oil Co.
 Milt-Shel Stamping Mfg. Co.
 Sieck, H. Charles, Advertising, Los Angeles, Calif.
 Bekins Van & Storage Co.
 Armstrong Nurseries
 Wilshire Storage Co.
 T. V. Grant
 Smith, Clyde H., Advertising Co., Kansas City, Mo.
 McPheeters, Dr. W. P.
 20th Century Radio Co.
 Stelgmeyer - Morenus, Advertising, Fort Wayne, Ind.
 Freiburger, S., & Bro.
 Helt-Miller-Lau Co.
 International College, School of Commerce
 Purity Products Co.
 Stewart-Taylor Co., Duluth, Minn.
 Andresen-Ryan Coffee Co.
 Whitney Materials Co.
 Street & Finney, Inc., New York City
 Bay State Fishing Co.
 Stuart, Charles R., Los Angeles, Calif.
 Guaranty Bldg. & Loan Assn.
 United States Bldg. & Loan Assn.
 Tracy-Locke-Dawson, Inc., Denver, Colo.
 Continental Oil Co.
 Transom Agency, Inc., Chicago, Ill.
 Many Blanc Products
 Wallerstein, Alfred, Inc., New York City
 Phillips-Jones Corp.
 Warner - Clifton Advertising, San Francisco, Calif.
 California Home Building Loan Co.
 Metropolitan Guarantee Building & Loan Assn.
 Weston-Barnett, Inc., Waterloo, Iowa
 Blackhawk Coffee Co.
 Eclipse Mach. Co.
 Maple Dale Hatchery
 One Minute Mfg. Co.
 Walker Remedy Co.
 Williams & Cunnyham, Rockford, Ill.
 Liberty Foundries Co.

TO ADVERTISING AGENCIES

"Broadcast Advertising" will be glad to include your broadcast accounts in the list of "Advertisers on the Air." Drop us a line and you will receive our blank form by return mail. To insure accuracy, all names are listed the month they are received.

BROADCAST ADVERTISING

440 So. Dearborn Street

CHICAGO, ILLINOIS

AUDIBLE AD TEACHES PUBLIC TO SAY "BULOVA"

(Continued from Page 19)

If that were the whole story, Bulova would still be thoroughly sold on broadcasting. But radio has done more than that for them. By constant repetition, so skillfully handled that it never becomes the least bit offensive, Bulova drives its name deep into the consciousness of every listener-in. Again quoting Mr. Scheibel:

Indelible Impressions.

"These people have the name Bulova so indelibly impressed on their minds that when in the market for a watch they instinctively call for one. And where it is not originally specified they immediately recognize the name when the jeweler offers them a Bulova. This acceptance has

helped make 1929 the biggest year we ever had.

Wins New Dealers.

"And then there is this to be considered: Our distribution was as nearly perfect as it had been possible to make it over a period of years, yet in spite of this there were many desirable jewelers to whom we were not selling our line.

"When our salesmen called on these men toward the end of 1929, they not only had no trouble in selling them, but found them actually anxious to enroll their names on our list of authorized distributors. The name Bulova had come to them so many times over their radios that they were convinced our watches were a very important factor in the retail jewelry business."

Radio Map of the Eleven Western States Will be Sent to You....FREE!

WE HAVE just completed a radio broadcasting map of the eleven western states, showing the zones of influence of the various stations that we represent in this field. From this map, you can now definitely spot your radio broadcast advertising as scientifically as you can with any other type of media.

A copy of this map will be cheerfully sent, upon request, to any advertising agency or business executive, without cost or obligation. Just address your request, on your letter-head, to our nearest office.

McELHINEY and ASSOCIATES

Accredited Radio Station Representatives
Railway Exchange Building,

St. Louis, Mo.

Vanderbilt Hotel
New York

Carbide & Carbon Bldg.
Chicago

Pioneer Trust Bldg.
Kansas City

Financial Center Bldg.
Los Angeles

HOW TO BUILD AN ADVERTISING PROGRAM

(Continued from Page 13)

ing from the chrysalis stage of radio broadcasting there are yet only two general types of radio programs, the selective and the popular. That is to say, programs which either appeal to a limited number or a particular class, or which, because of their structure, appeal to everyone, regardless of age or sex. Just which type is most desirable is readily determined by the nature of the market for the sponsor's product, the extent of the broadcast, and the extent to which the sponsor can successfully co-ordinate his radio broadcasting with his printed advertising. This latter is mentioned because, in the interest of average dollar-return, radio broadcasting is, or should be, supplementary.

Having determined the general type of program best suited, the next step is to arrange a program that is well fitted to the sponsor's character or to the nature of the product. Unfortunately, this cardinal principle has too often been lost sight of, with the result that we can hear commercial programs which are actually destructive of the sponsor's established prestige.

A noisy, blatant, jazzy orchestra would not represent Tiffany's or Cadillac or the National City Bank as those institutions wish to be represented, notwithstanding the fact that doubtless a large percentage of customers for those firms enjoy such music. The Motor Camping Quartette would be out of place in a radio feature sponsored by the Pullman Company, just as would be the feature of two colored comedians in the program of the Moody Bible Institute. Yet—many of us can name,

off-hand, at least a dozen prominent radio features now on the air which seem to have been built with the same disregard for both product and sponsor.

Dabbling Spoils Programs

The reason for this seems to be two-fold: first, largely because of unwise program selling and counsel on the part of radio stations; second, because the novelty of radio broadcasting has such a strong appeal for the sponsor that he wishes to dabble in the program and to hear his own handiwork.

The latter can, and should be, dismissed, because there are just about as many successful radio program builders as there are successful playwrights. To build a program which will at once entertain the public and keep the dials steady and then *sell merchandise* is a problem for the specialist and not something for the man whose experience lies chiefly in manufacturing and distribution.

The first reason is much the harder to control, because out of the 650 radio station directors and program directors in the United States there are 650 *best* ones. Naturally so. Program directors are human, like everyone else. And yet it is the unwise selling of program directors and station representatives that is largely responsible for the mediocre programs which are everywhere in evidence.

I appreciate that these are harsh words, and that by suggesting they be printed in a magazine read by many station men, I certainly am not contributing to my personal popularity in the field. The reader cannot gainsay, however, that I lack sincerity, and if I am wrong in my premise I will be the first to welcome correction.

PICK MEN WHO KNOW HOW

Both in printed and in broadcast advertisements, the chief element of success or failure is admittedly "copy"—or *continuity*.

Repeatedly we have seen the change of a single heading double and quadruple the returns from the same ad—and that difference means success instead of failure.

With the control so delicate—with skill so essential—with ability at such a premium—the right man to write the right copy, is an absolute requirement. The number of such men is painfully small. To develop such a man is the aspiration of all agencies—and the hidden despair of many.

We have a group of men in this organization with unique records of outstanding advertising successes on products sold by radio.

Leroy A. Kling

Roy Quinlan

Carl E. Widney

Arthur F. Marquette

Claude C. Hopkins

Andrew Coburn

L. M. Williams

John A. Bairnsfather

Jess H. Wilson

The men who write the advertising and direct merchandising plans for many of the leading radio advertisers, including Northwestern Yeast, Marmola, Meadow Washing Machine Company, The Lesser Company, Coco Cod, et al.

KLING-GIBSON

COMPANY ▽ ADVERTISING

8 S. Michigan Ave., Chicago 230 Park Ave., New York

Our policy may be stated in a paragraph. We believe in giving advertising a job to do. The advertisements of our clients have a purpose. They are written to move merchandise. We can move your goods. Make us prove it.

Combination Is Needed

Program building should be left to those rare men who are combination merchandiser-entertainers, or to that combination which is not so rare, two men, one of whom knows the merchandise, the other, the entertainment angle.

If a radio station recognizes the fact that it does not know as much about the sponsor's product or business as a representative of the company, and, in appreciation of that fact, works closely with the client or agency representative to the end that the series of programs will merchandise the product within the program itself, yet do so in a way that will entertain—then that station will have a program which, in itself, will sell more time on the air than all the blue sky solicitations could sell throughout the course of a year. For one satisfied, well-pleased sponsor is worth, cash-in-pocket, ten mediocre programs, since you will lose the ten with discredit, whereas you will never lose the benefit of the one.

Program Individuality

While at the recent West Baden convention of the National Association of Broadcasters, the crying need for morning programs was a topic of frequent discussion by small groups here and there in the hotel lobby and atrium. This, together with "program individuality," seemed of chief concern to many of the station men in attendance at the convention. It is agreed by all that many stations seem to have difficulty in filling their morning and afternoon periods with sponsored programs. And certainly, we are in agreement that there is far too much similarity between programs—that individuality is noticeable for its absence.

If station representatives will, in their work with the client, effect between them a program which characterizes the sponsor's product and reflects the sponsor's prestige, the matter of program individuality will take care of itself. Radio programs can, and should, be as individual as the product itself.

Morning Broadcast

Once program individuality has been achieved, the problem of morning hour broadcasts will also very largely be solved. Evidence of the truth of this may be found in the fact that there are today no less than ten prominent "chain" features going on the air after 7 p. m. which might much more profitably be put on during day-time periods. It is largely poor program building that caused some sponsors to insist upon evening periods. Had they the right type of program, individual to themselves, the wisdom of being on the air during the day would be unquestioned.

If broadcast advertising is to stand permanently against the competition of the printed word and is to whip the coming problem of public apathy, program building must be developed to a higher plane than it now occupies.

Radio Programs Open Doors for Arpeako Products

ALSO, we are in our second season of radio broadcasting. The Arpeako Minstrels program covers our territory by the use of three stations and our salesmen have found that since the inauguration of this program there has been a better reception on the part of dealers and customers in the country sections for our products."—Edward P. Harrison, Advertising Manager, Rochester Packing Company, Inc., in *Printers' Ink*, Dec. 26, 1929.

WRITE
FOR
THIS



NEW
BOOK

Showing What **WLS** Can Do For You!

A BOOK of facts that should be in the data files of every agency—on the desk of every advertiser—interested in reaching BOTH purchasing agents (the man and woman) on farms throughout the great Mid-West. Shows surveys that conclusively point to WLS as the favorite Mid-West farm station.

A history of WLS, the "Voice of Agriculture," tells of the programs and artists who have helped make WLS as "welcome as the dinnerbell on the farm."

Gives experiences of advertisers and concludes with chapter on what WLS can do for you. Write for your free copy of this book of radio facts today.

WLS—THE PRAIRIE FARMER STATION—CHICAGO

1230 W. Washington Blvd.

Key Station NBC Farm Network

1929 SEES RAPID GROWTH IN RECORDED PROGRAMS

(Continued from Page 10)

Coleman Lamp and Stove Co.,
Kansas City, Mo.

Congoleum Co., New York City.

Albert Dickinson Co., Chicago.

Dixie Shoe Co., Newark, N. J.

Eskimo Ple Corp., Louisville, Ky.

Face-A-Lite Co., Mitchell, S. D.

Fels Naptha Co., Philadelphia, Pa.

F. W. Fitch Co., Des Moines, Ia.

General Baking Co., New York
City.

Household Finance Corp., Chicago.

Lowe Bros., Paint Co., Dayton,
Ohio.

Marmola Co., Detroit, Mich.

Martin-Senour Paint & Varnish
Co., Chicago.

Maytag Co., Newton, Ia.

McCaskill Estates, De Funlak
Springs, Fla.

Meadows Washing Machine Co.,
Quincy, Ill.

Nunn-Bush & Weldon Shoe Co.,
Milwaukee, Wis.

Prestollite Co., Indianapolis, Ind.

Puritan Malt Extract Co., Chicago.

Ritholz Optical Co., Chicago.

John A. Salzer Seed Co., La
Crosse, Wis.

Shaler Co., Milwaukee, Wis.

Super Oil Heater Co., Hartford,
Conn.

Sylvania Tube Co., New York
City.

Vick's Chemical Co., New York
City.

Woodworth Inc. (Barbara Gould),
New York City.

HOW MUCH SHOULD A GOOD RADIO PROGRAM COST?

(Continued from Page 7)

as the Chicago Symphony orchestra can demand, and get, as much as \$3,000.00 a program, while a symphony of like size but of less reputation could probably be built for half that amount.

The estimator of program costs must also take into consideration the cost of special musical arrangements, cost of continuities and special production costs.

But the cost of a program, after all, depends upon what the sponsor wishes to spend.

WE ARE

Sales representatives for leading radio stations. Up-to-the-minute complete information constantly on file for agencies and advertisers.

Complete facilities for recorded program production on long playing records.

Scott Howe Bowen, Inc.

274 MADISON AVE. NEW YORK N. Y. Phone Ashland 7356	180 N. MICHIGAN AVE. CHICAGO Chicago Phone State 5224
--	---

New Record Service

GEORGE Fecke, former radio contact man for M-G-M, is offering a new record service for radio stations. His records are 10 minute programs of singing, dialogue, or specialties, made by well known entertainers, and are supplied to stations for a weekly service charge. The programs, which are trademarked Vaud-a-Tone, are designed especially for the small independent stations.

P. A. C. A. Names Anderson Head of Air Ad Committee

HARRY ANDERSON, sales manager of the National Broadcasting Company at San Francisco, has been appointed chairman of the radio advertising committee, in preparation for the convention of the Pacific Advertising Clubs' Association, to be held in Spokane in June, 1930.

STUDIO AVAILABLE

For **BROADCASTING**
and **RECORDING**



Studio including large reception rooms, spectators' room and additional space for general offices.

Studio 45x75 feet with 40 foot ceiling, equipped with large pipe organ. Specially constructed control room---now occupied by large National Chain.

CAPITOL BUILDING

N. E. Cor. STATE & RANDOLPH STS.
CHICAGO

BROADCASTERS ORGANIZE TO BAN RADIO QUACKS

(Continued from Page 21)

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." **Want Consulting Health Board**

When Dr. Wynne had presented his plea, the broadcasters requested that he name a body of health officials from whom the stations could obtain explicit information about any proposed program of a medical nature. He promised to do this immediately. There was some dissension on the part of several broadcasters who believed that such a code of ethics would be useless and that

the stations should not be expected to exercise police power.

Dr. S. N. Baruch of station WBNY, however, expressed the feeling of the majority when he answered by declaring that a broadcaster has a moral as well as a legal obligation to his audience.

Butcher Represents Columbia Chain at Washington

HARRY C. Butcher, once named for Radio Commissioner, has been selected to represent the Columbia Broadcasting System at Washington, D. C., where they are opening a suite of offices and broadcasting studios.

Gage Manages KTM

RADIO Station KTM, Pickwick Stage Company's station at Los Angeles, has engaged Frank Gage, former manager of KPO, San Francisco, to replace Gordon Soule as station manager.

Rubens Directs at WMAC

MAURIE RUBENS is now musical director of WMAC, New York, succeeding Anthony Trini.

Belcher Is KTUE Supervisor

J. G. BELCHER, local advertising authority, has been named station supervisor for KTUE, the Texas State Hotel station at Houston, Tex. For several years Mr. Belcher was connected with the advertising department of the Houston Chronicle, where he specialized in handling radio linage.

Walgreen Hour Broadcast By Eight Stations

WITH ten separate acts, comprising more than 70 entertainers, the Walgreen Hour goes on the air each Wednesday night over a mid-Western chain. The key station is WLW, Cincinnati; the others: WLS, WBBM and WIBO, Chicago; KMOX and WIL, St. Louis; KMBC, Kansas City, and WJR, Detroit. Williams & Cunningham is the agency handling the Walgreen account.

K J B S

SAN FRANCISCO

The consistent daylight station since January, 1925.

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

Member of N. A. B.

—K J B S—

1380 Bush St., San Francisco

Rate Card and Booklet
on Application.

Write Your Station Week

JACK Rogers, radio editor of the Cincinnati Enquirer, in a recent editorial, suggests that although there are many organized "weeks" such as "Book Week," "Apple Week," etc., what the broadcasters sadly need is a "Write to Your Station Week." Whether the radio public listens eagerly to their programs or tunes them out in disgust, is something the broadcasters, advertisers, and artists have no way of knowing unless the listeners take the trouble to write to them. Mr. Rogers continues as follows:

"An astonishingly large proportion of the audience, however, persists in the delusion that the broadcasters, by an inexplicable miracle, can overhear their verbal comments. Due to this naive assumption, (and inertia), the volume of fan mail has fallen off sharply during the past two or three years, despite a heavy increase in the total audience. For instance, the broadcasters now estimate their audiences on the basis of one letter to each 500 to 1,000 listeners.

"The broadcasters knowingly do not present a single feature which will not pass the test of twirling dials. Competition is too keen, and the necessity to hold an audience is too imperative. But the difficulty—and a formidable one—is to know how many listeners like a given feature.

"Letters, obviously, are the only conclusive answer; hence our suggestion of a 'Write to Your Station Week.'"

Gellatly Joins Columbia Sales Staff

WILLIAM B. GELLATLY, for the last two years manager of the real estate and home building departments of the Chicago Herald and Examiner, has joined the New York sales staff of the Columbia Broadcasting System, Inc.

Criterion Gets Maeger to Serve Radio Accounts

M. A. MAEGER, formerly associated with Barron G. Collier, New York, has joined the Criterion Advertising Company, Inc., New York, as special representative serving radio accounts.

KFKB

The Pioneer Station of Kansas

The outstanding station of Kansas, with programs that are so diversified they appeal to the middle west farmer as well as to the city dweller.

More power than any other Kansas station.

5000 watts

1050 kilocycles

Crystal control,

100% modulation.

Rate card mailed upon request.

Member National Association of Broadcasters.

KFKB
BROADCASTING ASSOCIATION
INC.
MILFORD, KANSAS

When Local Advertisers Take the Air

By R. Fullerton Place*
Advertising Counsellor

BEFORE starting on any discussion of radio and how it may be used profitably by local advertisers, we should get clearly before us that this form of advertising was absolutely unknown and unthought of as recently as ten years ago.

There were three recognized forms of advertising, namely, newspapers and periodicals, direct by mail, and outdoor. Each one of these forms is from one to several centuries old. Now comes radio, and in the incredibly short space of, say, five years it develops all the elements common to the three age-old media just mentioned.

Radio today is subjected to the same scrutiny as other forms of advertising namely: local, sectional or national coverage; circulation; listener acceptance rates. Radio stations have organized commercial departments. They have rate cards. Their solicitations follow the general lines employed by special radio departments, and agencies organized to handle radio advertising exclusively.

All Local at First

I have been asked to confine this discussion to local radio advertising. In the beginning all radio advertising was local. It was a novelty. The old, reliable advertisers hesitated to allow their names to be used in connection with broadcasting. There was a good deal of timidity over what

the public might think about it. Then came the chain system of broadcasting, with a number of stations giving simultaneous programs. A few hardy souls among the national advertisers took contracts on the chain. Others followed.

When chain broadcasting first came into being it was said local radio advertising was doomed. Local programs, it was thought, could not compete with the network programs. The big national advertisers could afford the finest orchestras, the best talent from the stage. They could advertise their programs extensively in the newspapers and magazines. Their announcements were in keeping with the excellence of their programs.

Waste Circulation

Because of the popularity of chain programs many advertisers rushed into network advertising when they had no business doing so. They lacked national distribution of their merchandise, or their problems were local ones. There was too much waste circulation, just as there is a vast amount of waste circulation for many advertisers in national magazines.

Naturally advertising men began to study more carefully the possibilities of local and spot radio advertising, where the advertiser can pick his territories, select stations to cover those territories, and confine his radio expenditure to those localities. I include spot advertising because it is merely local advertising, used in several localities instead of one.

As a result local and spot radio advertising are today on the eve of a tremendous development, with national, sectional and local

*Excerpts from an address at the convention of the International Advertising Association, Berlin, Germany, August 12, 1929.

advertisers using them in ever increasing numbers.

Chain vs. Spot

The advertiser who "goes on the chain" must use the stations which belong to that chain. His program is produced in a studio, say in New York City. It is carried by special telephone wires to the other stations of the chain and re-broadcast simultaneously by anywhere from a dozen to 50 stations. At certain intervals during a chain program the local stations cut in and give their station call letters.

The advertiser who uses spot radio advertising picks the stations he wants in the cities or states which he wishes to cover with his advertising. In one city he may pick a station that belongs to one chain. In another city he picks a station that is hooked up to another chain. In other words, he takes what he thinks are the best stations in the exact localities he wants to reach.

By putting on independent programs in spot stations the advertiser can work in the name of his local dealer, or he can make special announcements that apply to the given locality.

Staggering Programs

He can also stagger his programs. For instance, he may be using radio advertising in four cities that are about 300 miles apart, and located at the corners of a rectangle. All four of these stations will cover a territory that lies in the center. So the spot advertiser will put his program on "A" station Monday night, on "B" station Tuesday night, on "C" station Wednesday night and on "D" station Thursday night. Thus he has four chances to reach listeners in a given district.

Put your message over—

K W C R

CEDAR RAPIDS, IOWA

A Popular Station in a Populous Area

It has the

EQUIPMENT

for quality of transmission comparable only with that of other high-class stations.

PERSONNEL

artistic and technical, long experienced in radio broadcasting.

PROGRAMS

entertaining and utilitarian, which have won a legion of regular and appreciative listeners.

LOCATION

in an area conspicuous for its productivity, population, and progressiveness.

Include this resultful station in your schedules.
Send for our rates and prospectus.

CEDAR RAPIDS BROADCASTING CORPORATION
CEDAR RAPIDS, IOWA

RADIO STATION

WGCM

"Wonderful Gulf Coast of Mississippi"

Broadcasting on a frequency of 1210 Kilocycles 100 watts power Ask Cascade Ginger Ale— Mobile, Ala. and Times-Picayune, New Orleans, La.

Rates upon application
WGCM, Great Southern Hotel, Gulfport, Miss.
Frank J. Kroulik, Business Manager and Announcer

W N J

On the air since 1923

Programs of the Highest Order

100% Modulation
No recorded programs at night. Equipped with double turntable.

W N J Radio Investment Corp.
76 Springfield Avenue
Newark, N. J.

The most important development in local radio advertising is that of placing radio programs on phonograph records. These records are shipped to the local stations and re-broadcast by means of special equipment which practically every commercial station of any consequence in the United States now has.

The advantages this plan brings to advertisers are many. In the first place it is cheaper than chain broadcasting. You do not have the heavy expense of sending programs over private long distance telephone wires.

Good Quality

You can put the same quality of program on records that you can on the networks. For the records are made in studios of our large phonograph companies, where the best orchestras and artists are available. The announcements and the advertisers' material are included with the entertainment so that when a record is made it is a complete radio program.

The local radio advertiser who may want to use two or three stations, and cannot afford the records, usually outlines the type of program he wants and lets the station furnish the talent. The advertiser prepares the announcements, and in some cases may furnish the continuity programs for the entire period.

Many Ways to Reach Public

There are many ways in which a local radio advertiser can reach the public effectively, without the advantages of the expensive chain programs. Most stations make 50 or 100 word announcements for advertisers, interspersed between musical numbers, during day-time broadcasts. Local advertisers can sponsor market reports, time sig-

nals for the setting of watches and clocks, stock and bond quotations, weather reports, morning setting up exercises, baseball games, school and professional athletic events, home making hours, recipe hours, landscaping talks, and scores of other interesting, entertaining and instructive programs.

Soft Drink Campaign

A specific example of the profitable use of radio by a local advertiser came to my attention just before leaving for Berlin. A manufacturer of soft drinks decided to launch a new drink, under a brand name. Experience has shown that it costs from \$12 to \$20 per dealer to secure distribution for a new drink.

This firm employed radio, one local station. The first day they made three short announcements. For the balance of the month they sponsored the play by play account of the local major league baseball games. They asked for dealers in their announcements over the radio, and at the same time advertised to the consumer. The "hook" they put in their announcements was an offer of one gallon of syrup free to dealers, as an introductory special. The dealers who re-ordered after getting the one gallon free were classified as real dealers. In thirty days they secured over one thousand dealers, at an average cost of about \$2.50 each. No other form of advertising was used during the period.

Wren Makes Change

JARVIS WREN, formerly radio advertising specialist of H. C. Goodwin, Inc., Rochester, N. Y., has resigned to assume a similar position with Kenyon & Eckhardt, Inc., New York City.

1930 Census Will Include Radio Population

IN addition to the customary vital statistics about yourself, your wife and your children, the census taker this year will ask the question, "Have you a radio set in your home?" The tabulated answers, giving the radio population not only of the country as a whole but by states and counties, will be of great assistance to advertisers in choosing their stations, as well as to the industry in general.

Also, at the request of the Radio Manufacturers' Association, the 1930 Federal census will include the first complete government record ever made of radio sales. The purpose of this record is to secure data on the market for radio products and more accurate figures on their 1929 sales, as well as to ascertain accurately the audience for radio advertising.

Wahl Company Doubles Radio Advertising for 1930

IN a letter to dealers, the Wahl Company, Chicago, announces that its radio advertising for 1930 will be doubled. In addition, some 130 newspapers, about 75 college daily newspapers, and four-color magazine advertising will be used. The Wahl advertising for 1930 will feature the Personal-Point Pen.

Bookhouse Now Over C. B. S.

THE Bookhouse for Children, after several months broadcasting over local stations, is now using the Columbia Broadcasting System's basic network and also station WCCO, Minneapolis, three afternoons each week, to present "My Bookhouse Story Time." Needham, Louis and Brorby, Inc. are in charge of the account.

Radio Editors Adopt Bigger Wastebaskets

IN LIEU of passing a resolution condemning the poor copy submitted to newspapers by press agents, the newly formed Newspaper Radio Editors' Association, meeting recently in New York, went on record as favoring larger and better waste baskets. At present only two per cent of the material sent to radio editors finds its way into print.

January, 1930

W J A C

Johnstown - Penna.

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

Owned and Operated by
Johnstown Automobile Co.
Write for Rate Card

**ABOUT
100-**

live broadcasters, manufacturers, advertisers and agencies are keeping in touch with the national radio situation through the

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

Subscription rate \$10 a month, no contract required. Why not give it a trial?

**500
WATTS**

**CRYSTAL
CONTROLLED**

100% modulation, 2000 watts peak modulated output. The only station that consistently covers Southern Arizona—the populous business white spot of America—during daylight hours.

Write for Low Rate Card

Owned and operated by
Lieut. Robert M. Riculfi
U. S. Army, Retired
TUCSON, ARIZONA

Bureau of Broadcasting to Use Columbia Records

ARRANGEMENTS have been completed with the Columbia Phonograph Company for them to handle the recording of the records used by the Bureau of Broadcasting, Chicago, according to a statement recently made by E. C. Raynor, president of "Radio Digest," which operates the Bureau.

The William Morris Agency, Inc., New York, will supply the talent, under the direction of Henry W. Walker. Mr. Raynor also announced that one hundred stations are now equipped with the special equipment used in broadcasting the 16 $\frac{1}{4}$ -inch wax records furnished by the Bureau of Broadcasting.

Continental Oil Series

"CONOCO ADVENTURES," a new series of radio dramatizations, sponsored by the Continental Oil Company of Denver, are now going out regularly over the N. B. C. network. Allen Dinehart, actor and producer, has been engaged as dramatic counsel and Josef Koestner, N. B. C. conductor, has written and will conduct the musical background.

WHAT THE FARMER WANTS WHEN HE LISTENS IN

(Continued from Page 23)

musicians in the middle west, under the direction of James F. Boyer, prominent conductor.

Immediately following the band "rehearsal" the announcer told the unseen audience that we should be glad to furnish any of our listeners with information on how they might organize a band just like the one they had just heard play. As fast as mail could arrive in Chicago, requests began to pour in for information on how to form a band or orchestra.

For Women Only.

Another outstanding popular feature which we broadcast over the chain was a "women only" meeting, in which Mrs. Charles W. Sewell, our Home and Community Director, acted as the announcer in the Chicago studio and introduced two other women speakers in the Washington and New York studios of the N. B. C., each speaking on Thanksgiving Day as it was observed in her section of the country.

In this program, as in all of our others, we learned conclusively that the Farm Bureau folks and others as well like to hear talks, because of the numerous requests that we received for copies of them.

The American Farm Bureau Federation is confident that radio is of vast importance in keeping our members together in one big family and we believe that each time we are on the air we are reaching out a hand to every one of them, wherever they may be, and that they in turn are reaching back over the countless miles of space in answer to our radio hand clasp.

Orders - Inquiries

60 pages

Send for FREE Copy

Can be Secured by MAIL

POLK'S REFERENCE BOOK and Mailing List Catalog

Gives counts and prices on over 8,000 different lines of business. No matter what your business, in this book you will find the number of your prospective customers listed.

Valuable information is also given as to how you can use the mails to secure orders and inquiries for your products or services.

Write for Your FREE Copy

R. L. POLK & CO., Detroit, Mich.

Largest City Directory Publishers in the World
Mailing List Compilers—Business Statistics
Producers of Direct Mail Advertising

Joins WBBM Sales Staff

AT LASS BROTHERS announce the addition of Neil Tuttle to the sales staff of station WBBM, Chicago. Mr. Tuttle was formerly a member of the commercial department of station WGN, also Chicago.

Directs Radio Advertising Sales for Rogers & Smith

GEORGE C. HUPPERTZ has resigned as sales manager of the Stover Steel Tank & Manufacturing Company of Freeport, Ill., to take the position of director of radio advertising sales for the Rogers & Smith Advertising Agency, Chicago. This agency recently moved from its old quarters at 326 West Madison street to new offices in the Chicago Civic Opera building.

KPO Promotes Bories

MERTON H. BORIES, staff composer and pianist, has been appointed production manager of station KPO, San Francisco, where he will assist the program manager, Jean Campbell Crowe, in the production and direction of programs. Mr. Bories' composing talents will be utilized in writing theme songs for special broadcasts.

Majestic Renews with C. B. S.

LEE SEYMOUR is now in charge of the Majestic Radio Hour, which has renewed its contract with the Columbia Broadcasting System for 1930. Wendell Hall, previously in charge of the Majestic program, left the company last month.

Chestney Goes to WBMS

W. WEST, managing director of station WBMS, Hackensack, N. J., has announced the appointment of Donald Chestney as studio director.

Gold Medal Goes on Chain

WITH WCCO as the key station, the "Gold Medal Fast Freight" goes on the air each Wednesday evening at 7 p. m. C. S. T. over the C. B. S. coast-to-coast network, made up of 38 stations.

Cover the Prosperous
Great Southwest
with
KTSA
In the Largest City
In the Largest State
2000 Watts Day
1000 Watts Night
Associated Columbia Broadcasting System
Official Broadcasting Station San Antonio Light
KTSA - Plaza Hotel - SAN ANTONIO

In the Kansas City Territory it's

KMBC

2,500 watts daytime, 1,000 watts night—930 kilocycles

Midland Broadcasting Co., Inc.
Aladdin Hotel, Kansas City, Mo.

WIBW

The only station in Kansas offering the advertiser editorial co-operation.

WIBW programs and schedule appear regularly in

The Kansas Farmer—
121,000 circulation
The Topeka Daily Capital—
44,000 circulation
The Kansas City Kansan—
25,000 circulation

Editorial co-operation such as this enables the advertiser to secure the utmost in effective merchandising of his radio campaign over WIBW.

WIBW is the KANSAS station with dealer influence and prestige.

Member Columbia Chain
580 Kilocycles

The CAPPER PUBLICATIONS TOPEKA, KANSAS

WHAT WILL THE NEW YEAR BRING TO BROADCASTING?

(Continued from Page 5)

world. Details of several programs of international importance are nearly complete; these will be broadcast on short wave to foreign countries, and it is expected that they will be rebroadcast.

A special series of daily educational programs prepared by the University of Pennsylvania will also be broadcast by WCAU during the coming year.

LEON LEVY, President

WEEI

OUR 1930 plans include increased effort to avoid the trite and commonplace in radio presentations. Standardization is the curse of radio. A successful station is one not only able to set the style, but perspicacious enough to abandon it before the audience does. Before the end of the year, WEEI will move into a newly erected building whose two top-most floors will contain the largest and best equipped studios in the east.

CHARLES W. BURTON, Supt.

WENR

IN contemplating radio broadcasting for 1930 it would appear that the coming twelve months will see good progress made along the lines of developing more originality in radio programs.

There are many stations in the United States, including our own, WENR, Chicago, that are getting away from imitation and into creation. Heretofore broadcasting has taken much from the stage, the cafe, the recital hall, and vaudeville. Broadcasting must develop its own technic, its own form of presentation, and its own original ideas. I believe 1930 will see a good deal accomplished along this line.

MORGAN L. EASTMAN,
Manager

WLS

WITH the coming of 1930, WLS goes into its seventh year as a station devoted to the rural mid-west. The new year looks bright, for there is a fast growing acceptance of radio as an advertising medium and because we are beginning to know how to use this medium to best advantage. The big problem of radio advertising is to merchandise and prove value.

Our aim for 1930 is to make WLS a necessary part of the commercial, educational and spiritual life of our community.

EDGAR L. BILL, Director

WLW

OUR surmise on what the year, 1930, holds in store for radio listeners is an increase in the human interest and insertion of more humor which will admit of higher quality of the more standard musical and other entertainment without approaching a satiation of sameness.

In the old days song pluggers had their period of popularity, then came the jazz orchestra pick-up, and now better stations are specializing in better music and in an increase of dramatic production, but the human interest and the humor necessary to a balanced diet are still woefully lacking, and we believe 1930 will see these items more regularly and successfully included on the radio bill of fare.

H. FORD BILLINGS, Director

WOR

BIGGER and better is my 1930 prediction for radio. In particular I look for a keener appreciation by the commercial clients of the fact that erudite listeners will not support extreme blatancy in programs that are intended to cultivate good will. This type of program defeats its own purpose.

It also appears to me that a greater effort will be made to popularize recorded programs.



HARRY C. MOIR
PRES. & GEN. MGR.
THE NEW MARRISON HOTEL



The New Morrison, when completed, will be the world's largest and tallest hotel—46 stories high with 3,450 rooms.

Chicago's **MORRISON HOTEL**

Corner Madison and Clark Streets

*Tallest Hotel in the World
46 Stories High*

Closest to Stores, Offices, Theatres
and Railroad Stations

1,950 Rooms --- \$2.50 Up

Every guest room in the Morrison is outside, with bath, running ice-water, bed-head reading lamp, telephone, and Servidor. All rooms are being radio equipped. A Lousekeeper is on duty on each floor. Garage service is thoroughly up-to-date.

TERRACE GARDEN

The Terrace Garden in the Morrison Hotel is Chicago's favorite dine-and-dance rendezvous. Vaudeville headliners are featured every evening.

Bind Your Copies of **Broadcast Advertising**

NUMEROUS calls by subscribers for back numbers of Broadcast Advertising indicate that copies are often lost or carried away.

As our supply of back numbers is nearly exhausted we suggest that subscribers order a binder from us in which to preserve the copies as they appear.

These attractive leatherette binders are specially made for the magazine and are suitable for binding twelve issues. They are supplied at cost so, to avoid bookkeeping, we request that cash accompany order.

The price, imprinted with gold lettering is \$1.50 each.

BROADCAST ADVERTISING

440 South Dearborn St., Chicago

WOR will not use them, however. Instead, we are incorporating many new major ideas into our 1930 broadcasting schedule. These will be in the way of novel additions, however, rather than revolutionary in character. The concerts of the Philharmonic, Manhattan and Bamberger Little Symphony Orchestras, together with the Barbizon recitals, form the musical bulwark of WOR's first semester.

A. J. McCOSKER, Director

WPG

RADIO is just coming into its own. In the receiving sets, the manufacturer is making equipment that will reproduce quality, is economical to maintain and appeals to the ladies of the home as a beautiful piece of furniture.

The transmission of programs has attained new standards; with 100% modulation, crystal control, improved microphones and knowledge of microphone placing, the listener is receiving quality that was unlooked for a short time ago.

WPG is planning greater and bigger programs to bring to the listener; with our new studios located directly on the Boardwalk, in Atlantic City's new \$15,000,000 Auditorium and Convention Hall, sporting events, conventions, world famous speakers and program entertainment of the highest type, embracing operatic, musical comedy, motion picture and vaudeville stars, will be broadcast, in addition to twelve or more outstanding dance orchestras playing for the summer of 1930.

WPG is looking forward to a banner year.

EDWIN M. SPENCE, Director

WPTF

THE outlook for broadcasting in 1930—the indications are for a very successful year in broadcasting. Haven't you heard those words before? What's the use of adopting any other attitude? I

believe the statement, but I wouldn't say anything else even if I thought otherwise.

It seems to me, though, that there are going to be several outstanding developments in the coming year. First, the international programs which have been inaugurated by the National Broadcasting Company, I believe, are only an indication of worldwide radio which is going to develop very rapidly. Second, commercial programs are going to increase in number and the quality and technique of presentation is due for a very great step forward. Along with this comes the matter of electrical transcriptions. I look for some very substantial improvement in this during the coming year. The next thing is the matter of frequency control. While I am not an engineer, I believe that the coming twelve months are going to produce very great improvements along this line, basing my opinion on what has been accomplished during the past few years. The next thing which is due for some adjustment is the matter of frequency allocations. There are a lot of us who say that they couldn't be better and a lot more say they couldn't be worse; but for better or worse, we look for some drastic changes in the near future.

H. K. CARPENTER Manager

WTAG

FURTHERANCE of international relations through a regular interchange of programs between countries of the world will be 1930's outstanding development in my estimation. To the listener the materialization of this scheme, long contemplated both by broadcasters here and abroad, will throw open an avenue of entertainment of almost unbelievable magnitude.

The feasibility of hurling programs across oceans via the short wave route has already been demonstrated by the noteworthy

achievements of 1929 and at this time it does not require a fantastic imagination to picture American listeners hearing programs at regular intervals direct from the great musical centers of Europe and vice versa. Great strides are certain to be made in this direction during 1930.

The New Year will also see steady improvement in the manner and method of broadcast-advertising-presentation and in the field of program development it seems likely that the radio drama will demand greater attention. Such tremendous successes as are being scored by Soconyland Sketches, Real Folks, and other dramatic offerings must be recognized by broadcasters.

JOHN J. STOREY, Director

WTIC

STATION WTIC is greeting the New Year with the latest type of transmitter operating on 50,000 watts, planning an even more

extensive radio service for north-eastern United States. As soon as assigned full time, WTIC will operate seventeen hours a day. In addition to important features of the National Broadcasting Company, WTIC's schedule shows 75 per cent of its programs emanating from its own studios. WTIC offers a concert orchestra directed by the Dutch-American composer, Christian Kriens, and a twenty-piece dance band supplemented by the best radio talent from Hartford, Boston and New York.

P. W. MORENCY, Manager

WTMJ

STATION WTMJ, in light of its own experience, anticipates a prosperous year for broadcast advertising in 1930. Circulation will continue to increase as the radio becomes more widely established as a home necessity. Mechanical advancements insure good reception. Advertisers will provide better programs, without over selling,



ALL'S WELL

it certainly is, if you use the *Standard Advertising Register* — the **Red Book** — get this wonderful service!

The *Standard Advertising Register* is a thoroughly dependable *Service* giving you the essential details about *National Advertisers* and *Advertising Agencies*. Our large force is constantly busy with revisions. We aim to keep abreast of the current changes. There is no *Service* so thorough or complete. Write our nearest office.

Quit Guessing - Get the Register !!

National Register Publishing Company

245 Fifth Ave., New York
7 Water St., Boston

140 So. Dearborn St., Chicago
Russ Bldg., San Francisco

Chamber of Commerce Bldg., Los Angeles

and will sponsor athletic events, educational broadcasts and other features of widespread interest.

An increasing number of electrical transcriptions will be placed with stations that are adequately equipped for true reproduction. Firms that experimented with radio in 1929 will have profited from the experience and will realize the selling effectiveness of broadcasting, so that 1930 should bring the improved programs and regular audiences that are possible only with long time contracts.

WALTER J. DAMM, Promotion Manager, Milwaukee Journal

New Agency for Amaizo

GEARE, Marston & Pilling, Inc., New York and Philadelphia, are now handling the advertising of American Malze-Products Company, manufacturers of Amaizo oils, who will continue to use broadcast advertising extensively in 1930. Newspapers will also be used.

Texas Radio Agency

SOUTHERN Radio Advertising, said to be one of the first radio advertising agencies in the South, has been established in Houston, Tex., by Ingham S. Roberts, former commercial manager of radio station KPRC, Houston.

Broadcasting Gets Liberal

Share of J & J Budget

"RADIO broadcasting will come in for a liberal share of our (advertising) appropriation this year. After months of experimenting we are convinced that radio is an important link in any strong chain of advertising activities. We do not encourage applause letters as a rule but on one occasion when we did invite comments, we received a deluge of mail, a far greater response than we had ever received from any form of advertising."—J. Seward Johnson, advertising director, Johnson & Johnson; in Drug Trade News, Dec. 30, 1929.

Classified Advertisements

Rates: 8c per word per insertion. No order accepted for less than \$2.00. Cash must accompany order.

Broadcast Advertising,
440 South Dearborn St., Chicago.

SITUATION WANTED

EXPERIENCED executive seeks situation as radio station manager, commercial managerial position or manager of radio department with advertising agency. Position must have real possibilities. Unusual qualifications. Address Box AAA, Broadcast Advertising Magazine.

EXPERIENCED continuity writer, announcer and production man desires connection with radio station or with advertising agency. Two years' experience with high-power stations having national coverage. Address Box XYZ, Broadcast Advertising Magazine.

MAN. Ten years' experience as stage director. Pleasing voice. Extensively traveled. Desires position as announcer. Address Box 241, Broadcast Advertising Magazine.

DIRECTORS AVAILABLE

COUPLE with a suitable background and now successfully handling a radio station are open for offers. The lady is a contralto; pianist; conducts the Household Hours and Kiddies Club. The gentleman is a baritone; a reader; a writer of continuity; an advertising-business getter, and both are refined and are able to adapt themselves to become a vital factor in any community. If your station needs a revival, we would be pleased to hear from you. Address Box ABC, Broadcast Advertising Magazine.

A Broadcasting Station Is Known by the Company It Keeps



Has, among others, the following regular commercial clients for its program service, exclusive of all chain features:

National Advertisers

Lowe Brothers Paint Company
Blackstone Cigar Company
Veedol Oil
Packard Motor Car Company
General Mills, Inc.
Tropic Aire, Inc.
Sears, Roebuck & Company
J. W. Miller Co.
U. S. Playing Card Company
Brunswick-Balke-Collender Co.
Andresen-Ryan Company
Chippewa Springs Corporation
The Sylvania Company
Maytag Washing Machine Co.
James Manufacturing Co.
American Chain Company
U. S. Chain & Forging Co.
Bulova Watch Company
Mantle Lamp Company
Robt. A. Johnston Company
F. W. Fitch Company
American Maize Products Co.
Congoleum-Nairn Company
Industrial Alcohol Institute
National Oil Products Company
Gilbert Clock Company
Curran Laboratories
Beck Ultra Violet Generator Co.

Banking Institutions

First National Bank in Minneapolis
Northwest Bancorporation
First Minneapolis Trust Company
Minnesota Loan & Trust Company

Outstanding Northwestern Concerns

Hamline University
Hall Hardware Company
Plant Rubber Company
Reinhard Bros. Company
Albert Lea Hatchery
Maple Dale Hatchery
Witt's Market House, Inc.
Powder Puff Beauty Shop
Midwest Beauty Shop Sup. Co.
Nicollet Hotel, Inc.
Hotel Lowry
Curtis Hotel
Nankin Cafe
The Rovercraft Company
W. H. Barber Oil Company
Atwood Coffee Company
Empire Tank Heater Company

These advertisers have chosen WCCO to bring their message to the four million people and the 380,000 receiving sets within two hundred miles of WCCO's transmitter.

Any advertiser desiring Northwest radio coverage is invited to communicate with any of these companies.

Owned and Operated by

Northwestern Broadcasting, Inc.

OFFICES: NICOLLET HOTEL, Minneapolis

H. A. BELLOWS, President

E. H. GAMMONS, Vice-President

SEND FOR A SAMPLE SO-A-TONE TRANSCRIPTION

Hear its studio realism —
study at close range the
quality attained by our en-
gineers in producing hun-
dreds of broadcast releases.

THE fractional broadcast program, for-
warded without obligation, will help
you understand why So-A-Tone has
reached the volume whereby ninety sta-
tions are transmitting twelve hundred
broadcast programs monthly.

OUR company originated and perfected
electrical transcription. Today we
are recognized by station managers and
other broadcast experts as the authority
in this media that has attracted so many
users of commercial radio broadcasts.

**Tear off and attach
this page to your
business stationery**

WE will forward a So-A-Tone Transcription
together with information as to how it
simply and effectively can be reproduced in
your home. In short, you will have a specimen
radio program audition.



National Radio Advertising, Inc.

NEW YORK:

12 EAST 41st STREET

LEXINGTON 3735

CHICAGO:

410 N. MICHIGAN AVE.

WHITEHALL 4368