

Broadcast Advertising

July, 1929



THE NATIONAL BROADCAST AUTHORITY
BUREAU OF BROADCASTING,
RADIO DIGEST

E. C. RAYNER, President
CHICAGO

The Pioneer National Radio Advertising Representatives
Established 1926

IF YOU WERE GOING TO EUROPE WOULD YOU
SECURE PASSAGE IN A ROWBOAT?

BBROADCASTING by use of 16-inch discs is the most successful method for advertisers. Our patented, double synchronized turntable machine, automatically controlled, reproduces the program perfectly. One 16-inch disc for each fifteen minute program means a saving to you.

Bureau of Broadcasting Radio Digest is the only company equipped to handle 16-inch disc.

Our service department relieves you of all details!

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

A Complete National Organization

Chicago
New York
St. Louis
Kansas City

A. T. Sears & Son, 122 South Michigan Avenue
Ingraham & Walker, 33 West 42nd Street, LACK 2091-2092
J. A. McCollum, 1411 Syndicate Trust Building
J. H. Miller, 216-217 Pioneer Trust Building

ANNOUNCEMENT

On August 15th, 1929, a substantial increase in rates becomes effective on WBBM, Chicago

THIS is in keeping with a policy of rate regulation based on operating costs. Under proper management, operating costs reflect two things, Power and Circulation. Power covers the cost of electrical and mechanical maintenance of a radio station. Circulation has a broader meaning. The operating cost to secure, hold and increase Circulation represents the expenditure of thousands of dollars in the production of a continuous program schedule that is both entertaining and educational.

WBBM has but one rate. WBBM believes that serving a large number of advertisers at a fair rate is far better than serving a few advertisers at an excessive rate. Advertiser response indicates the wisdom of this policy and is reflected by WBBM's lead in Chicago commercial broadcasting.

C. P.
25000 Watts

WBBM

389
Meters

410 N. Michigan Avenue

Chicago

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**

• • This Interesting Book



Sent
FREE

to any advertiser or prospective Advertiser seeking information on the subject of Broadcast Advertising.

“What About Radio?”

JUST OUT! A book written for the many manufacturers who are asking

this question of their advertising counsel and

seeking to determine Radio's place in their advertising plans.

—Tells what may and may not be advertised by radio.

—How to get the most out of the use of Radio Advertising.

—How to interest and increase the audience.

—When to broadcast.

—How dramatic interest is obtained.

—The seven advantages of Radio Advertising.

Interestingly Written—

Non-Technical

Explains what happens when you go “on the air” and why—how the public reacts—why Radio is so successful in many instances and a failure in others.

If you are now advertising by Radio or planning to do so, you will want a copy of this Book. This coupon attached to letter-head of your Company brings it without cost.

Special Feature

This Agency is now preparing a “Chain” Feature of special interest and economical advantage to any manufacturer or national distributor marketing a product through any one of the following:

- Grocery Stores
- Meat Markets
- Drug Stores
- Dry Goods Stores
- Hardware Stores
- Shoe Stores
- Furniture Stores
- Confectionery Stores
- Musical Instrument Stores
- Millinery Stores

Rogers & Smith
Advertising Agents
326 W. Madison St., Chicago

B. A.

Send me your Free Book “What about
Rogers & Smith, Advertising Agents
326 W. Madison St., Chicago, Ill.
Gentlemen: Radio?”

Name
Title
Firm
Address

Broadcast Advertising

Magazine.

440 South Dearborn Street, Chicago, Ill.

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

Volume 1

JULY, 1929

Number 4

Selling Encyclopedias by Means of Broadcasting

*Unique Radio Copy Proves
to Be Strong "Door-Opener"*

ANSWERING questions at the radio "round table" discussion of the International Advertising Association Convention held in Chicago several months ago, Robert C. Preble, representing W. F. Quarrie & Company, threw some interesting light on one of the most successful spot advertising campaigns ever conducted.

The company publishes the World Book Encyclopedia, a simplified work easily understood by school children, but also of interest to adults.

Broadcasting which started over KYW, December 12, 1927, met with immediate success, and now more than sixty stations are used regularly, most of them every day.

The broadcasts consist of five-minute talks, in which a question propounded the previous day is answered and another question to be answered the following day is asked. So far as possible, the questions are timely. For exam-

ple, on the day before Christmas a question about the origin of Christmas celebration will be asked, etc.

The questions embrace a wide range of subjects but unusual or odd subjects appear to be the most popular. One of the questions was, "What does a crocodile use for a toothpick?" and another, "How does a canary bird balance itself on a perch while sleeping?"

Receive 400,000 Requests

Included in the broadcasts is an offer to supply those interested with a little question and answer book. Nearly 400,000 of these booklets have been distributed. The names of the recipients provide the leads for house-to-house salesmen and are used for direct-mail solicitation.

The World Book Encyclopedia was formerly sold almost exclusively to schools but since radio has been used the greatest sale is to the general public.

Although many direct sales have been made through the use of radio, the greatest returns have come indirectly by establishing consumer acceptance. The "door-opening" results have been tremendous. In Cook County (Chicago) alone, the sale of World Book Encyclopedias increased 300% in 1928, that is the gross sales over the preceding year were multiplied by four. The bulk of the increase is traceable to broadcast advertising.

Two consecutive broadcasts of the company follow. Italicized words were underscored in the original copy, as these were to be emphasized by the announcers.

Release Date: March 30, 1929

ANNOUNCER: Next we have our five-minute, popular feature, "Something About Everything." "*How many different kinds of mushrooms are there?*" Most people distinguish merely between the mushrooms you *can* eat and the mushrooms you *can't* eat. Here's The World Book Man with a striking bit of information on the subject.

WORLD BOOK MAN: The answer to our question is that there are about *thirty-eight thousand known members in the mushroom family*, differing almost as much in characteristics as would the same number of representatives of the human family. *Thirty-eight thousand kinds of mushrooms.*

This explains the story of the college professor whose wife was very fond of mushrooms. Mushrooms were served at dinner one evening in their home and the professor carefully observed his wife as she ate them with great relish. After the meal was finished he said, "Did you *enjoy* the mushrooms?" "Oh, yes, they

were *excellent.*" You don't feel any pain or ill effects from them, do you?" "No—why?"

"Hooray," said the professor. "*I've discovered a new kind of mushroom that is not poisonous and is good to eat.*"

Of the *thirty-eight thousand* members of the mushroom family, there are a *thousand* or more varieties that are good to eat. The largest, edible class is that of the field mushroom, which is the only variety cultivated for the market on an extensive scale belongs to this group. This mushroom never grows very large, but the numerous varieties of this plant assume many different shapes.

Perhaps you have wondered about the origin of the name "mushroom." *It comes from the French word for "moss."* These clammy and flowerless plants are really a branch of the great fungus group.

Children usually group all mushrooms under the single term "toadstools" — properly applied only to the *unwholesome* kind—and *shun them all as poisonous.* Probably this is fortunate, for while many kinds of mushrooms may be eaten with safety and relish, there are others, looking so much like them that only an expert can tell them apart, which are *rank poison.*

Between these two extremes, the *edible* kind and the *very poisonous* kind, are many others that cause temporary illness.

Mushrooms, as you may know, lack that green coloring matter which is like a *fairy cook* to ordinary plants, *preparing their food* from the *soil* and *air* and *water*, with the sunlight acting as chief assistant. Without this *leaf-green*

(Continued on Page 30)

Radio's Magic Carpet

*Extensive Printed Advertising
Reenforces Broadcast Campaign*

SINCE 1880 the M. J. Whittall Associates have been weaving fine rugs, and with the precision characteristic of an enterprise that has been in business for nearly half a century everything at the Worcester mill is done with thoroughness and meticulous attention to detail. The shop slogan, "Less than perfect isn't Whittall," is no empty phrase, as every employee soon learns, and it is a Whittall tradition to leave no stone unturned in striving for perfection.

Thus it is not surprising to find that the M. J. Whittall Associates taking the same pains with their Broadcast Advertising campaign as they do in the manufacture of their justly famous rugs.

Whittall's first venture in broadcast advertising consisted of a single hour's entertainment, broadcast on December 18, 1925, simultaneously from Worcester, Boston and Providence. The Rockefeller Quartette, accompanied by an orchestra, with Hector Fuller as master of ceremonies, constituted the program for this single experimental broadcast.

From One Hour to Three Years

The M. J. Whittall Associates, having duly presented this hour's entertainment, felt that they had made all possible use of the new Radio medium. So far as they were concerned, broadcast advertising had accomplished its mission. But the results from



Louis Katzman and The Whittall Anglo-Persians

WHITTALL



The name "Whittall" has come the high art world of America rug and carpet. The important quality from which they are made is from the finest wool, dyed in the subtlest hues. The name "Whittall" rug is more important than the name "Whittall" because after the pattern has been made, the rug is made.

RUGS

WHITTALL



Whittall Anglo-Perian Duvetone Rug

WHITTALL ASSOCIATES, INC.
WOBURN, MASSACHUSETTS

Whittall's Creating in Culture, Minded in Progress

In this Anglo-Perian rug the true spirit of the Orient is held captive in a fabric of enduring beauty. . . . Looking upon it one may well imagine a picturesque background of quiet domes and towering minarets . . . think of camel bells . . . clump of gaily caparisoned steeds . . . bright, colorful groupings . . . Turkish and fez . . . hawk and falcon . . . commingling with the more sober undisturbed of sand and sea and sky . . . the random chosen threads woven into the fascinating intricacy of a charming pattern . . . Beautiful, inspiring, satisfying, desirable, and, without modern . . . in the widest sense of perennial appropriateness . . . In any surroundings . . . Your Whittall dealer can show you this exceptional Anglo-Perian pattern.

A Four-Color National Magazine Advertisement

this program were so gratifying and the response of the Radio Audience so enthusiastic that Whittall executives were forced to give broadcasting, as a national advertising medium, more serious consideration.

Accordingly negotiations were commenced with the officials of Station WEAJ, with a view to putting on a more extensive program and broadcasting it on a regular weekly basis over the original network of the American

Telephone & Telegraph Company.

All Whittall Anglo-Persian Rugs are woven from imported yarns into the traditional designs of the Orient. They are distinctly an Anglo-Persian product, for the business descends from the Kidderminster, England, carpet industry, while Whittall carpets though made in an American factory by Americans, are oriental, both in raw material and design. With these facts in mind to guide the selection of a program suitable for a weekly broadcast, auditions were granted to various groups of artists, and finally a 16-piece orchestra, under the direction of Louis Katzman, was selected to present programs of music in which woodwind instruments predominated. Though music of an oriental type does not always comprise the program, yet occidental music as played by the Anglo-Persians invariably has an Eastern flavor.

Anglo-Persian rugs are sold all over the country. Consequently, coverage was the main consideration in the choice of stations. At the same time, since Whittall rugs are a quality product, it was desired to reach the very best type of listener. Thus on Friday, February 25, 1926, the Whittall Anglo-Persians made their debut as a National Broadcast Advertising feature over a semi-

national network of stations in cities, including New York, Boston, Providence, Worcester, Philadelphia, Washington, Buffalo, Cleveland, Detroit, Davenport, Minneapolis-St. Paul, St. Louis, Pittsburgh and Chicago.

Building Dealer Response

During the period of eight months following the first program, the M. J. Whittall Associates received no convincing evidence as to the value of Broadcast Advertising. Little response was obtained from the general public, and dealers, for the most part, appeared apathetic and disinterested. Yet the feeling remained that Broadcast Advertising was laying a sound foundation of goodwill which would ultimately make for successful sales building. The Whittall mills were quick to realize that results would be much more apparent if their advertisements on the air were more firmly coordinated with the balance of Whittall advertising activities.

The M. J. Whittall Associates



Display Card for Dealers

foresaw that the successful broadcast program of the future would be the well merchandised program, since it was evident that Broadcast Advertising worked in such a way as to open the minds of the public to a degree which required only a little stimulation to arouse definite action. This stimulation could be provided by an energetic supplementary merchandising effort.

Merchandising the Anglo-Persians

Then, almost over night apathy disappeared. Dealers began to write, commenting upon the programs and inquiring about the Whittall product. They began to report customers coming into their stores and asking for the "Radio Rugs." In fact, Broadcast Advertising was creating a definite dealer response—a response that mounted weekly and still continues to grow yearly. And, while fan mail began to drop after the merely curious were eliminated, the class of writers became noticeably higher as the number of letters decreased.

Whittall was not slow to grasp the opportunity which this increase in listener and dealer response afforded them. In their merchandising tie-ups they made effective use of the reactions obtained from listeners and from dealers.

It is an interesting fact that the merchandising of the Whittall Anglo-Persian Broadcast Advertising campaign has served as a model for most of the successful Broadcast Advertising campaigns now active. This fact is all the more interesting because the M. J. Whittall Associates were at the time quite unaware that they were blazing the trail that

has since proved so profitable to National Broadcast Advertisers in many different lines of business. Nor was the use of the Whittall supplementary campaign consciously and particularly selected by other advertisers as the model. It was taken simply because it was the only completely thought out campaign of its kind available at the time. A tribute to Whittall resourcefulness.

In the early fall of 1927 the National Broadcasting Company, pioneering in its field, sought to establish a fuller service to its clients by placing supplementary merchandising on a basis of greater accuracy backed by adequate records of what had been done before.

Simplicity and Thoroughness

Broadcast Merchandising is no new art, but Whittall deserves much credit for demonstrating those examples of current practice which were best adapted to the new medium. By reason of its great simplicity, as much as for its unusual thoroughness, the Whittall tie-in campaign was used as the first and basic "demonstrator case." And it has lent itself so splendidly to this use that it is safe to say a majority of successful Broadcast Merchandising plans now or recently current are based on the plan of the M. J. Whittall Associates.

Whittall Neglects Nothing When Tying-in Their Dealers

Whittall had a dealer problem, and, as has been stated elsewhere, some eight months elapsed before a convincing reaction as to the success of the Whittall program was obtained. When this reaction did come it was preponderantly a dealer response,

and acting on this cue the M. J. Whittall Associates and their advertising agency set about the preparation of a characteristically complete dealer tie-in. Nothing was neglected. Broadsides, bulletins, counter cards, window

displays and other items were prepared, so that the Whittall dealer might be induced to take steps to gain full benefit from Whittall broadcasting.

While the artwork and typography in this material were good,

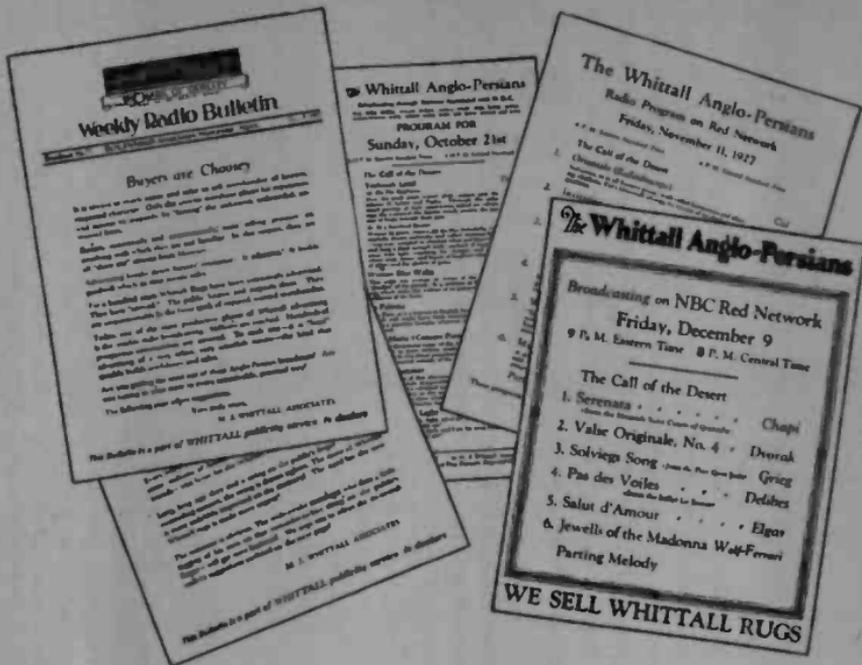
Newspaper Service

WE maintain a complete "mat" and "cut" service for Whittall Dealers and are in position to furnish you promptly with newspaper illustrations or complete advertisements for regular or special uses.

Send for proof sheets or let us know your requirements



Portion of An Elaborate Broadside to Dealers



Radio Programs Are Given Wide Publicity

no attempt was made to be startlingly original. The big, important point is that Whittall's tie-in plan contained every element of success.

The first broadside mailed to the complete list of Whittall's customers, carried on the first page a slogan born of a keen insight into the dealer's natural desire to receive as much credit as possible for such a popular broadcast feature as the Whittall Anglo-Persians. The catch line, "The first opportunity for your customers to listen in on your Radio Broadcast—Grasp it!" sounded a note that remains to this day most effective. There was no particular novelty in the

On a Single Sheet—the Full Story of Whittall Broadcast Advertising

This broadside, when opened up, followed through with a sound and convincing explanation of the reasons for Whittall broadcasting—the way in which it was increasing sales and the means whereby the dealer himself might secure the utmost benefit from it. The copy under the caption, "How Can You Identify Your Store with These Broadcasting Programs," is a fine example of telling dealers how to derive the utmost benefit from a program of Broadcast Advertising. The center spread explained why the Anglo-Persians' programs were semi-Oriental in character and indicated how the romantic association of these programs,

(Continued on Page 23)

illustration of the loud speaker, but it was simple, straightforward, and no one could mistake its meaning.

Function of the Agency in Broadcast Advertising

(Continued from June Issue)

By Roy S. Durstine

Manager, Batten, Barton, Durstine & Osborn

SO FAR we have considered the fact that this new medium is here. Now suppose that we continue this appraisal of ours by discussing very frankly some of the results that we are able to measure.

Here is a word from a salesman sent to one advertising manager whose company has been on the air less than six months.

"Our program is going over big with the dealers, we are getting more advertising with this than we ever got through all the other advertising we have ever done."

And another:

"There is rarely a day that passes but what some merchants tell me how our radio advertising has helped them sell one of our products. During the last three or four months when I tell some person who is not even interested in our product that I am with our company they immediately bring up the subject of our products. I believe that we can do a splendid job with this radio advertising and I think that it is one of the most progressive steps that we have made from an advertising viewpoint since I have been with the company."

A salesman wrote to his advertising manager:

"I stopped at a new hotel the other night and the first thing I noticed was one of our products.

I was talking to the manager about it a little later and I learned that he decided to use it after hearing one of our radio programs. The firm that fitted the hotel tried to put in another make but the manager was insistent on ours. The whole thing came directly from the radio program and I thought that it was significant that the programs were doing a lot of good. Since I have been out I have run across a lot of cases where sales have resulted directly from hearing the radio program."

And another:

"Practically all of the merchants here are very familiar with our programs and they voluntarily speak of these entertainments in a highly complimentary manner. They have been pleased personally with the entertainment which has been offered and I firmly believe that several of the sales which we have made have been directly traceable to the influence of our radio programs."

These are typical. Salesmen are reporting definite results like these. But what about the public?

After one program the sponsor received a letter from a listener saying that he was getting up plans for a 65 family apartment building and would like to have someone make estimates on equipping the building with the product advertised on the air. Re-

quests for literature and prices, not just applause letters, are a part of the mail received by broadcasters advertising products ranging in price from a few dollars to several thousand.

Broadcasters Over-Critical.

It's a curious thing about radio broadcasting. Most of us, and quite rightly I believe, put upon it (because it is a new medium) an infinitely more severe test than we apply to any other type of medium. With magazine and newspaper advertising we take it for granted after years of watching it work that it will go right on making sales and building prestige for us. Occasionally we put in a coupon on a publication advertisement and ask for direct replies though perhaps it is fair to say that except in mail order advertising there is less and less anxiety to receive even this assurance. Certainly we never expect a consumer to write and tell us what a wonderful piece of art work we had in a national magazine advertisement or what a beautifully written piece of copy appeared in a certain newspaper. But with broadcasting we not only want it to work for us but we want it to tell us just how it is working.

We realize that we can't be there when the subscriber to a magazine takes off the wrapper. We can't watch him turn over the pages and we can't measure directly just how long he pores over our advertisement and what he thinks of the excellence of its presentation. We assume that we are going to stop him by our advertising and that ultimately we are going to make him do something about it. But with broadcasting we are still at the stage of wanting him not only to

be influenced by the advertising message but actually to sit down and take the trouble to write us a letter and say, "Thank you very much for advertising to me. I like the way you do it."

Question Brings 10,000 Letters.

Yet even on a test like that broadcasting gives a reasonably good account of itself. After one program of a dialogue nature had been on the air for a few months with only the most casual invitation to comment on it, a direct attempt was made to estimate the public's opinion and to see what kind of an audience was listening. One of the actors who had taken a principal part stepped out of his character and said very frankly:

"We have been doing these programs for several months. The sponsor of this program can do any kind of radio program that you like best. Do you want us to continue these programs or would you rather have a change of some kind? Please tell us what you want." This program was broadcast early in the evening on a very small network of stations, none west of Buffalo.

On the first mail the next morning that advertiser received 500 letters praising the type of program and asking that it be continued. Before the week was out more than 10,000 letters of commendation had been received. Many of them were signed by groups of 8 or 10 and sometimes 20 people who gathered together once a week regularly to listen to this program. All through this correspondence ran the reference to the fact that the rest of the letters had come to feel so cordially toward the company that they were now using its products.

(Continued on Page 28)

How Quaker Products Company "Sells" Radio to Salesmen

QUAKER PRODUCTS COMPANY

Philadelphia, Pa.,

Editor of BROADCAST ADVERTISING:

Everyone today is vitally interested in this new medium of advertising—radio broadcasting. Frankly, I don't believe there is anybody in a position to speak with any authority on the subject.

We will probably spend in the neighborhood of \$200,000 in radio advertising this year, and we can honestly say that it is the best medium that we use, for we can make an actual check of the results obtained from it.

I believe that you, as an advertising trade paper, will be interested in the enclosed bulletin which will tell you something of our programs and at the same time show you how we tie in our salesmen and the trade, so that they are as much interested in our programs as we are.

Cordially yours,

STANLEY B. REED,
QUAKER PRODUCTS COMPANY,
Advertising Manager.

THE form letter to salesmen of the Quaker Products Company mentioned in Mr. Reed's letter appears below:

May 24, 1929.

To: ALL SALES-
MEN

You fellows have heard and read a lot about "Kansas" radio advertising. All of you have seen our broadside sent out to the trade listing the stations and giving their coverage. But out on the road it must be darned hard to get a chance to listen in every Wednesday evening and hear

the Quaker Pair tear the air to pieces.

We know that none of you have any idea of the really wonderful response that comes from our tremendous radio audience each time we put on one of those ever-increasing-in-popularity programs by the Kansas Frolickers. Every mail brings us hundreds of "Kansas" labels and letters telling us that "Kansas" is still on the up and up.

So great has been the number of replies lately that we have



Stanley B. Reed

been obliged to double the number of the girls that take care of our apron requests. This means that "Kansas" radio advertising is pulling-pulling stronger each and every week we are on the air.

Our programs are unusual—off the beaten track of the regular cut and dried radio entertainment. As one fan wrote us, they are sort of "Come on in and enjoy yourself with us" programs. Hardly a mail passes that we don't get letters telling us our time on the air is far too short—can't we give them an hour and so on.

All of which translated into sales talk means that "Kansas" has won acceptance, people like our product and our programs, and we want you, our representatives out on the road, to tell the trade all about these things.

But, as we said before, it is hard for you fellows to hear the programs regularly, so we are going to give you a brief digest of the coming week (May 29, 10:30 P. M. Eastern Daylight Saving Time).

Of course, it is impossible to inject any of Brokenshire's wonderful personality into this digest or to tell you any of the many wise cracks or the comedy of "Brother" Macy. These two together are a scream. They'd make anyone laugh—try and hear the program on the 29th, tell the trade about it, they're interested and should be more so, tell them that.

A program consisting chiefly of light comedy songs intermingled with jests by the two fun-makers, Brothers Brokenshire and Macy, will be broadcast by the Kansas Frolickers on Wednesday night, May 29th, at 10:30 o'clock Eastern Daylight Saving Time over stations of the Columbia Broadcasting System.

Macy will contribute his share of the hilarity with "Goodness Gracious, Gracie" and a rare old laugh-provoker entitled "The Shoes That We Have Left Are All Right." In addition, he will team up with Brokenshire, the well-known radio personality, in an act in which they voice the complaints of others to the world. "Gee, There Ain't No Justice" is the name of this skit and the material for it supplied by the radio audience who write to the pair telling of their troubles.

The orchestra, directed by Harry Salter, has a huge task on its hands for the evening with "Miles and Miles of Spaghetti" which they will offer for musical digestion. In addition, the quartet are to be heard in a variety of selections including "When You Wore a Tulip" and "Down by the Old Mill Stream."

The complete program is as follows:

1. Sometimes I'm Happy..Orchestra
2. Goodness Gracious, Gracie....
3. Avalón Town.....G. Underhill Macy
.....Orchestra
4. (a) When You Wore a Tulip.
(b) By the Old Mill Stream.
(c) Memories.
- (Quartet)
5. After You've Gone....Orchestra
6. The Shoes That We Have Left
Are All Right..G. Underhill Macy
7. Miles and Miles of Spaghetti..
.....Orchestra
8. Specialty by Quartet.
9. Gee, There Ain't No Justice.
10. O, Miss Hannah.
(Ensemble)

Radio advertising is rapidly increasing in publicity, its results are startling. Fortunately for us we are able to keep a very close check on the results we have obtained. As a result we know radio is the most effective and economical advertising medium we could use to exploit Kansas Cleansing Powder. Did you know that up until September 1st of this year we will have spent about \$135,000 on this medium of advertising?

Here are some interesting facts about radio—pass them on to the trade so that they may be able to

(Continued on Page 27)

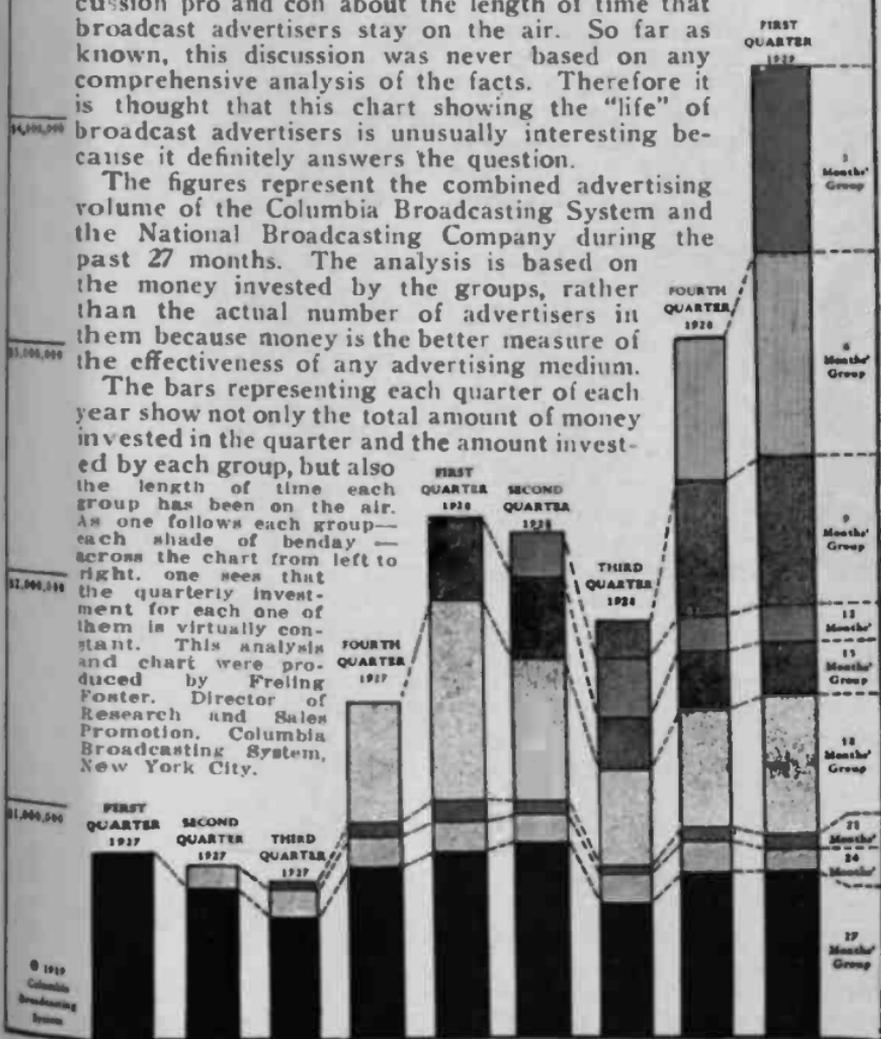
Figures Show Low Mortality Among Chain Advertisers

The Stability of Broadcast Advertising

EVER since broadcasting became a full-fledged advertising medium, there has been much discussion pro and con about the length of time that broadcast advertisers stay on the air. So far as known, this discussion was never based on any comprehensive analysis of the facts. Therefore it is thought that this chart showing the "life" of broadcast advertisers is unusually interesting because it definitely answers the question.

The figures represent the combined advertising volume of the Columbia Broadcasting System and the National Broadcasting Company during the past 27 months. The analysis is based on the money invested by the groups, rather than the actual number of advertisers in them because money is the better measure of the effectiveness of any advertising medium.

The bars representing each quarter of each year show not only the total amount of money invested in the quarter and the amount invested by each group, but also the length of time each group has been on the air. As one follows each group—each shade of benday—across the chart from left to right, one sees that the quarterly investment for each one of them is virtually constant. This analysis and chart were produced by Freling Foster, Director of Research and Sales Promotion, Columbia Broadcasting System, New York City.



© 1929
Columbia
Broadcasting
System

Agency Maintains Its Own Rehearsal Studio

*Experience Proves Innovation
Pays Dividends on Investment*

By Harrison J. Cowan

President, Cowan & Pringle, New York

WHEN we first got into the production of broadcast programs about two years ago, we were confronted by two problems which every advertising agency meets at such a time. First, should we undertake the production of our own programs with all that that means? If this course was decided upon, where would the work be done?

There are two opinions as to the future of broadcasting as it concerns the advertising agency. One says that program preparation should be delegated to the broadcasting company or to a program producing company. This relieves the advertising agency of everything excepting the offering of the general kind of suggestions for programs, and then criticism even if not constructive criticism of the programs themselves, acting as the representative of the advertiser.

Learning by Experience.

We took the position that criticism of a radio program was impossible unless one had mastered the technique of program production sufficiently to make such criticisms of value. To learn the technique of program production there were no books available, no authoritative advice which could be obtained. The only course was to plunge into radio production with both feet and fight with it until some knowledge of the

technique had been acquired.

To carry out this plan, some place to work had to be obtained. One cannot play a grand piano in an office building. So a studio was secured outside of our offices, and was used for about a year in the preparation of two series of programs.

The experience indicated that we were on safe ground, and that a studio was, according to our method of working, an absolute essential. We then boldly moved our offices, and incorporated directly into them a studio, carefully sound-proofed and isolated from our general offices, and equipped it with everything that we felt was necessary for the work. The room was studied by acoustic engineers and carefully treated acoustically. A microphone was installed, running to amplifiers in an adjoining room. This room was our conference room, which was made to do a dual service, first as a conference room, and second, as a program listening room.

The production of radio programs with us is handled in exactly the same way as the production of advertising of any description. While we have definite rehearsal schedules, we insist that every program in a series must measure up to the standard set for the series before it is permitted to go on the air. Each pro-

gram is built according to a pre-determined plan, and each program is designed to establish and maintain a definite mood or mood picture. The music is selected and arranged in sequences in accordance with the plan, and if the predetermined results are not forthcoming, the program is not allowed to go on the air. Being in our own quarters, we are in a position to spend as much time at any hour of the day or night that may be necessary in order to make a program come up to the idea set for it.

We have found that being able to listen to a dress rehearsal of the program, with piano taking the place of the orchestra in our own studio, is a practically infallible method of judging the final program, and the net result has been that in a series there are at least no programs that are complete flops.

This last statement may seem

to the uninitiated to be rather a questionable endorsement. The fact of the matter is that in most series of radio programs which are presented on the air, there are entirely too many programs that are complete and total flops from the listener's point of view.

The preparation of radio programs has a real technique. According to our experience, the preparation of broadcast programs is entirely different from the preparation of theatrical entertainment material, or in the concert field of the arrangement of concerts. The big difference is that in the theatre or the concert hall there is actually little fear that the audience will walk out on you. The audience will tolerate a bad or tiresome moment in a theatrical presentation or concert, feeling or hoping that very soon there will be something that will compensate for it. With

(Continued on Page 32)



Three Members of the "Evening in Paris" Company at Rehearsal

How Bombastic Advertising Can Be Suppressed

*Writer Blames Sponsors for
Objectionable Announcements*

By E. J. Van Brook

BLATANT announcements are today the greatest hindrance to further sturdy growth of the radio industry. They benefit no one. The radio audience tunes them out promptly and is left with a feeling of resentment instead of good will towards the advertisers. Persistent bombastic advertising depletes a radio station of its regular audience and kills it as an advertising medium. The widespread broadcasting of objectionable announcements cuts into the vitals of broadcast advertising—its circulation—by creating an apathetic public, impairing listener interest and curtailing the sale of receiving sets.

Manufacturers and Broadcasters In Accord

The radio manufacturers have been justified in their criticisms. Peculiarly, the majority of the radio station executives have been heartily in accord with the views expressed by the manufacturers. Unfortunately however, heretofore the majority of stations have been operating at a loss. With unfavorable balance sheets, and sometimes insolvency staring them in the face, the weaker stations have succumbed to temptation. They have permitted flagrant advertising over their stations as a matter of self-preservation. The independence that is coming with constantly increasing volume of advertising

will empower stations to reject broadcasts which they deem objectionable. The condition will eventually adjust itself, but unless some constructive action is taken by those interested to hasten the natural development, a great deal of harm will have been done radio broadcasting in the meantime.

Advertisers Are the Culprits

Obviously the real offenders are the advertisers. It seems incredible that advertisers should be instrumental in foisting wilfully upon the public a type of advertising that does them more harm than good. Presumably then the acts have not been wilful. Advertisers have prepared announcements and in effect forced them upon the radio stations without sufficiently analyzing the reactions of the radio audience.

It is futile to denounce a condition without offering a remedy. The matter is primarily one of education, and I offer the following suggestion to clear up a situation which Edgar H. Felix, in the current issue of "Radio Broadcast," calls "The Direct Advertising Cancer."

A Solution of the Problem

Let the Radio Manufacturers' Association, or some other interested agency, set up a board of censorship. Announcements could be made over the chains or over individual stations under the

name of the "Radio Audience Service Bureau," or similar fictitious title, telling the public candidly that the company is organized to make radio programs more enjoyable, and asking for criticisms of programs or announcements which they consider blatant or unduly flamboyant.

After the returns of the listener census have been collected the advertisers sponsoring the bombastic advertising could be notified courteously with a word of explanation or a booklet explaining why their "copy" should be revised. Results of the census could also be sent to the radio stations involved, who, in turn, could use them to influence those who sponsor the off-color programs. In this way the advertisers could be educated to the proper use of broadcast advertising and station advertising men would acquire an increased sense of discernment which would be helpful in preparing or revising copy.

To further clear up the situation, records could be maintained enumerating the stations which persist in accepting advertising not of "public interest, convenience, or necessity," and the information in the form of a report, could be submitted to the Federal Radio Commission as evidence to be considered in the renewal of licenses.

Note—Mr. Van Brook's method for minimizing blatant broadcast advertising is perhaps the best that has so far been offered. Suggestions and criticisms of the ideas embodied will be welcomed by the editor of "Broadcast Advertising."

Publishes Instructive Book on Broadcast Advertising

An exceptionally interesting little book has recently been published by Walter E. Smith, president of

the Rogers & Smith, advertising agents, Chicago. The title of the book is "What About Radio?" and it is designed to answer questions of present and prospective users of time on the air.

Manufacturers and distributors interested in learning more about what radio actually offers as an advertising medium will find the book full of non-technical information. Station directors will also find it full of time selling aids.

Mr. Smith will be glad to mail a copy of the booklet without charge to those interested. Requests should be made on a business letterhead and addressed to Rogers & Smith, 326 West Madison St., Chicago.

WLS Now Guarantees Its Advertising

By Stephen A. Cisler

GUARANTEED radio advertising carrying a "money-back" clause is pioneered in the commercial broadcast field by WLS, Chicago, according to a recent announcement by Burrige D. Butler, publisher of *Prairie Farmer Weekly*, owner of the station.

The pledge, as outlined by Butler, reads: "WLS positively guarantees its listeners fair and honest treatment in dealing with its advertisers." Adoption of the guarantee puts WLS first in the line of stations to use the standard "ad pledge" that leading newspapers and magazines protect their readers with on all advertising.

The reason for the adoption of the guarantee was given by Edgar L. Bill, director of WLS, in the following statement: "Broadcasters, through public recognition of radio advertising, are steadily growing in the power to choose their clients. With larger and more responsible businesses using the radio as an ad medium, WLS feels in the same way as did the first publications to issue a guarantee on advertising—that a public pledge of faith in all advertising is a safe thing."

"Our pledge at WLS is broadcast at frequent intervals, and is the same in every way as the guarantee flying on the masthead of *Prairie Farmer* each week. Radio stations must pick and choose the advertisers who buy the microphone. Many businesses engaged in patent medicine trade, wild-cat stocks and securities, and unreliable mechanical devices are willing to pay large sums to purchase time on the air. We have refused a fortune in advertising fees from such concerns, because their products are not what we would term 'reliable.'"

Who Pays for Broadcasting?

By O. H. Caldwell
Editor Radio Retalling

THE public reads with wonderment of the enormous sums paid out to artists and broadcasting stations for a half hour or so on one of the big broadcasting chains. Single programs have cost \$10,000 to \$60,000 for one hour of one evening.

Laymen sometimes express surprise at the financial burden thus placed upon the product advertised, and wonder how much the customer pays for all this, in the price of the radio-advertised soap or automobile that he buys. Indeed, some thoughtful members of Congress have proposed that the cost of broadcasting programs should not be borne by advertisers but should be put directly on those who listen, by requiring each owner of a radio set to pay an annual license fee of a few dollars, part of which fee would go to pay for programs.

If the public really fears that it pays a price penalty on the radio-advertised product, it needs to have its economic thinking straightened out. For a little analysis will show that the wonderful programs which now come to us all, nightly over the air, free of any cost, are also produced free of any cost to the advertisers who pay the bills—and free of any cost to their customers, as well. That is, radio entertainment is, indeed, "free as air"—for it is free to the listener, free to the advertiser whose goods it promotes, and without expense also to the customers who buy those goods.

Here is a 20th century miracle, seemingly almost as much of a paradox as radio itself, yet the economic fact remains that radio programs are financed out of their own savings.

The secret, of course, is well known to all advertising men. Radio, reaching a vast audience, rapidly builds good will and an increased volume of sales. This sales volume in turn produces lower selling and distribution costs per unit. Such reduction in the cost of delivering to you the cake of soap or automobile you buy pays back the cost of programs, artists, station and wire charges, and all—and more besides.

Or, looked at another way, you and a million others get your cake of soap plus radio entertainment for the same price as the soap alone would have cost, produced and sold in smaller quantities.

Thus everybody—advertiser, customer and public—benefits. Nobody pays except Old Man Waste.

Through radio, as with other forms of advertising, the costs of inefficiency in distribution are reclaimed, and converted into enjoyment and education for millions.

Radio retrieves the wastes where the machinery of commerce creaks by substituting more efficient mass merchandising. And out of the economic savings thus accomplished, the nights are filled with music.

WLW Will Advertise in Saturday Evening Post

*Cincinnati Station First
to Use National Medium*

FOR the first time, a radio station will be advertised in a magazine of general circulation. WLW, owned by the Crosley Radio Corporation, Cincinnati, will start advertising in the Saturday Evening Post and other mediums. The object of the campaign is to build prestige and a larger audience for the station.

The effects of this campaign on the radio industry will be greater than is at first apparent. Influenced by the advertising, many individuals at a distance from Cincinnati will buy better receiving sets in order to listen in on WLW. The new "subscribers" to the station will automatically become "subscribers" to many other stations and will enjoy better reception from all sections.

Although all radio manufacturers will profit somewhat through the sale of receiving sets, the Crosley Company will profit most. When a prospective buyer of a set asks a salesman, "Can you hear WLW over that radio?" perhaps no stronger argument could be advanced than, "Can you? Why, the Crosley Radio Corporation owns WLW. Naturally they make a set that can be tuned in easily on their own station."

The one-time evening hourly advertising rate over WLW is \$800.00—the highest of any radio station. With a larger audience due to advertising, the company will be justified in effecting further increases.

The magazine advertising is being placed by the Homer McKee Company, Inc., of Illinois, Chicago.

Radio Advertising System Starts Active Operations

AFTER some six months of preparatory work, the Radio Advertising System, Chicago, specializing in five-minute programs by electrical transcription, is now starting active operations.

The system differs from those heretofore in use in that the stations are divided into five groups in accordance with their power, and rates conform with a fixed schedule. Nearly two hundred stations are listed in the company's folder, divided into groups of less than 500 watts, 500 to less than 1000 watts, 1000 to less than 2500 watts, 2500 to less than 10,000 watts, and 10,000 watts and over.

The programs will be musical, and for best returns the company strongly urges a minimum of sales talk. The method makes possible the broadcasting by electrical transcription at a relatively low cost and enables advertisers and agencies to predetermine their expenditures or to fix them accurately at a glance.

National Radio Artists, Inc., Adds to Staff

C. E. LE MASSENA, music publicity counsel for noted artists and organizations, has joined the staff of the National Radio Artists, Inc., a subsidiary of the National Radio Advertising Agency, which creates and stages broadcasting programs with Mrs. A. R. Bushman, formerly with the National Broadcasting Company, as managing director. Mr. LeMassena will be connected with the department of research, programs, auditions and talent. He was associated with radio in its pioneer days through Station WJZ at Newark, N. J., when he broadcast "Pandora" in April 1922.

SALES INCREASE DOUBLED WHERE RADIO WAS USED!

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

SALES INCREASE IN SECTIONS WHERE
BROADCAST ADVERTISING WAS USED

SALES INCREASE
WHERE RADIO WAS NOT USED

USE OUR EXPERIENCE GAINED WITH OVER 5000 BROADCASTS

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

Send us some
of your sales
literature.



We will give you
an opinion
based on facts.

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

RADIO'S MAGIC CARPET

(Continued from Page 10)

and with it the goodwill they produced, might be tied up to the dealer's store by means of the framed picture of the Anglo-Persian Orchestra, offered to the dealer free upon request.

A Unique Window Card

A card, boldly printed in black and white, gave briefly all the necessary details about the program, its time, the stations from which it might be heard, and various other data of interest to the listener. This card was furnished free to Whittall dealers to be inserted in the corner of their windows to catch the attention of passers-by. By means of a movable slug, a certain quantity of these cards were printed with each of the various stations of the network taking the premier display. This was a distinct innovation since the call letters of the station nearest the dealer exhibiting the card were given exceptional prominence, so that dealers might announce locally that they were cooperating in the broadcasts of the Whittall Anglo-Persians.

Matrices for newspaper tie-up advertising with space for the dealer's imprint were offered gratis. Having aroused the dealer's interest in the radio programs by means of the general contents of this broadside, "action" was stimulated by a post card tipped on in a prominent corner, reading:

"Gentlemen: We desire to tie up our store with the weekly Radio Broadcasts of the Whittall Anglo-Persians. Please send at once without cost or obligation on our part the complete Whittall Radio Broadcast Dealer Tie-up, including framed picture, dis-

play cards, electrotypes, news readers, applause cards, etc."

Succeeding broadsides touch upon angles of the dealer benefits of broadcasting and offer additional supplementary advertising material to the trade. Good use is also made in these broadsides of comments from other dealers throughout the country, and whenever these letters contain statements showing their interest in the results obtained from broadcasting, they are quoted for the benefit of other dealers. Nor is the listener neglected. Comments from the members of the Radio Audience, expressing the desire to purchase Whittall rugs as a result of broadcasting, are also quoted in these dealer broadsides.

Keeping Everlastingly at It

These mailing pieces, although effective, were not called upon to bear the entire burden of arousing dealer cooperation for Whittall Broadcast Advertising. The first impression and early enthusiasm created by this new medium of sales stimulation were, and still are, kept alive by a series of special radio bulletins. It is believed that these Whittall Radio Bulletins were the first examples of regular weekly dealer stimulants to be used in connection with broadcasting activities.

Radio Station

W-inning

M-ore

T-trade

For Advertising in North-
eastern Iowa
The Waterloo Tribune
Waterloo, Iowa

Certainly they have pointed the way to a more thorough follow-up than could be obtained by almost any other method, and the idea has found ready acceptance by many Broadcast Advertisers now using the facilities of the National Broadcasting Company.

Every Week for Three Years

These Whittall Radio Bulletins have now been issued every week for three years and there has been no difficulty in finding interesting material for publication each week. This is an interesting sidelight on the unflinching news possibilities of radio. The make-up of the Whittall weekly radio bulletins is similar in principle to that of a newspaper where more pressing news is featured on the front page while the inside pages are given over largely to editorial content. Almost anything provides legitimate news for the bulletins—the addition of a notice of a change in time, a window tie-up idea, or a timely selling hint based on the broadcast programs. A recent issue, for example, presents on the front page a little talk on "Summer Rug Sales," showing that the demand for scatter rugs increases in the warmer weather and it is consequently easy to sell people who store their large rugs in summer. Page 2 lists the sta-

tions on which the Whittall Anglo-Persians may be heard, and under the headline, "How to 'Cash-in' on Whittall Anglo-Persian Radio Broadcasting," are listed five specific things that dealers can do to increase the sale of Whittall Anglo-Persians. Page 3 carries the program for the following Sunday, listing the music, the composers, and an interesting paragraph or two concerning the background of the numbers presented. Enclosed with the bulletin are duplicate programs for distribution to local newspapers, to the dealer's customers, and for insertion in the space provided in his window display cut-out. This unique window display cut-out incident was probably the first of its kind produced by a Broadcast Advertiser for the express purpose of tying-in the dealer's window with his program.

Keeping the Public "Sold" on the Whittall Anglo-Persians

Nor have the M. J. Whittall Associates neglected to tie in with a comprehensive assortment of listener material. Every magazine advertisement of the M. J. Whittall Associates carries a full-color picture of the Anglo-Persians broadcasting orchestra. The musical number which opens and closes the Anglo-Persian program has, on numerous occasions, been offered free to members of the Radio Audience requesting a copy. A small booklet in four colors, "The Romance of the Magic Carpet," giving an entertaining story of how Whittall Anglo-Persian Rugs are woven and describing their advantages, is sent to every one who writes in about the program.

Whittall sometimes takes excellent advantage of current pub-

K W C R

Cedar Rapids, Iowa

A popular station in a populous area

—programs with a "punch"; clear reception; over 1,600,000 population—rural and urban; 101,000 radio sets; one of the wealthiest broadcast areas in U. S.; gratified advertisers. Include this resultful station in your schedules.

**CEDAR RAPIDS
BROADCASTING CORPORATION**
Cedar Rapids, Iowa

lic interests to stimulate listener response. Whatever booklets are sent to listeners, they enclose in the same envelope a sufficiency of illustrated material on Whittall carpets. Last fall, complete college football schedules were distributed. Also, during the last Presidential campaign, Whittall announced the distribution of a handbook of political and election facts, entitled "The 1928 Presidential Campaign." This little booklet was sent to all who wrote in, commenting upon the program of the Whittall Anglo-Persians. Needless to say, the opportunity was not overlooked to present the many advantages of Whittall rugs and carpets. The center pages carried an airplane view of the mills, and, together with the back page, presented some well-worded advertising copy on the Whittall product.

Even on Phonograph Records—

The Whittall Anglo-Persians

The Brunswick-Balke-Collender Company have released a number of records made by the Whittall Anglo-Persians. These enjoy a constant sale indicating the general popularity of the orchestra. On the occasion of the first release of these records, over 900 requests were received from dealers—one dealer in a small Oklahoma city of 1,500 inhabitants asked for 200 records for distribution to his customers at his own expense.

Analysis Proves the Soundness of Whittall's Broadcast Advertising

Actually the M. J. Whittall Associates Ltd. are using Broadcast Advertising with telling effect. A survey of Whittall dealers made by the P. F. O'Keefe Agency of Boston revealed that over 60 per cent of them not

only approve, but are strongly in favor of this medium of sales promotion. A recent survey by an executive of Whittall shows that at least 85 per cent of their dealers are tying up their local advertising and their window displays with the Whittall Broadcast Advertising campaign.

Yet another survey, made by a disinterested agency for the benefit of a competitive rug manufacturer, showed that, out of 1,000 dealers questioned, 84 per cent said they handled Whittall Anglo-Persian rugs and 96 per cent declared that this rug was the one most universally asked for.

In conclusion, the morale of Whittall's dealer army is kept at concert pitch, not by intermittent effort but by intelligent persistence. The Whittall Anglo-Persians are goodwill emissaries in every sense of the word—keeping everlastingly at their task of selling to the public the consciousness of Whittall quality and dependability, and to the dealer the realization that the M. J. Whittall Associates Ltd., are back of them one hundred per cent.

From the preceding pages it will be seen that the M. J. Whittall Associates have used radio with outstanding success to secure greater dealer cooperation. Dealer cooperation is so vital a

The Oldest Broadcasting Station in the Northwest—

W DAY

Fargo, N. Dak.

solicits an opportunity to prove that we can get results for you as we have done for hundreds of clients.

factor in the successful merchandising of any product that without it no manufacturer can hope to succeed. Conversely, when it has been developed to the point to which Whittall has succeeded in developing it, it might almost be said that radio has done a job sufficient to satisfy any advertiser. Nevertheless there is no lack of indication that Broadcast Advertising has developed a lively consumer acceptance for Whittall rugs and carpets. It has been previously pointed out that one of those reasons which prompted Whittall's continued use of radio broadcast advertising and which has given them so much confidence in its value to them was the process of decrease in the number of letters from listeners accompanied by a corresponding increase in the quality of those letters. It is a fact that many of the letters which have come to the M. J. Whittall Associates on the letterheads of responsible and well-placed individuals have shown an appreciation of the Whittall programs, translated into a desire to have Whittall rugs in their homes, that is little short of remarkable.

Excerpts from Writers' Letters

"We hear your broadcasting weekly and enjoy it, but it looks like it is likely to cost me \$150.00 up, for my wife wants a new rug for our sitting room."—C. E. W., Cincinnati.

"Thought you would be interested to know that the writer has enjoyed listening, many Sunday evenings, to the Anglo-Persians on the radio, and it was this that occasioned his making the purchase of three Anglo-Persian Wilton rugs from the Jordan Marsh Company of Boston."—R. P. G., Boston.

"It may interest you to know as a result of the Whittall Anglo-Persian concerts, which are enjoyable to no ordinary extent, we have just purchased three large and two small Anglo-Persian rugs. Otherwise and as heretofore, we would have 'shopped around.'"—C. A. L., Philadelphia.

"Your advertising department will possibly be interested to learn that after listening to your splendid programs broadcast during the past weeks, that we have just purchased an Anglo-Persian \$125.00 rug from the W. G. Company of this city.

"This purchase, primarily, may be attributed to your programs, for we know nothing of rugs; but when ready to buy we asked about Anglo-Persians and if they are all we were told about them we know they will equal your beautiful programs."—J. I. H., Cincinnati.

To Summarize

In short, Broadcast Advertising is an active and productive sales force for Whittall rugs which has proved itself to the satisfaction of the sponsors over a period of years.

The M. J. Whittall Associates are using the Anglo-Persians to sell the idea of quality, luxury and beauty in fine rugs and carpets; are repeatedly demonstrating that the ideal broadcast advertising campaign is one reinforced by a comprehensive scheme of printed tie-in material; are showing that a fabric of live dealer cooperation and consumer acceptance may be more effectively woven through broadcast advertising; are proving that broadcast advertising is a medium of cumulative effect where perseverance is rewarded with concrete and lasting results.

**HOW THE QUAKER PRODUCTS
COMPANY "SELLS" ITS
SALESMEN**

(Continued from Page 14)

partly visualize the unusual effectiveness of each "Kansas" program for themselves.

The estimated number of radio sets in the United States is 11,032,-855 (up to January 1, 1929).

The average monthly rental paid by the radio owner is 40% higher than that of non-radio owning families. This proves that we are reaching the right audience, the sort of people who can afford to buy "Kansas," the kind of customers that every grocer wants.

More than 50% of radio owners three years.

Fully two-thirds of the radio owners have either five or six tube sets.

About four-fifths of radio families listen in daily at sometime or other.

Nearly 70% of radio owners use their sets for two hours or more daily.

The greatest amount of listening occurs between 7:00 and 11:00 p. m.; "Kansas" is on the air at this time from East to West, so we "cash in" on the full value of our radio time.

About 85% of radio owners report that the rest of the family is usually listening in when the set is turned on during these hours; in other words, we are reaching the whole family at one broadcast instead of merely one at a time as we would be doing with newspaper or magazine advertising.

About four-fifths of the owners report that they use their radio in the summer time.

About three-fourths of the owners listen in regularly to one or two favorite stations each night.

About three-fourths report that they listen in on all evenings.

About two-fifths tell us that they like programs of the type of the Kansas Frolickers.

Put all these facts together and you can readily see why the Kansas Frolickers have increased the sales of Kansas Cleansing Powder throughout the country. Over 40,-000 women have written in telling us how much they like Kansas Cleansing Powder. Think of the wealth of material we have for future advertising purposes, all of which has come from radio advertising.

Brockshire and Macy have struck a new lead. They have one of those silly songs that everybody likes to sing. It is called "Gee, There Ain't No Justice," and I wish you could see some of the verses that are contributed by the radio audience. For instance:

K J B S

San Francisco

AND

The Bay District

THE consistent daylight station since January, 1925.

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

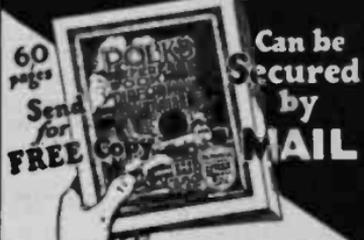
OWNED and operated by **JUNIED Brunton & Sons Co., 1380 Bush Street, San Francisco.**

MEMBER OF N. A. B.

—K J B S—

**280.2 Meters 100 Watts
Rate Card on Application**

Orders - Inquiries



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

I swiped a can of cleanser,
They put me in the pen, sir;
But when I scoured up the jail,
They freed me there and then, sir.

Oh, gee there ain't no justice,
Oh, gee there ain't no justice,
'Twas Kansas Cleanser saved the
day,
Oh, gee there ain't no justice.

Every week we give a prize for the best verse—a case of Kansas Cleansing Powder, and there sure is competition. Today alone, over 30 different people wrote in sending verses. How many write in direct to the Columbia Broadcasting Station in New York, I don't know.

All of those things prove that our programs are popular; the sales prove our product is popular; so do your part wherever you can and spread the gospel of the effectiveness of the Kansas Frolickers throughout the trade.

Remember, every Wednesday evening through 25 stations of the Columbia Broadcasting System:

(Here follows list of Columbia stations.)

This coverage represents over three-fourths of the entire population of the United States, and population spells profits when reached with the right kind of radio advertising. Tell the trade to "tune in" on the business "Kansas" radio programs are creating and whenever you hear any constructive suggestions or criticisms, send them in, too.

Vernon H. Pribble Now Manager of WGN

VERNON H. PRIBBLE, until recently manager of the radio department of the Chicago Tribune, has been placed in charge of the radio activities of WGN. B. T. McCanna has resigned as manager of the business survey department.

For Best Results in Tennessee
and Contingent Territory
5,000 Watts **WLAC** 1490 K. C.

Member Columbia Broadcasting System

Owned and Operated by
The Life and Casualty Insurance Co.
Nashville, Tennessee

FUNCTION OF THE AGENCY (Continued from Page 12)

On one program after another by making a special point of estimating the opinion of the radio audience every 6 weeks or two months it has been found possible to receive from 5,000 to 15,000 letters. One advertiser who took the trouble to analyze the quality of these replies by classifying them, A, B, and C in order of desirability from the standpoint of handwriting, quality of stationery and location, reported that they compared more than favorably with a similar number of replies received from publication advertising.

Announcement Brings 44,000 Replies.

A high-water mark for replies came when on one program a gift for children was offered with a mention at the 15 minute standby and one other mention at the closing. The advertiser had told us that he had several thousand of these little gifts left over from an offer that had been made in a group of newspapers. In the first week 15,000 replies had been received and when the count was finally taken at the end of the third week the number had risen to 44,000 and two re-runs had been found necessary. Figure the cost per inquiry on any basis you please, by charging against it not just that one evening's program but 3 months or even the full year's broadcasting, and you will find that it makes a very interesting comparison.

What about attempts that have been made to go out to the radio audience and find out what people think of radio programs?

Of course it's easy to take a patronizing attitude toward field surveys, especially when they

are conducted in the interests of a certain advertiser. It is to be expected, perhaps, that the survey will result in proving that the entire radio audience is crying for that one advertiser's program.

Well, maybe. Yet there is significance in the fact that wherever a survey is made and no matter by whom the results seem to group just about the same programs among the first ten and almost certainly the same ones among the first twenty.

Conduct Listener Survey.

Almost a year ago, it was decided in one quarter that most radio surveys made a mistake when they interviewed people face to face. People get self-conscious when you ask them what programs they like. It's only human to want to appear well-educated and high-brow. Yet somehow we must pursue this matter of asking people to tell us how they like it while we advertise to them. So a plan was worked out to send out a list of all network programs asking the recipient to check the three he or she liked best. The list was on a return post-card with a blind address—just Radio Service Bureau, in an office building in New York.

These cards were mailed to 25,000 persons first; then a second 25,000. The names were obtained from newspapers which were asked merely to supply a list of people known to have radio sets.

To make it even fairer the alphabetical list of programs was shifted by placing the top ten at the bottom after each thousand had been run.

Incidentally nearly twenty per cent returns were obtained. And the result? Well, the same old

favorites bobbed up again pretty much in the order shown on any of the house-to-house surveys. And one thing more seemed clear. That was that there is undoubtedly a direct relationship between the length of time that a program has been on the air and its popularity. It takes time to gather a radio audience.

Result of the Campaign.

Perhaps there is no more graphic way of estimating the vitality of this new medium than this. For weeks and months a certain conspicuous testimonial campaign had been going on in the newspapers and magazines and on the billboards of this country. But when the same type of copy was put into the voice of a radio announcer and when his living spoken words were carried into the homes of this country, something happened—something which led to the distinct modification of the propaganda on this advertiser even to the extent of performing a surgical operation of his slogan. It's this amazing vitality of radio that interests those of us who are seeking conscientiously to appraise its values.

Let's grant that at best our efforts up to the present time have been clumsy and have barely touched the possibilities. Let's grant the truly difficult job of blending an artistic performance with a really valuable commercial appeal is still far, far, from an accomplished fact. Let's grant that programs are still built as if they were units without regard for what precedes each one and what follows it and that a truly effective piece of entertainment with the broadest appeal cannot possibly be built in this individual way any more than the acts of a musical revue could be written,

staged, rehearsed and directed by individuals who knew nothing about each other's efforts before they were presented to the audience. Let's grant that television may come along in a few years to make necessary the addition of a stage technique with a study of color and with all that the motion pictures and talkies can teach us. Let's grant that all these things are so and that the more a person studies it the less he is ready to say that he can definitely claim to know about the use of broadcasting and its results.

Let's say that all we have proved about it to our own satisfaction is that it can get a single piece of business news to millions of people instantly and at low cost; that it can create a personality so that millions will feel that he knows him intimately; that it can build an extraordinary fund of good will; that it can interest the retail merchants who sell the product and can give them a feeling of action and cordiality; that it can attract letters in just about any number, reflecting a degree of loyalty and gratitude that is constantly a surprise to seasoned advertisers; that it can make the public read other forms of advertising with greater interest; that an advertiser gets back from radio just what he puts into it in unselfishness, in friendliness, in sincerity.

Granted all these things. Yet we know, and this we can stick to, that radio broadcasting is a new advertising medium and that the advertiser who does not develop his knowledge of it and its uses is refusing to take into his hands one of the most potentially powerful and certainly one of the most interesting weapons at his command.

SELLING ENCYCLOPEDIAS

(Continued from Page 4)

coloring matter, the mushroom lives by appropriating the food which some *other* member of the vegetable kingdom has manufactured. As a rule, the mushroom is satisfied to feed upon an *old stump* or upon decaying twigs, or upon the trunk or branches of a living tree.

If you want some suggestions for picking mushrooms, *here* is the *best possible advice*. So much experience and knowledge, and such a well-trained power of observation, are necessary to tell the edible mushrooms from their poisonous relatives, beyond the possibility of a doubt, that the safest rule is *never* to gather *any* variety for the table—unless some one on whose knowledge you can depend has pointed it out as edible and taught you to recognize its essential characteristics.

The tiny, wild-growing mushrooms must *never* be picked for eating when they first show themselves above the ground, for the plant is then too young to show positively to what class it belongs. Mushrooms must be *fresh* when eaten. No mushroom that shows the least sign of decay, or on which insects have been feeding, should ever be eaten. Some people class all highly colored mushrooms as poisonous, but this is incorrect, as some of the most brilliant are among the most wholesome. Now—here is a popular test for edible mushrooms which is really worthless. Many people believe that *only* the *poisonous* variety, when cooking, *will make a silver spoon turn black*. As a matter of fact, many of the *edible* kind produce this same effect. So, *if you are fond of mushrooms, the safest course*

is to buy them from some reliable dealer.

ANNOUNCER: You have just been listening to The World Book Man. The information just given you is from THE WORLD BOOK Encyclopedia. If you have youngsters in the family who are in school you'll find they have a real need for *The World Book*. Through both elementary school and high school the youngsters use *The World Book Encyclopedia every day in the preparation of their lessons.*

For _____ evening at _____ o'clock we have a question which is certain to interest each and every one of you. Listen carefully to this one. "*What happens when an irresistible force meets an immovable object?*" We've heard that question for many, many years. "What happens when an irresistible force meets an immovable object?" Don't miss this next program.

And by the way, have you written for your copy of the popular question booklet? The World Book Man is now distributing the *third hundred thousand*. If you haven't received your copy, write _____ immediately and we'll mail you one *without cost*. You'll certainly enjoy having this booklet of the question and answers selected for *your* entertainment by The World Book Man. Better write today.

Release Date: April 1, 1929.

ANNOUNCER: During the next five minutes we have an interesting little discussion on the question of "what happens when an irresistible force meets an immovable object." You've heard that question before—"What happens when an irresistible force meets an immovable object?"

What is the answer, Mr. World Book Man? What does happen?

WORLD BOOK MAN: The answer is—"April Fool!" They never meet.

ANNOUNCER: That answer is certainly in keeping with the good old institution of "All Fools' Day," but, seriously, what is the answer to this old question?

WORLD BOOK MAN: The answer is that both an *irresistible* force and an *immovable* object can not exist at the same time. If a *force* were *irresistible*, no *object* would be *immovable*, or, if there were an *immovable* object, no *force* would be *irresistible*. So the answer is simply—"April Fool!"—No irresistible force can meet an immovable object.

ANNOUNCER: I suppose you are right. You always are. But what about April Fool's Day? Who was responsible for it, and so on?

WORLD BOOK MAN: I don't believe any one can answer *that* question for you. The origin of "All Fool's Day" is decidedly ancient and unknown. An old English Almanac, printed nearly two hundred years ago, contains the following rhyme:—

*"The first of April, some do say,
is set apart for All Fools' Day."*

Why this day was set apart, we don't know, but a good many countries observe it, each country in its own peculiar way. In *English-speaking* countries the victim of a joke is called an "April Fool"; in France, an "April Fish"; in Scotland he is a "gawk." If any of our listeners have explanations for the origin of "All Fools' Day" I'd certainly like to hear from them.

Since this is the first of a new month, I might mention that

"April Fools' Day" is not the only day of interest in this month. Easter generally falls in April. And many of the states have set aside a day for planting trees, and have called it "Arbor Day."

If you don't appreciate what an important month April has been in the history of the world, here are some facts to consider. The construction of the first railroad in the United States was begun on April 1st in 1826. The United States mint, which coins our money, was established on the second of April, in 1792. Our first president, George Washington, was elected on April 6th, 1789. You can go right down the list and name an important event of history for each day of this month.

Just to name a few more important events—Napoleon abdicated the French throne on the 10th of April, 1814. On the 14th, President Abraham Lincoln was shot. On the 15th occurred the sinking of the ship "Titanic," the Titanic Disaster in which about sixteen hundred people were drowned. On the 18th, Paul Revere made his famous ride, in 1775. And on this date in 1906 occurred the earthquake and fire in San Francisco. There is an interesting story in connection with each one of these events. If you want to outline for yourself a course of entertaining and instructive reading, just take the calendar for April events and follow right down the list, looking up the story of each day's important event for each day's reading.

Or if you want to read about famous people instead of famous events, you can start off with Bismarck who was born on April 1st, in 1815. Bismarck was not only the greatest German statesman of the 19th century,

but was one of the most commanding figures in all history. On April 2nd, Hans Christian Andersen was born in Denmark. And who is there who hasn't read "Andersen's Fairy Tales"? For our April 3rd birthday, we have Washington Irving, who gave us "Rip Van Winkle" and "The Legend of Sleepy Hollow."

In the interests of *personal culture*, outline a little reading course for yourself sometime, each day of the month reading the story of some famous event, or looking up and rereading bits of literature appropriate for certain dates.

AGENCY MAINTAINS ITS OWN REHEARSAL STUDIO

(Continued from Page 17)

your audience entirely invisible to you, and with one's own experience with radio listeners, the radio program builder knows that dull moments, tiresome moments, and poor moments in broadcast programs are extremely dangerous, and many listeners may be lost if they occur often in a program. From a commercial point of view, if a listener turns off at any time in a program, he will unquestionably fail to get a portion at least of the commercial announcements or advertising in the program, and such programs from the advertiser's point of view, should be considered as so much money thrown away.

Whether we are correct or not in our idea that the advertising agency should prepare its own programs and have available facilities such as we have, is certainly not yet decided: We are satisfied from the results secured by our clients that it is one method of assuring an adequate return from an investment in broadcast advertising.

7/29