

Broadcast Advertising

An Independent Magazine Devoted to Advertising by Radio. Published at 440 S. Dearborn Street, Chicago. Subscription, \$2.00 a Year Single Copies, 20c



MAY FEATURES

Wanted—An Audience

Make Your Programs Easy to Listen to

Program Publicity and How to Get It

You Can't Make Them All Listen

Radio and the Press

Songs Sell Wedding Rings

Let the Background Tell the Story

What You Should Know About Radio

Blatant Advertising Is Condemned

May, 1930

NEW DEVELOPMENTS IN SPOT BROADCASTING

Nearly ninety progressive, forward-looking Radio Stations from coast to coast have prepared for new developments which have taken place in perfecting sound reproduction for radio broadcasting. They are being equipped with a completely standardized sound reproducing system. For the first time in the history of radio broadcasting, this step will guarantee a uniform high excellence of broadcasting from discs, provided the discs are made under a system which matches this new reproducing equipment.

Write or phone any of our offices for a list of stations thus equipped, or for further information regarding radio and radio stations.

SCOTT, HOWE, BOWEN, Inc.

274 Madison Avenue

NEW YORK CITY

Ashland 7356 — 7357 — 7329

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DETROIT, MICHIGAN**
Northway 2727

**180 N. Michigan Ave.
CHICAGO, ILLINOIS**
State 5224

**10 High Street
BOSTON, MASS.**
Hancock 4324

All of our offices are prepared to demonstrate to advertisers and their agencies the latest development in sound reproduction, in direct comparison to any other present-day recordings.

**“---the
Radio Audience
speaking about---**

KSTP”

RECENTLY, in this space, we presented evidence showing an over-whelming preference of advertisers for KSTP as the station best fitted to reach profitably the great radio audience of the Twin Cities and adjacent Northwest markets.

We now present the testimony of the radio audience itself—68% for KSTP as shown by a survey just completed. This survey, conducted by an accredited agency, shows that 56.22% of radio listeners voted for KSTP (as against 17.12% for the station made second choice) which, with half of those indicating no preference, gives KSTP 68% of the audience.

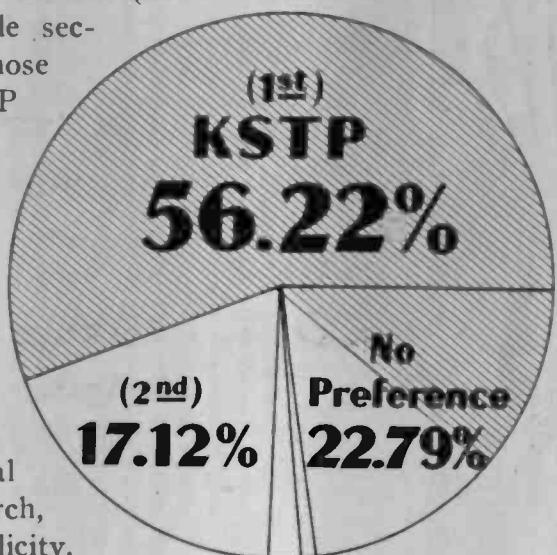
The diagram graphically tells the story of the “preferred” audience you get on KSTP — the Northwest's leading radio station.

KSTP gives the advertiser most service because it has the largest technical staff — the only full-time staff orchestra — the largest musical library — the most complete research, merchandising, sales, program, publicity, continuity, music and dramatic departments.

KSTP, as the Northwest representative of the NBC, furnishes principal entertainment and service features on both the Red and Blue networks.

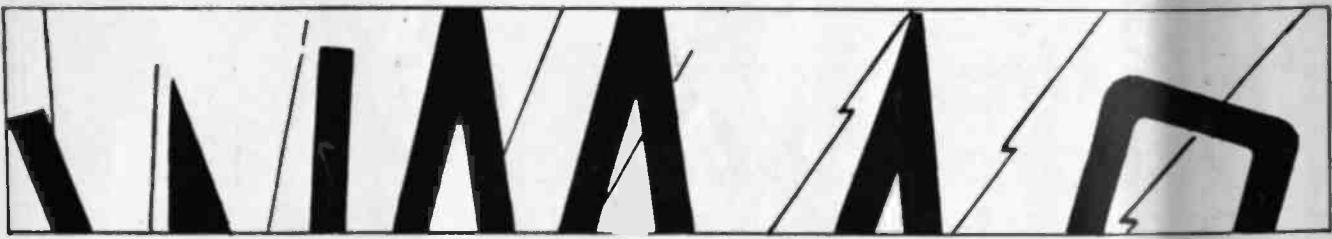
Executive Offices:
St. Paul Hotel, St. Paul, Minnesota

**NORTHWEST'S
LEADING RADIO STATION**



STUDIO
St. Paul Hotel
St. Paul

STUDIO
Hotel Radisson
Minneapolis



BUILT LIKE A NEWSPAPER



WMAQ's programs present something for every one all day long. And like The Chicago Daily News—the newspaper that owns and controls it—WMAQ is the medium for some of the most successful Chicago advertising schedules!

Boston Store
Bunte Candy Company
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Endicott-Johnson Corp.
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Eskimo Pie Corp.
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Gordon Baking Co.
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Illinois Coal Bureau
Los Angeles Chamber of Commerce
Nunn-Bush Weldon Shoe Co.
Packard Motor Car Company
Pepsodent Company (Amos 'n Andy)
Premier Malt Sales Co.
The Quaker Oats Company
Wieboldt Stores, Inc.
Willys-Overland, Inc.
Nahigian Brothers
National Heel Mfrs. Assn.
Ten Bruin & Sons
Thos. J. Webb Coffee Co.
The Hub
Vaughn's Seed Store

In addition to C. B. S. Chain advertisers

WMAQ is The Chicago Daily News of the air, holding for broadcast advertisers the prestige of Chicago's Home Newspaper and leading daily advertising medium—an ideal channel for your broadcast message. Address

WMAQ, Inc.

The Chicago Daily News Broadcasting Station

400 WEST MADISON STREET

CHICAGO, ILLINOIS

Broadcast Advertising

440 South Dearborn Street, Chicago, Ill.

Subscription, \$2.00 a year. Single copies, 20c. Issued monthly on the 15th. G. W. Stamm, Publisher and General Manager; R. B. Robertson, Editor; E. J. Van, Circulation manager. Eastern Representative: C. A. Larson, 254 W. 31st St., New York City.

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Volume 3

MAY, 1930

Number 2

WANTED—AN AUDIENCE ADOHR CREAMERY Advertises for Listeners *as It Would for Customers—and Gets BOTH!*

By Ray R. Morgan

ON APRIL 22nd, the Adohr Creamery Company, one of the largest producers and distributors of dairy products on the Pacific Coast went on the air for the first time. The station selected to carry the Adohr message was KFI, Los Angeles. Tuesday night was selected for the weekly broadcast—and the time set was eight in the evening.

In that Adohr Creamery was serving more than fifty thousand families out of a possible four hundred thousand, it was agreed that if Adohr was to make any appreciable dent in the minds of listeners in, something unusual must be done. With the air chock-full of broadcasts from two good chains—with good programs being released sixteen hours a day from fourteen local stations—with "comic strips" and serials being worked to death—with the entire range of music, comedy and other radio entertainment already plentifully supplied—it was decided that with "just another program," Adohr didn't have a chance.

The problem of getting a different program—one big enough to put over a big story to a big market in a big way was solved in this manner: Adohr launched a series of weekly broadcasts under the hap-



Adohr artists drink a toast in Adohr Milk

pily selected title, "Adohr Opera of the Air."

And the word "opera" wasn't used as a bluff. Adohr said "opera"—and Adohr meant opera.

The first broadcast presented the opera "Carmen"—complete. The performance started at eight in the evening, and the program signed-off

at twenty-five minutes after ten. Two hours and twenty-five minutes of solid grand opera.

Alice Gentle was engaged to sing the title role. Scores were brought in from New York, none being available in complete form in California. A complete cast including choruses and augmented symphony

orchestra was used. Sixteen rehearsals were held. Pietro Cimini was employed to direct rehearsals and the final performance before the microphone.

This was the first time a complete opera had ever been presented over the air on the Pacific Coast.

Following "Carmen," "The Mikado" was given in full, one week later. This program also ran two hours and twenty-five minutes to the



A typical newspaper announcement

dot. Ferris Hartman and Eva Olli-votti were the stars—supported by full cast, choruses and augmented orchestra.

So much for the programs that have been done thus far. "Cavalleria Rusticana," directed by Cimini, with Lisa Roma, Fiorella and Barra in the lead parts, is to be the third Adohr opera and those scheduled to follow include "La Traviata," "Thais," "The Prophet," "Il Trovatore," "Chocolate Soldier," "Robin Hood," "Mademoiselle Modiste" and a score of other equally popular operas and light operas.

As for stars, the list is brilliant. It happens that a great many operatic and concert stars are on the Pacific Coast making "talkies," which enabled the Adohr Opera of the Air series to engage such artists as Matzenaur, Tito Schipa, Jose Mojica, Mary Lewis and so on, up and down the list.

Publicity releases were mailed out with photos and story to 1,600 newspapers. But now we're coming to the interesting part. Adohr decided

that they were going to do something big—and they didn't intend to keep the matter a secret. Not by any means.

IN TEN years of experience, they had found that they got most of their customers by asking people to buy Adohr Milk and creamery products. Following the same reasoning, they decided that if they wanted radio listeners, they would have to ask people to listen. So, here's what Adohr did.

Two weeks before the premiere, Adohr "went on the boards" with sixty-five, twenty-four sheet posters—in carefully selected locations on major Los Angeles arteries—using boards illuminated at night. These posters were designed to simulate opera posters, and carried the date of the performance, the name of the opera and the names of the stars and director. Each billboard is permanently located, and each week as the opera is changed, the posters are changed.

Ten days preceding the premiere, Adohr began to use newspaper space to advertise its radio operas. Thirty-six inch space was used in each of the two morning and three evening newspapers. One week before the premiere, pennants advertising the series were attached to each of the 206 Adohr delivery trucks. On the same date, an engraved invitation similar to a wedding invitation was mailed to every person in the Los Angeles and Pasadena Blue Book—requesting his presence at the Adohr Opera of the Air—and inviting comments.

A window strip featuring the series, and suggesting that people have their radio sets put in good order was mailed out to every radio dealer in Southern California.

A proof of the newspaper advertising, with additional explanatory matter, was mailed to each member.



One of the billboards

of the Los Angeles Rotary, Lions,
Kiwanis and Advertising Clubs.

On the day preceding the first broadcast, an insert was tucked under the cap on each bottle of milk, outlining the programs, and giving time and station details. This informed the fifty thousand customers. A booklet with cover in four colors was printed, describing the operas and distributed by the

A 3-column advertisement for the
premiere

drivers. The managers of 1,600 apartment houses were called on the telephone and told of the initial broadcast, and asked to relay the message to their tenants.

Sales meetings were held with all salesmen and other employees at each branch. Even the garage mechanics and janitors were required to attend these meetings. The programs and their importance were carefully and thoroughly outlined to the men so that each one understood them thoroughly.

A sales contest was started with a radio set to be given as a prize each week to the route salesman showing the greatest increase over the week before. The supervisors were included in this contest (there is one supervisor to each seven

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MAKE YOUR PROGRAM EASY TO LISTEN TO *and*



Stanley W. Barnett

RADIO advertisers have often heard the admonition, "They'll tune you out if you talk too much."

Maybe they will and maybe they won't.

Whether they will or not is unimportant, since we know that few listeners will put forth the mental effort necessary to digest a detailed business solicitation on the sponsor's product or service. The number who will make such an effort is about the same as may be expected to read a similar discourse set in eight-point type on a full magazine page. Those who have made a study for the past several years of the psychological side of radio have discovered that the average listener approaches his radio entertainment in a lazy frame of mind. He doesn't object to the advertising in the least, provided it is interesting and entertaining and comes to him easily and without conscious mental effort on his part.

There is no other form of diversion one can think of that requires

You Won't Have to Worry *about* Its Being Heard

Says Stanley W. Barnett

Station Manager, WBAL, Baltimore

so little exertion, mental or physical, as does radio listening. Take golf, motoring, the theater, movies, the phonograph, reading, bridge, even a game of solitaire—all call for more or less physical effort and mental concentration. But radio listening requires neither of these. It is, perhaps, the only diversion that may be enjoyed in a completely relaxed state of mind and body.

And there is the secret—the Open Sesame to all advertisers who would be successful in developing their markets through the medium of the radio, and those who are wise will make full use of this psychology on the part of their listening public. They will rub this Aladdin's lamp the right way. They will see to it that their advertising over the air conforms happily with their listeners'

mental attitude and makes it easy for those in front of their loud speakers to grasp the advertising message.

The radio listener subconsciously balks at anything on the air that makes him forego the mental relaxation with which he has come to associate his radio entertainment. When Mr. Average Listener settles himself in his easy chair and turns on his receiving set, he expects to be entertained—not made to think. He's been thinking all day and now he wants to rest and relax; and so without any more physical effort than is necessary to seat himself in his favorite chair, he is ready to be entertained—not exhorted or solicited. The advertiser who doesn't take into consideration this attitude on the part of his listeners but insists upon putting his message on the air blatantly and without considering the psychological side of the program, is not only failing in his obligation to his listeners but is dissipating the benefits of his radio expenditure.

The sponsor of a series of programs on the air has undoubtedly a many-sided problem to cope with. He must consider tie-ins with other forms, dealer contacts, listener interest, the time of day for his broadcast, and above all, a suitable type of entertainment. But one of the most important phases is: how can he tell his story so that the radio listener can grasp his message with-

10 seconds

OUR technical contemporary, "Radio Broadcast," advises broadcasters to limit all advertising announcements to ten seconds each. While we, too, believe that wearisome sales talks do little good for either sponsor or station, Mr. Barnett's suggestion seems much more sensible. Don't worry about the length of your message. Make it easy to listen to and you'll have listeners.

MR. CROSSLEY WRITES US A LETTER

President of Research Organization Objects to Heading—"A. N. A. Survey Replete With Errors"

TO THE EDITOR:

I am not sure that your rather hasty reading of the A. N. A. report, *The Advertiser Looks at Radio*, calls for a reply, though I do feel that your title was rather unnecessarily strong.

If you will look the green book over again more carefully you will see repeated many times the statements to the effect that the information given in this report is not adequate for the selection of a station or a network, being based upon many small and scattered surveys. No claim is anywhere in the book made to the contrary. The one whole purpose of the book is to assemble the present totally inadequate information to show how little it is, how varied it is, and the very clear need for more information on an authoritative, organized basis. The result of this book has been, as you know, the creation of a cooperative plan of analysis of sponsored broadcasting, in which more than forty companies on the air have joined. You are undoubtedly fully cognizant of this plan and its method of operation.

You may be interested to know that there has been almost universal praise of this little green book and that its intent has been pretty generally recognized. Its contents do not represent a manual of valuable information but rather a means of analysis and an indication of how little exists.

You, as editor, of course, may print this letter or not, as you see fit. I certainly have no objection to an adverse review in the midst of the many highly favorable comments, but I do feel that the words you use in your title are in themselves so thoroughly erroneous that it would be only fair on your part to print this reply. Your article gives the impression that the book is based upon a survey rather than a collection of available data. What you boldly term errors may perfectly well exist, but I do not feel that

your article substantiates with facts the statement that the book is "replete with errors."

May I say in conclusion that I heartily endorse the first sentence of your second paragraph, which reads as follows:

"If, however, you really want to find out something definite about the advertising end of radio you will probably be disappointed."

Yours very truly,
(Signed) ARCHIBALD M. CROSSLEY,
President, Crossley, Inc.

Immediately following is our reply to Mr. Crossley's letter:

DEAR MR. CROSSLEY:

This is to inform you that we shall be glad to publish your letter of April 23 in the next issue of "Broadcast Advertising," and send a copy to you.

There are a few statements I should like to question, however. You say that the purpose of the book "is to assemble the present totally inadequate information to show how little it is." I have read and re-read the introduction to your report, but I can find no such statement of purpose.

It says that sponsored broadcasting has grown and is growing; that certain companies are calling for proofs of the desirability of this form of advertising; that problems are arising; that "this report is devoted to a presentation of some of these problems from the advertiser's side, and to a review of such information as exists that has a bearing on those problems."

The introduction next points out the lack of accurate circulation data, even of such basic facts as the number of set owners (which is now being determined by the census numerators) and continues as follows:

"During 1929 a number of broadcasters have made surveys on their own account. Their findings,

through Crossley, Inc., covering about 31,000 interviews, have been analyzed in connection with published information and facts gleaned first-hand from several sources. The resultant information is far from complete, but represents at least an indication of true conditions, and a method for further analysis.

"While no up-to-date broad treatment exists, each survey represents a cross-section for its particular purpose. Some definite information is available for practically all of the principal stations, for 44 cities, and for certain evenings of the week and certain hours."

That is my principal objection to the entire report. It does not represent even an indication of true conditions. Its "definite information" is in some cases definite misinformation and in others so slight as to be meaningless. And, above all, it is not being used "to show how little the present information is."

An example of how it is being used has come to my attention. A local advertiser was ready to go on the air and had just about decided to use a certain station when he obtained a copy of the report. In great indignation he summoned the station salesman.

"Look at this chart!" he stormed. "Wouldn't I have been a fine chump if I had taken your station when the Association of National Advertisers ranks it in sixth place in this city with only 5 per cent of the listeners? I have just signed up with station _____ which they put in in first place." When the salesman attempted to argue the point the advertiser turned to the front of the book where the members of the radio committee and research council are listed. "Don't tell me it's wrong! Look at those names! They're big men and they wouldn't put out anything that isn't true."

I still cannot understand the purpose of issuing "The Advertiser
(Continued on page 30)

Every Advertiser Wants PROGRAM PUBLICITY

O. N. Taylor

Radio Editor, CHICAGO DAILY TIMES

Tells You How to Get It

MR. TAYLOR knows the publicity business from both ends. In his present capacity and as editor of the Radio Supplement of the Chicago Evening Post, he has received reams of publicity. As director of publicity for the Crosley Radio Corporation, he has sent reams of it out. So his advice may be taken without the customary grain of salt.

MOST sponsors of broadcast programs are overlooking the value of newspaper columns for publicity outlets. I say this deliberately and despite the fact that more "puff" mail reaches the desk of the radio editor than any other departmental editor of the newspaper.

The publicity fails to get across because the advertiser does not know how to prepare copy for the radio editors who stand willing to give good white space to ballyhoo the program that is costing thousands of dollars. Ever since sponsored programs became daily features of all worthwhile broadcasting stations, radio editors have been creating audiences for these programs by running legitimate news stories about them. A few sponsors have benefited greatly by this service, but the large majority have received little or no benefit.

Too many advertisers have tried to use the radio news columns to do the work that they are paying money for the broadcasters to do. They have failed to realize that they can only use publicity to sell their programs. The programs themselves must sell the company and its product. Unless there is an audience to hear the program the purpose of it fails. And unless the newspaper columns and program listings have been used properly to sell the program there will be no appreciable audience.

In the early days of broadcasting, when it appeared to many publishers that this new advertising medium would cut the bottom out of the newspapers' advertising revenue, trade and firm names were barred from a majority of the radio pages and program columns. Then a great howl arose, and as more and more national advertisers joined the list of those using the air as a supplemental advertising medium, pressure was brought to bear on editors through the business offices to use the names of sponsors in the program columns and later in the news columns. Today, virtually every newspaper uses the sponsor's name in listing his program.

To my mind the broadcast advertisers would be better off if their names were kept out of the news stories and program listings. If they were, interest would again be focused on the idea of selling the pro-



O. N. Taylor

gram to the public and the work of building up an audience to hear the advertising announcements. As far as I know there is only one big concern now on the air that does not use its name in publicity matter about its sponsored program and does not ask that the program be labeled with its name. There is no doubt about the popularity of this firm's programs and the size of the audience that listens to them.

This company has a program that is beyond question as to entertainment value and the mere mention of the name of the orchestra and its conductor is enough to create a large audience to whom rather straight and lengthy selling announcements are acceptable between

numbers. I refer to the broadcast over NBC of the Chicago Symphony orchestra under the direction of Dr. Frederick Stock every Sunday afternoon. The program is sponsored by the Standard Oil Company of Indiana, which is told to the radio audience along with a description of the virtues of the company's products during every broadcast. The publicity matter sent out weekly to tell of the program, as well as the request for program listing, does not contain the name of the Standard Oil Company.

Too often the program columns contain such listings as: Jones and Co. program; Smith, Inc., program; Mike the Furrier; Smeller the Perfumer; Hoosits' Flour hour; Reverie's Minute Men; etc., etc.

The radio fan scanning the daily programs for a good feature to dial gains no information from such listings and instead of having the name in print create good will, it tends to destroy it by arousing the anger of the fan who is looking for some particular sort of entertainment. Radio editors in general cannot be blamed for such listings. They appear in the newspapers just as they come from the publicity departments of the various stations and chains.

TOO many advertisers point to the success of the Cliquot Club Eskimos and the Eveready hour and think that their own particular programs need no more identification than do these two old timers. They forget that both of these programs earned good reputations in the early days of sponsored broadcasts and are familiar to the listeners through years of repetition. Unless the new sponsor intends to continue broadcasting over a period of years and is content to wait until word of mouth praise from chance listeners makes his program as well known as the two foregoing, he must take steps to describe his program from the very start.

If newspapers forbade the use of firm and trade names in their program listings, the sponsors would have to use a title descriptive of the program and the reading fan could tell at a glance just what programs he desired to tune. If the sponsored program was enjoyable the first time, the chances are good that the same fan would tune it in the next week.

finis - - -

ONCE again bringing up the subject of the great Colorado Springs failure of broadcasting as reported and editorialized in *Editor & Publisher*, comes a letter from Jack May, manager of the station in question, KFUM, Colorado Springs. It says, in part:

"The article by Mr. Ross must not have had quite the bearing on Mr. Robbins (sponsor of the campaign) that he thought it would, as this morning the agency handling Mr. Robbins' advertising placed another order with us and informed us that they intended using radio consistently from now on."

As far as we are concerned, the subject is now declared closed.

Beware of the radio advertising solicitor who harps on the free publicity your firm or product name will get if you sponsor a program over his station. Unless you have a good program and his station has a good audience the free publicity will not be received. If you do have a good program and his station has a good audience, the return you get from the air advertising alone should compensate you for the money spent for time and talent without having to consider the value of the free publicity.

Solicitors of this type will be apt to call attention to the continued use of Old Gold-Paul Whiteman hour by newspapers all over the country as an example of free use of a product's name. Do not lose sight of the fact that the name Paul Whiteman is a perfect description of the program and is strong enough in entertainment value to carry any trade name with it.

THERE is plenty of good radio publicity coming in to my desk every day and most of it gets used. Aside from the puffs that dwell on the products' and firms' virtues, the biggest fault I have to find with program publicity is the total disregard so many press agents have for the mechanics of news stories.

One of the biggest offenders along this line is a big time agency that persists in sending out stories that would not pass the instructor in a high school journalism class. They

violate all rules of news writing. They are always too long and oft times confusing.

This agency has been handling the publicity for one of the oldest sponsored programs on the air and due to its venerable age, the early and lasting interest in it, and its excellent make-up, news about it still finds its way into print every week. Generally the stories have to be rewritten by the editors. Therefore, to all appearances nothing is lost by the slipshod methods of the press agents.

However, on many occasions when pressed for time, I have risked the ire of readers by leaving the story about this program out of the paper rather than rewrite it entirely as must be done. And I'm not the only editor to do this, either. Encouraged by the success of getting across stories on this particular program, due as I have said, to its own virtues only, this agency has treated publicity about its other accounts with the same poor methods and, as far as I am concerned at least, has failed to click with any regularity.

Unless a program is carried by a station affiliated with a certain newspaper, long program stories, padded with biographical notes and musical history as well as two dollar adjectives, are not going to click. Their place in the news columns will be taken by the short, pithy news stories that give the prospective listener the facts about the program, the names of the artists—and little else.

With chains carrying programs from the eastern time belt clear to the coast across the central, mountain and Pacific time areas, the clear mention of kind of time in a story is essential. Many press agents forget to designate the time, with the result that careless and overworked editors often let a program get into print with the time from one to three hours wrong. The best way to designate the time is to give it in the story for all four belts and let the editor cross out the three that do not apply.

Next to time omissions (yes, some publicity stories even omit the time and expect the editor to look it up on station program listings) the omission of the station broadcasting the feature is my next greatest peeve. With N. B. C. harping for

(Continued on page 28)

You Can't MAKE All of the People LISTEN All *of the Time*

Says Harrison Holliway

Manager KFRC, San Francisco

But You Can TRY!

HAVING made an analytical study of the "loudspeaker habits" of Mr. John W. Public such as almost any broadcasting station manager has made, I have come to the conclusion that the radio station must look at the nature of its daily program in a negative way instead of in a positive one.

In other words, broadcast that which they will not tune out. Of course, there must be a beginning. There must be a standard of programs maintained which will breed in the listener a "certain-station habit." When the listener dials to any one station it is a gesture of confidence in that station. If the station is to justify that confidence, it must provide the listener with that which he is going to *not tune out*.

I do not believe that the radio is listened to actively more than two hours per day by any one listener, although it may be playing 16 hours a day. Two hours in a theater, during which the mind is actively involved in attention, is about as much as one can normally stand. The listener is unquestionably conscious of advertising talks even if he is listening passively; but if they are particularly annoying to him by longevity he does have the inclination to dial out. Therefore it is the music that counts. If the music is easy to listen to, no matter what he is doing, he remains tuned to that certain station.

If the broadcaster and the adver-

tiser could look into the hundreds of thousands of homes to which their program has been "invited" and observe the habits of the individuals or groups gathered within hearing of the radio set they (broadcaster and advertiser) would probably "feel hurt." The listener does not gnaw his nails in anticipation of what is coming next. Nor does he rest on the words of the announcer as some of us erroneously suppose.

In one home a group is playing bridge. In another the family, quite oblivious to the radio, is engrossed in reading. In still another a few friends are engaged in social talk that is hardly conducive to radio attentiveness. These people are conscious of the fact that the radio is turned on. As long as it does not bother it stays on. The moment it ceases to be an amiable companion and becomes an annoying intruder within the family circle it is turned off. Trusting that it stays on, the announcer's words of the advertiser are almost certain to strike home with the message at some stage of the program.

AN ADVERTISER does not place an advertisement in a newspaper or magazine on the assumption that the reader is going to ambitiously absorb every word of commercial copy and consequently see his particular message. It is true that he endeavors to make his copy as attractive as possible with the expectation that it will draw the



eye and subsequently be read. He knows the medium has circulation partly because it contains interesting reading matter.

That medium has an obligation to that advertiser—the maintenance of a standard of the reading matter contained in it. As long as the reading matter is interesting, the circulation and reader-interest should remain stable. The broadcasting station has exactly the same obligation to its clients. Its sustaining programs and general decorum might be likened to the periodical's reading matter. As long as it does nothing to cause its listeners to "cancel their subscription" it is conscientiously observing its obligation to its clients.

Too many stations "spot" fine features during the evening, preceding them or following them by something quite mediocre. An advertiser might be attracted to a station which has one excellent, much-talked-about daily feature. Unless the advertiser's period immediately precedes or follows this feature, and it, itself, will attract ears, he might just as well not use that station.

Consistently meritorious, easy-to-listen programs from morning to night make a radio station a worthwhile advertising medium.

If Mrs. Housewife walks into the front room and turns the radio on at 8 o'clock in the morning to XYZ and feels confident that she can go about her house routine through the kitchen and bedrooms not being

(Continued on page 24)

RADIO *and*

They Should Work Together Chain Head Tells Editors

SPEAKING before the American Society of Newspaper Editors, assembled at Washington for their annual convention, M. H. Aylesworth, president of the National Broadcasting Company, stated that radio has brought the newspapers far more advertising revenue than it has taken away and that it is in no sense a competitor when it comes to the purveying of news. The opposing point of view, that radio constitutes a serious menace to the press, was presented by Paul Williams, editor of the *Utica (N. Y.) Press*.

Mr. Aylesworth's address follows, and Mr. Williams' is printed on the opposite page.

RADIO broadcasting in the United States is economically sound. I remember I used to argue with my dear old cousin, Melville Stone, the year before his death, as we sat in the Lotus Club, when he would pound the table with all the vigor he had to the last and say, "Aylesworth, radio is not economically sound in this country."

What he meant was that people didn't pay for it, and nothing is sound that people don't pay for. I took issue with him.

In the first place, I believe that the radio industry has an obligation when it sells a radio set to bring something out of it. It was my job to find a way to get the best we could give to the listeners of this country through the source of revenue which was legitimate, and I naturally turned to that older field of communication, the newspapers and magazines and followed the very path you have created in your advertising field.

Some have said that newspapers are competitors of radio in advertising. As far as the National Broadcasting Company is concerned, and



M. H. Aylesworth

I presume we carry more sponsored programs than the other companies of the country, we have not one sponsor that has reduced his advertising appropriation in newspapers, but I can easily account for many millions of increase in advertising because of radio.

Some of you men who have gazed through the pages of your papers and have seen the vast radio advertising which has accumulated in the last few years, must have realized why the radio advertiser advertises. He advertises because of the National Broadcasting Company, the Columbia Broadcasting Company, the radio stations. Otherwise he could not advertise.

Last year the radio advertisers—I speak now of the manufacturers—spent \$16,000,000 for national advertising in the newspapers, and I am sure that the local dealer spent \$16,000,000 more in the local newspapers for local advertising.

Radio advertising—and I speak only of that in the newspapers, and by radio manufacturers—has within

last year become fourth in national advertising. Automobile, first; tobacco, second; and foods, third. So, this young industry in ten years, with an investment already of \$3,000,000,000, or \$300,000,000 a year for the average, last year \$800,000,000, and this year \$1,000,000,000, is something we must consider seriously.

The famous statistician, Dr. Starch, who made an independent survey for us through some 27 states, going to the doors of the various homes with his questionnaire or census, if you please, found certain things out, and one of the most interesting was this: That there are today about 14,500,000 radio sets in this country; that 80 per cent of the people listen more than 2½ hours a day; that the average of 4 people listen to a radio set during that period. Well now, gentlemen, if 40,000,000 Americans spend two hours and a half a day listening to radio, it must mean something.

If I may speak for the National Broadcasting because I do not represent officially the radio industry, we are only three years old, we own two stations, and our whole cooperative venture is without contract with everyone of the seventy-five stations we serve. Twenty of them are owned by newspapers. Let me say there that we have never had a program refused on any station owned by a newspaper on our system, because they thought it would lessen circulation.

I know that some of you may wonder about the future of news on the radio. The ideal news feature of radio is a sporting event, planned way ahead, with announcers sent to the field of action, a play by play description. The announcer has no time to editorialize. He talks, sometimes he even loses the ball, but he

(Continued on page 32)

the PRESS

They Are Natural Rivals Utica Editor Contends

THE address of Paul Williams, editor of the *Utica* (N. Y.) *Press*, before the American Society of Newspaper Editors, follows:

In order to have some conception of what we are discussing it should be stated that I am talking about radio from two points of view. One is the use of radio as a means for transmission of messages. Under that meaning of the word radio or wireless communication presents itself as a device which may be adaptable for newspaper purposes in the conduct of their own business. The second use of the word radio is to cover generally the provisions and distribution of programs of various kinds. This expresses the public conception of radio.

Now when you consider broadcasting as offering material which may be described as entertainment, information, instructions or advice, it seems to me that you must immediately admit that in this field the radio is essentially a competitor of newspapers. My friend, Mr. Atwood of the Gannett papers, whose opinion I value highly, says on this subject that he thinks radio should be made a "handmaiden rather than a competitor." Being unfamiliar with handmaidens I am not quite sure what he means by that statement, but presumably he thinks radio should be an ally of the press. I am willing to think so, too, but on the record there is not much visible to the naked eye leading to such a conclusion. What television may do in that direction remains to be seen.

This notion of mine is nothing new. Three years ago I ventured to tell the New York State publishers that I thought they were making a great mistake in being so generous to radio. They listened politely and that was that. But I can be

forgiven if I smiled at the cries of grief and anguish which rent the air after the last Presidential campaign, when the publishers found that radio had gotten the money from the national committees and the newspapers had gotten the froth of a boiled egg, with the high privilege thrown in of being permitted to publish all the candidates' speeches—after broadcasting—and of announcing the hook-ups for the next speeches, before broadcasting.

Now so far as the effects of news broadcasting are concerned, I am unable to present any definite conclusions. I have refrained from questionnaireing my editorial brethren on this subject because I know what you think about those things. I have tried to get some information for you, however. According to the radio ballyhoo, Floyd Gibbons is the highest paid man on the air now. He is primarily a newspaper man, I believe we will all agree. He is working for the *Literary Digest*, which you also are being graciously permitted to press agent in your columns quite regularly these days. The *Literary Digest* informs me that it does not know the effects of Gibbons' broadcasting because he has been on the air such a short time.

system

A NOVEL SYSTEM of teaching French by radio, said to be successful, is being used by Thatcher Clark, broadcasting once a week over the Columbia network. His plan is to recite simple French sentences over and over in rhythmic cadence. Two or three repetitions are guaranteed to fix the phrase in the listener's memory.

The *New York Herald Tribune*'s view is similar, although its circulation department reports inquiries from readers about programs and statements by news dealers of readers attracted by broadcasting. They state that their final opinion will be based "on specific, tangible circulation terms, rather than on its possible prestige or indirect advertising value," which seems worth mentioning here because it is contrary to the view generally held of radio advertising that it is chiefly a good will builder.

The *New York Evening Post*, which is another of the metropolitan papers to have undertaken broadcasting seriously, likewise reports too short an experience to have an opinion worth stating.

I have heard a good many newspaper men say they think broadcasting of stories helps sales. I have heard others dispute that. I don't know the answer or where to find it. This much I do know. Every newspaper man who was trained to believe that news sells a paper must find it hard to make himself think that his readers get the same kick out of a banner head over a story they have heard bawled out of the loud speaker that would follow their seeing it in headlines if they had never heard of it before.

But it is not with radio as a distributor of news that I think the papers are chiefly concerned at present. If that is destined to be the best way to distribute information, all our objections will not stop it and should not. In this connection I call your attention to this month's demonstrations of two-way television, with considerable success. There are good technicians who believe the day is not remote when a man will be able to remain at home and see any important event as well as listen to it. When that happy day

comes, we will be left with the estimable privilege of printing automobile, radio and movie publicity, births, deaths and short ads.

So far as information and advice are concerned, I think there the newspapers also have little to fear from radio. Precise information of any importance is best conveyed in print. You don't want contracts, orders, specifications or any other significant statements left to somebody's say-so. For that reason, there will be a large publication field for important fact-information which will continue until doctors are willing to give their prescriptions verbally—which I think is a long time in the future.

So far as advice is concerned—who cares? We have already been repeatedly informed that the editorial page doesn't amount to much anyhow, so we are just hanging on. I notice, however, that a considerable number of my radio friends spin the dial when the speaker gets a little heavy. I am inclined to think there is too much advice in the world anyhow, Dr. Cadman to the contrary notwithstanding. So I have no apprehensions about radio's intrusion there.

That brings us to the entertainment aspect of the matter. When I have spoken about this subject with advocates of radio's importance to mankind—who, incidentally, send us more publicity than any other two groups of our willing helpers—I have been told that I didn't know what I was talking about; that radio is a marvelous educational force; that it deserves the most cordial support from the press and so on. When I have ventured to retort that radio looked to me about as commercial as a movie, I have been told I am prejudiced. I have already admitted that I may be, but I call to witness the Radio Corporation of America, which surely is not thus prejudiced. Its annual report for 1929, published March 31, on page nine lists under the heading, "In the Amusement Field" the National Broadcasting Company, Inc., along with R. C. A. Photophone, Inc., which makes equipment for sound movies, and Radio-Keith Orpheum, which provides the places for them to be seen and heard.

The Radio Corporation, which had an income of \$182,000,000 last year, therefore, apparently regards

WHAT ONE PUBLISHER THINKS ABOUT BROADCASTING

THE following letter, written to R. V. O. Swartout, president of WCAO, Baltimore, by E. W. Waldron, publisher of the *Baltimore News* and *Baltimore American*, expresses clearly what one publisher, at least thinks about broadcasting:

April 17, 1930.

Mr. R. V. O. Swartout, President,
WCAO—"The Voice of Baltimore,"
Baltimore, Md.

Dear Mr. Swartout:

Your letter asking me our experience with WCAO advertising struck me as most amusing—not the letter but the idea. Just why should I tell you that your station has proved a good advertising medium for us? After all, you are a bitter competitor.

You will remember in your Greek myth that Marsyas was flayed alive for competing with Apollo on the flute. I don't see why, my dear Marsyas, that I should praise your ability.

This, of course, only half answers your question. Too, I should be generous with a competitor. So I will tell you that next to the Baltimore News and American, I think WCAO is the best advertising medium in Baltimore. The fact that I plan to spend about \$25,000 over your station this year answers your question before you ask it.

My first experience with broadcasting was rather disappointing. Your medium did not produce at all. But I had faith in advertising—even radio advertising—so I did not blame the medium, but rather my appeal. I asked your general commercial manager, Mr. Stewart, to map out a campaign for us. He did. It has paid.

Our circulation yesterday was 174,210 net paid. The day before 173,288. The circulation of the News has been going up rapidly. We are running from 14,000 to 18,000 a day over the same days last year. The Sunday American established a record when it shot from 170,000 to over 210,000 in five months. Keep in mind that we use no contests; we give away no premiums; we have no free

the National Broadcasting Company as a purveyor of amusement or entertainment. The National Broadcasting Company is generally regarded as a commercial undertaking. I am most certainly not offering any criticism of its right to exist or the legitimacy of its function. I do say that I see no reason whatever that the newspapers ought to boost it or cater to it, any more than any other form of commercial entertainment.

The company's report states that during 1929 it handled more than a million pieces of fan mail. Its gross income was \$15,000,000. Its clients increased from 96 in 1928 to 199 last year. In this connection you

trips or any other inducement of a special nature. Just a good newspaper.

Having in our opinion the best daily newspaper in the NEWS and the best, by far, Sunday newspapers, we had to have some way of telling our story to those who were not already reading our papers. We reasoned that if we had the product of sufficient merit to "repeat" that we ought to advertise it very strongly. WCAO broadcasting brought us in contact with new readers. They liked our News and American and have stayed as part of our rapidly growing family. Today the Baltimore News is the largest daily newspaper in the entire south. Its sister paper, the Sunday American, is the largest newspaper morning, evening or Sunday, in the entire south. The Sunday American is read by more than a million people every week. Of the more than 212,000 circulation which the Sunday American has, something over 112,000 is delivered into Baltimore homes by regular carriers.

I cannot say that WCAO advertising has given us our remarkable daily and Sunday circulation increases. Many factors have entered into this development, but without question the advertising which we have done through your station has helped to bring our product before many new readers. After that it has been up to us to keep them in the family. It strikes me that is the most we can reasonably expect out of advertising.

We are planning now to make even greater use of radio advertising. I hope next year we can double our WCAO budget and make it \$50,000.

Your station is doing a fine job. Your programs are interesting. Your organization has cooperated splendidly and has handled our programs with great intelligence.

We cannot compete against you, dear Marsyas. Newspaper advertising does not go in competition with radio advertising. Their jobs are different. WCAO has certainly paid us. We are satisfied, but please don't ask us again to tell you how good you are.

With kindest personal regards,
Sincerely yours,
(Signed) E. W. WALDRON,
Publisher.

may be interested to know that the United States Chamber of Commerce has just issued a leaflet saying advertising space in leading newspapers decreased 8 per cent in February over a year ago. It continues: "Advertising over the radio showed a remarkable increase, March being estimated at 40 per cent over a year ago." Trade paper figures make the newspaper lineage look worse than the national chamber does.

Not being an expert I am unable to ascertain how much money goes into the mike annually, but the Bureau of Internal Revenue has some

(Continued on page 38)

Sentimental Songs *SELL* Wedding Rings

A TRUE SUCCESS STORY

By Gene T. Dyer

Managing Director, CONSOLIDATED BROADCASTING SYSTEM

AN ORCHESTRA strikes up Lohengrin's Wedding March in our studio each Sunday evening at six-thirty. As the final bars are played the musicians continue a soft background of "I Love You Truly" and a voice comes through the melody:

The Hour of Romance!

*The night shall be filled with music,
And the cares that infest the day
Shall fold their tents, like the Arabs,
And as silently steal away.*

At twilight each Sunday evening this musical theme comes to you—bringing with it a new meaning of the age-old pledge, "I Love You Truly." Secretly hidden in the carved magnificence of a new-day TRUE Wedding Ring it bespeaks a thoughtfulness that keeps pace with modern ideals. TRUE Wedding Rings are changing all concepts of present day beauty in Wedding Rings and making old-fashioned the circle ring of yesterday. Your finger, you know, is not round, but slightly square. It is rounded across the top and the bottom, but the sides are flat and parallel to each other. This true finger shape, which is the shape of the TRUE Wedding Ring, is well known to every sculptor and artist, but never before has been embodied in a wedding ring. The diamonds or decorations are always on top—they are as practical as they are exquisite! Your jeweler has them at a price you'll welcome. He has also for you a lovely souvenir of this program, the details of which will be announced soon. Dallas Decker, guest artist of this Romance program, sings as his first number the love serenade from the "Student Prince." The TRUE Troubadours accompany him.

It sounds harmless and soothing, doesn't it? By no flight of fancy would you say that its seemingly simple message is charged with merchandising dynamite. Yet this very program is exploding many of the time-honored customs in an industry almost as old as time itself.

The series of broadcasts, placed as a test in Chicago over radio station KYW, is at this writing in its tenth week, and if there is the slightest doubt as to its amazing success, Mr. Herbert Buchsbaum of S. Buchsbaum & Company, manufacturing jewelers of Chicago, will testify as follows:

"Radio has performed an actual merchandising miracle for us. True Wedding Rings have much in their favor to help such a campaign, but in giving due credit to radio we cannot overlook the



fact that we have used nearly every other advertising medium with only limited success. Radio has created in this short period of time an intense dealer enthusiasm—it is selling wedding rings in quantities almost beyond our hopes. We were skeptical, indeed, at the start; now we have no doubt whatsoever as to radio's value."

To emphasize Mr. Buchsbaum's statement, he showed the writer an order from a Florida jeweler for wedding rings. The southern merchant heard the program on the Chicago station, liked both the broadcast and the idea of the "slightly squared" wedding ring, and bought. This is typical of the results all over the country; the test campaign that was begun with such

skepticism a few short weeks ago is now backed by advertisements in scores of towns around Chicago, the jewelers tying up with the programs and calling attention to them.

While much of the success of radio tests comes through the happy combination of a number of fortunate circumstances, we rather feel that much wasteful experimenting in radio can be eliminated at the very start by careful planning.

Extreme care was exercised in choosing the time to be used, weighing each available period against possible competition from other stations. Sunday evening, it was felt, lent itself best, both for type of program and the lack of overwhelming competition at the time selected. Then again, to make the program outstanding no expense was spared in obtaining the best possible artists, preferring quality to quantity.

The matter of obtaining a suitable announcer was given due consideration. The continuity must be spoken convincingly. More than thirty professional and amateur voices were tried and rejected in an attempt to get an announcer whose voice qualities best typified romance. We finally found our man on the staff of a

small Chicago station. He is now a definite part of the program's effect, and as much needed as the musical artists themselves. Our staff announcers, who handle other programs well, did not meet the requirements set for the "Romance" program.

We believe that through studied preparation we have struck the popular fancy for a program that plays on the heart strings of the listeners, that makes it easier for Jim and John and Bob to "pop the question," and for Mary and Betty and Sue to say "yes." The logical sequence is a wedding ring—and from indications it will be a "True" wedding ring.

The continuity was carefully prepared to appeal also to married women, pointing out how pleasant and yet easy it is to supplant their old wedding rings with this new-type ring. The results have already proved effective.

"The clock ticks on—the Hour of Romance ends until this time next Sunday evening," the announcer says. In the meantime the cash register in jewelry stores is humming, and the manufacturer is preparing to expand the "Hour of Romance" to include a number of stations throughout the country.

Make Believe Broadcasts Bring Real Returns

MANY advertisers have sought to reach their adult public by first interesting the children and gaining their good will. Among the most successful stands Marshall Field and Company, Chicago department store, which has made thousands of young friends through its Air Castle programs, broadcast every afternoon but Sunday over station WGN.

On the juvenile floor of this store, so listeners are told, lives the Make-Believe Family, who gather each day in the Air Castle to tell of all the wonderful and exciting things that are constantly going on there. Each human member of this family is identified with some department: Tailor, Cobbler, Toy Maker, Teller of Tales (books), but there are others such as the Joy Bird, Mr. Duck, Mrs. Hen and Jester (who never speaks but is identified by a silvery tinkle, who are no less real, to the younger listeners, at least. And if the slightly older ones should scoff, they can visit the store and see the actual Air Castle for themselves.

Hundreds do so each month, accompanied, of course, by their mothers, and, although no check



The Air Castle

has been made, it is believed that these visits result in many sales that otherwise might not have been made. Also, whenever a story or poem is read from some new book, sales of that book increase appreciably in almost every case.

Every child writing in is enrolled in the Air Castle Club and sent the pin of the order. Birthday cards are also mailed to each member, and several times a year a little paper called Air Castle Dial is published. No effort is made to use this membership list for direct selling; the entire plan is designed solely to build good will. And this it has done most effectively.

Scott Howe Bowen Appoints Hinshaw

M. V. HINSHAW, JR., formerly with Forbes' Lithograph Mfg. Company and National Trade Journals, has joined the Chicago office of Scott Howe Bowen, Inc., radio station representatives. This company now has offices in New York, Chicago, Detroit and Boston.

Forhan Company on C. B. S.

THE latest toothpaste manufacturer to go radio is the Forhan Company, which is sponsoring thrice-weekly broadcasts over the Columbia chain. The programs, featuring Evangeline Adams, astrologist, are prepared and directed by Sound Studios of New York.

Watch Company Sponsors Ball Games; Malt Company Broadcasts Summaries

THE opening of another baseball season brought two new advertisers to station WMAQ, Chicago. All home games of the two local big league teams are broadcast by courtesy of the Elgin National Watch Company, and a nightly summary of the day's games is sponsored by the Premier Malt Sales Company.

Codel Starts Radio News Bureau

A NEW service for newspapers, the "Radio News Bureau," has been recently organized by Martin Codel, a leading writer of radio news and former Washington correspondent for the North American Newspaper Alliance. When the N. A. N. A. was taken over by the Bell Syndicate, the latter decided not to carry any radio news as it considers radio an advertising competitor of the newspapers. Mr. Codel's "Radio News Bureau" will offer subscribing papers much the same sort of news stories as he formerly sent out for the N. A. N. A.

PENNZOIL Lets the Background Tell the Story

Says Edward H. Weiss

President, EDWARD H. WEISS Co., Chicago

BRADCASTERS are all agreed on only one thing: broadcasting should sell the product. From that point on there is a wide divergence of opinion as to how that selling should be done.

Obviously the blunt commercial announcement inserted in a program of only ordinary merit fails of its purpose—it is seldom powerful enough to shake the listener's mind out of its apathy. The "clever" program which is generously sprinkled with trite sales messages emanating from colorless characters often arouses a sort of quiet resentment which outweighs any favorable impression.

What remains? Well, how about letting the background, the setting of your radio presentation tell your story—subtly but powerfully, utilizing the force of suggestion every moment it is on the air?

On May 18th, Mr. Charles "Chic" Sale, perhaps better known as "The Specialist," than as any of his other famous rural characters, assumes a new role on behalf of the Pennzoil Company, in a series of broadcasts entitled "The Liberty Bell Filling Station." How was the title selected? Let "Chic," in his new character as "Wheel" Wilkins, proprietor of the Liberty Bell, tell us:

"Well, sir, if I didn't get to prattlin' along here and dang nigh forget to tell you how I come to call it The Liberty Bell Service and Fillin' Station. I said to myself 'I'm goin' to have the very best of everything. Now you take the question of oil,' I sez, 'that's the most important thing you put in an automobile engine. I've got to have the very best in the world. Not jest what somebody says is best, but oil that has been proved the best by actual government test. Well, sir, there I was—ketched. They wasn't but one answer—PENNZOIL—

and the Liberty Bell is its trade mark.'"

Thus titled, the Pennzoil program goes on the air. The speech given above is taken from a booklet "At the Sign of the Liberty Bell," in which Mr. Sale once more becomes an author. For Pennzoil he creates an addition to his gallery of portraits of rural characters—but this character does double duty. "Wheel" Wilkins partakes of all the well-known Sale humanness and quaint humor, but in his every action, in his movements about his little domain, in his contacts with his family and friends, he is constantly symbolizing the purposes, the ideals and the sales story of Pennzoil. In a word, he is "background," interesting and vital in himself, and lending interest and vitality to the product around which the program is built.

In doing these things, Mr. Sale blends his efforts with the background furnished by the Liberty Bell Filling Station. The net result is a picture in which the motorist finds the familiar atmosphere and language of his own filling station, and in which Pennzoil is found in a natural setting, properly highlighted but not crudely spotlighted.

The Liberty Bell series offers a story to its audience, rather than a disjointed group of sketches. Mr. Sale will be surrounded by a group of characters taking their parts in a well-defined plot with an automotive theme. He will from time to

Chic Sale as "Wheel" Wilkins, the background that tells Pennzoil's story.



time play additional characters, and these will eventually include every one of the thirty-odd types of ruralites which he has depicted throughout a long career.

In electing for this dramatic type of program as against the single sketch type, we felt that we were taking advantage of a decided shift in popular favor towards this type of program. What the magazines have done with both light and heavy drama is radio history, and what Amos an' Andy have done is a radio epic. Many other successful programs of the day—"Real Folks," "Mr. and Mrs.," to cite only two examples—are significant straws which show the way the radio wind is blowing.

The merchandising aspects of the program are contained in the booklet, "At the Sign of the Liberty Bell" (Continued on page 36)

WHAT EVERY ADVERTISING MAN SHOULD KNOW ABOUT RADIO

Major J. Andrew White*

Former President, COLUMBIA BROADCASTING SYSTEM

Clears Up a Few Pertinent Points

I WOULD like to take out of the fog a few points which almost invariably are brought up by advertisers and agencies in first-time discussions of broadcast advertising.

The most familiar one is an expression which runs something like this: "I suppose that a lot of people listen in on their radio sets right along—every night, perhaps. But I don't, personally. At the most, I tune in once or twice a week, maybe. When I first got the radio set I listened a lot. But not now. My wife and the kids—yes, they seem to like it—but I, personally, don't listen to the programs with any regularity."

Almost invariably a man who is accustomed to spending money for advertising brings that up, and to him it is an important consideration.

He's right. It is. Strangely enough, the inquirer ordinarily answers the question himself, right on the heels of its asking. Usually in this fashion: He will agree that the radio audience is enormous—it runs way up into millions—he has heard a lot about that . . . now if there was only some way to determine how many people were listening on any given night—but, for that matter, there is no way of telling how many newspaper readers see a particular advertisement, or how often during a week a magazine is picked up from a library table—and, well, that's that, he figures.

It's not a good answer.

We in the broadcasting business can do better than that. Paradoxically, radio is new enough and old enough, for listeners to have formed habits.

What these habits of listening are were determined in a survey. The familiar cross-section method was

used and a comprehensive territory embraced.

It was found that those who listen only once or twice a week represent only 10 per cent; those who have no regular habits of listening, 9 per cent; so the two combined—and within one of these groups is the average advertising man—are less than one-fifth of the audience.

The survey shows that 81 per cent listen every day!

That is an astonishing figure because there are radio sets in the homes of four out of every ten families. To be exact, the percentage of homes with radio sets is 42 per cent.

There are 28,000,000 families, which means that there are radio sets in 12,600,000 homes. With an average of 4.3 persons per family, the possible audience thus reaches the staggering total of 54,000,000 people.

That's a possible audience. Now for the actual—as well as we can determine it.

Since the survey has shown that 81 per cent listen every day, the daily audience is 43,000,000 people.

It has been found that 68 per cent listen two hours or more daily, and 24 per cent listen four hours or more; this makes the average listening period 2½ hours per day.

There—that is something for careful consideration in weighing the chances of an advertisement in the air getting attention, when compared with the possibilities of printed advertising being seen. I doubt if the average family devotes 2½ hours per day to a newspaper in the home; and a magazine has less chance of similar attention.

AND now for another point disclosed by the survey—that 85 per cent of sets are listened to by a family group. That needs no comment other than emphasis—every



Major J. Andrew White

advertising man recognizes the importance of getting a message to the whole family at once.

Now, the next step is consideration of the competition for this audience. By the survey method, too, it has been determined that 90 per cent of set owners tune regularly to two or three favorite stations. Almost invariably these are stations which carry chain programs. This gives us a situation where a daily audience of 38,000,000 people (90 per cent of 43,000,000 listeners) have their sets tuned to a maximum of two or three stations, say three stations. Now there are three chains. A single advertiser on a given night then has a fair expectation of reaching 14,000,000 people, because, remember, the average of daily listening is 2½ hours.

In the face of these facts, the figures for broadcast circulation certainly dwarf those of any other advertising medium. There is a current tendency to look upon radio as a supplementary advertising medium. We in the business of broadcasting have been rather tolerant of that idea—for, as a matter of fact, aren't all advertising mediums complementary to each other? But, when you run into circulation figures away up in the millions it suggests the possibility that the radio

*Excerpts from an address delivered before the Advertisers Club of Cincinnati, Ohio.

tail may yet wag the printed word dog.

Printed advertising is gauged from a circulation standpoint by an ABC audit—but there is nothing in this information which determines the fair expectancy of any particular advertisement being read. After all, isn't it true that ABC figures are just potential advertising audiences. Radio's potential—as I have shown—is the number of sets in daily use, which is 12,600,000 sets listened to by 54,000,000 people. But then, taking that potential and breaking it down through reasonable processes of deduction based upon listening habits and we find that an advertiser on a chain can expect 14,000,000 people to get his message any evening during a period of 2½ hours. And an important matter, too, is that this message has no competition. A set can be tuned to only one station at a time. Only one message can come through—for a half hour or an hour, as the case may be.

Another question is: "What is the best evening in the week?" There doesn't seem to be any best. The survey shows that 73 per cent of set owners listen about equally on all evenings of the week.

And the other familiar question: "How about the summer months—doesn't the audience drop off considerably?" No, not any more. Eighty per cent of set owners, nowadays, are using their sets the year round.

That advertisers recognize this change in listening habits is illustrated by what they are doing. Only two years back, 85 per cent of the chain advertisers dropped out; last year we lost only 10 per cent during the summer months, and these were more than offset by those who had seasonable products to advertise. This year the drop-off should be negligible—more and more, advertisers are making their contracts for fifty-two-week periods—for the obvious reason that the public is learning to know that a certain program comes along at a definite hour on a specific night of the week; and, too, the limitation of broadcasting as to the number of available hours. We cannot add on pages, to take care of new advertisers.

NOW, although a definite scarcity of available time exists, I do not want to give the impression

vernacular

A FEW more words from the language of the broadcasters, as defined in the "Voice of Columbia."

"Soup"—Amount of current in the antenna.

"Knock it down!"—Cut off current from live microphone.

"Dog robber"—An observer at a sporting event who provides the announcer with information as to the identity of numbered jerseys, the official yardage gained by line plunges, and other statistical data.

"Sit on it!"—Borrowed from the theater—a verbal direction in script acts for emphasis on a certain word or phrase.

that this is true with broadcasting stations in general. I am confining myself to the chains, or networks. Individual stations do a job that is comparable, perhaps, to advertising in individual newspapers, in a local sense. But with this essential difference: Ordinarily, a newspaper is a medium of large circulation within its own community. In broadcasting, the best available information is to the effect that 90 per cent of the listeners remained tuned-in to the station which is carrying chain programs. The reason why is obvious. Broadcasting, primarily and essentially, is entertainment. The network stations have the pick of the performers, the heavy budgets to engage the finest talent, and a staff of expert microphone showmen that no single station could hope to afford. It is like inviting the audience to attend Broadway's best or to choose the small-town offering, without cost in either instance and with the same amount of effort in turning a dial to make the choice.

The fact that broadcasting is, by and large, entertainment, accounts for the very great difference which must be recognized in any possible comparison of the advertising effectiveness of the local newspaper with its local news, and the local broadcasting station offering not news, but entertainment, in competition with Broadway's best.

Possibly the best illustration which could be offered of the realization of the strength of the network broadcasting medium on the

part of advertising managers and agency men is the leap upward in advertising expenditures for chain broadcasting.

Three years ago the chain revenue from advertisers was two million dollars. Last year it was ten million. And in the year just closed it was twenty millions!

I know of no branch of advertising that has sky-rocketed up like this. But there is less of the gold rush aspect to the growth than might appear at the first reaction to the figures. Advertisers didn't dash in suddenly with ten million dollars additional in the year just ended. A good percentage of that increase is represented by old-timers increasing their coverage—taking on more stations—and by agencies advising a second client to undertake broadcasting because of their first-hand knowledge of the sales increases effected for another client. I would like to go into those figures, too, but my subject is a very big one; and I can deal here with only a few aspects. So I shall merely try to answer a few of the questions which naturally arise in the minds of those who are practical in analysis of advertising mediums.

I will assume that a question is: Why be bothered with radio at all? Or to put it another way: There are plenty of established advertising mediums, and why not spend more money with these, where we know what to expect by proven accomplishment?

One answer to that is, there is no one medium, or group of mediums, by which you can hope to reach the whole public. Roger Babson tells us there are 6,000 new customers every day; people who never heard of your product.

Another answer is: You can't ignore circulation.

And it is mass and class circulation both—ever think of that?

The message reaches the whole family at once, too. There's a point—picture a group taking in a printed message looking over the shoulders of the head of the family. That would be worth something, wouldn't it? If only because it would start up a discussion.

Broadcasting does that all the time. Everywhere you hear radio programs discussed, with the advertiser coming in, almost invariably,

for favorable mention and appreciation. Personally, I do not recall having heard many printed advertisements discussed by the public generally. It is a regular thing, however, for radio fans to pass along word-of-mouth good will; and a habit to look up the radio programs in the daily newspapers.

NOw, next there is this question of whether broadcasting is advertising, or if it is publicity.

To answer this, let us first find a definition of advertising. One which is conveniently at hand is that given by James O'Shaughnessy, formerly executive secretary of the American Association of Advertising Agencies. He says this:

"Advertising is merely saying something. When we see the offer of a product or a service multiplied enough times we call it advertising."

Well, if you merely repeat a trade-mark or name, state the purpose of the product or service and its availability to the millions of radio listeners, you have certainly advertised.

Next, "copy." Perhaps the limitation suggests itself that you can't show the package or visualize the trade-mark. All right. How important is it, beyond being a habit of advertising thought? The eye is of no more importance as an organ than the ear.

Consider whether a pictorial presentation and a printed exposition of the merits of an article are more effective in arousing curiosity and desire than if someone should speak to you about it. Think that one over.

Particularly in the light of the relative force of the impersonal printed recommendation versus the spoken testimonial.

Radio is a very intimate thing. It goes into the home, only by invitation, remember. Listeners feel they know the announcers quite well. The voices are very familiar, for they come to them regularly and at all hours, and when an announcer makes a statement favorable to an advertised product it is, in effect, a third person's endorsement. Besides, there is an emphasis to be placed through a voice that type cannot hope to rival.

There has been quite general lack of intelligent appraisal of how much advertising can be put into a broadcast program. People seemed to be

inclined to think that you can't say too much. I don't agree with that at all. You can say a lot, if you say it intelligently. For instance, one of our advertisers sought to introduce a brand-new product solely through the Columbia System, not using newspapers or magazines at all. The trade-mark had never been heard of; so we found what the playwright terms "a dramatic excuse" for mentioning the name of the product not less than twenty-four times in each thirty minutes of broadcasting. This was done by the simple expedient of giving a character among the regular entertainers the product's trade-mark name. It was constantly and plausibly repeated as the programs progressed. Three short announcements then tied-up this name with a description of the new article, its uses and availability. The particular individual who had the trade-mark pinned to him was a skilled performer who, in winning the audience, won an equal and favorable acquaintance with the name of the article. Nothing could be simpler than that. The question is in your mind, probably, did it sell merchandise? The answer is: Plenty.

But I am not attempting to justify broadcasting. The advertisers who are using it, continue. That is the whole answer to whether or not it produces results. So I will stick closely to the angles which make radio so distinctive as a medium.

If broadcasting is used in the right way, it can produce amazing results. Consider what it combines: Entertainment and sales message presented with personality, literally. If you could find a man sufficiently entertaining to hold the attention of a single person for an hour, or a half-hour, and during that time he got in frequent mentions of the name of your product, that certainly would be advertising, particularly if he managed to tell briefly of its merits and uses and the ease through which it could be purchased, once, twice or three times while he was entertaining the listener. It wouldn't matter much whether he or his companions told the stories, played or sang; he would make a whale of a salesman for you. And if you could gather together a million or more people to give him their attention for an hour—well, how could you

gather together an audience that size except through radio?

Understand, I don't agree with those who maintain that the printed word is more effective than the spoken. Be that as it may, however, if you had a magazine or newspaper advertisement, next to reading matter, and could make it a certainty that a million or more persons would hold that particular page open for a half-hour or an hour, during which time they would get the import of its message, that certainly would be worth while. Broadcasting does that at least, and perhaps more. If it should be argued that radio listeners don't hear the sales message, I would deny that; or at least qualify it. Perhaps all of them don't get it all. But many do get it all; and the proportion is equally as large as those who see the printed advertisement placed next to reading matter. And the half-attentive listener gets as much of it as the reader who merely glances at the printed advertisement.

To do fully justice to broadcasting, however, I can't stop at the next-to-reading-matter comparison. The radio message is not next to it; it is right in the midst of it. The public can't get away from it; that is, get away from it wholly. If only the name of the product gets across, that in itself has plenty of advertising value. A lot has been said about turning a dial or throwing a switch. That happens, of course. And magazines and newspapers have been laid aside, too, if they were not interesting. You nor I care a whoop about the fellow who doesn't realize that you have to be interesting to hold the public.

I would like to make one more point clear. I am not one of those who advocate broadcasting to do a selling job alone. In a few instances it has accomplished the introduction of a new product, and very successfully. But, generally speaking, the older media should be used, too. On the other hand, I won't concede that radio is supplementary; it will do just as well used exclusively as if either the newspapers, the magazines or outdoor advertising was given the whole job to do alone. Transitory radio for attention-getting and the printed record for later reference and reminder is the ideal combination. Sound advertising prac-

(Continued on page 34)

Three Additions to Columbia Chain

RADIO station WNAX, owned and operated by the Gurney Seed and Nursery Company of Yankton, South Dakota, has joined the Columbia Broadcasting System and will also form a new link in the Columbia Farm Community Network. WNAX broadcasts on 570 kilocycles with 1,000 watts power. Across the border, in Fargo, North Dakota, Columbia has also taken in WDAY, operating with 1000 watts on 940 kilocycles.

Another new member of the Columbia chain is WPG, the municipal station of Atlantic City, using 5,000 watts on 1100 kilocycles. Edwin M. Spence, director of WPG through the entire seven years of its existence, will continue in the same position under the Columbia regime.

Miller and Manufacturer Take Time on Columbia Farm Network

THE STOVER MANUFACTURING AND ENGINE COMPANY of Freeport, Ill., has contracted for 52 weekly programs over the Community Farm Network of the Columbia Farm Network. The series, which will feature the "Two Farm Hands," will begin the 23rd of May.

Another new Farm Network account is the Schreiber Milling Company, St. Joseph, Mo., whose programs are scheduled to start in June.

WFLA—WSUN Joins N. B. C. Network

THE National Broadcasting Company has announced the addition, on May 15th of WFLA-WSUN, Clearwater and St. Petersburg, Fla., to its network. The station, owned jointly by the chambers of commerce of the two cities, operates on 620 kilocycles with 2,500 watts in the day and 1,000 watts at night.

Gold Dust Goes on Air

AFTER several years' absence from the advertising world, the Gold Dust Corporation is now pushing its product with an extensive campaign. Prominent among the media being used is broadcasting, with fifteen-minute programs over fourteen stations.

Station WIBS Becomes WHOM

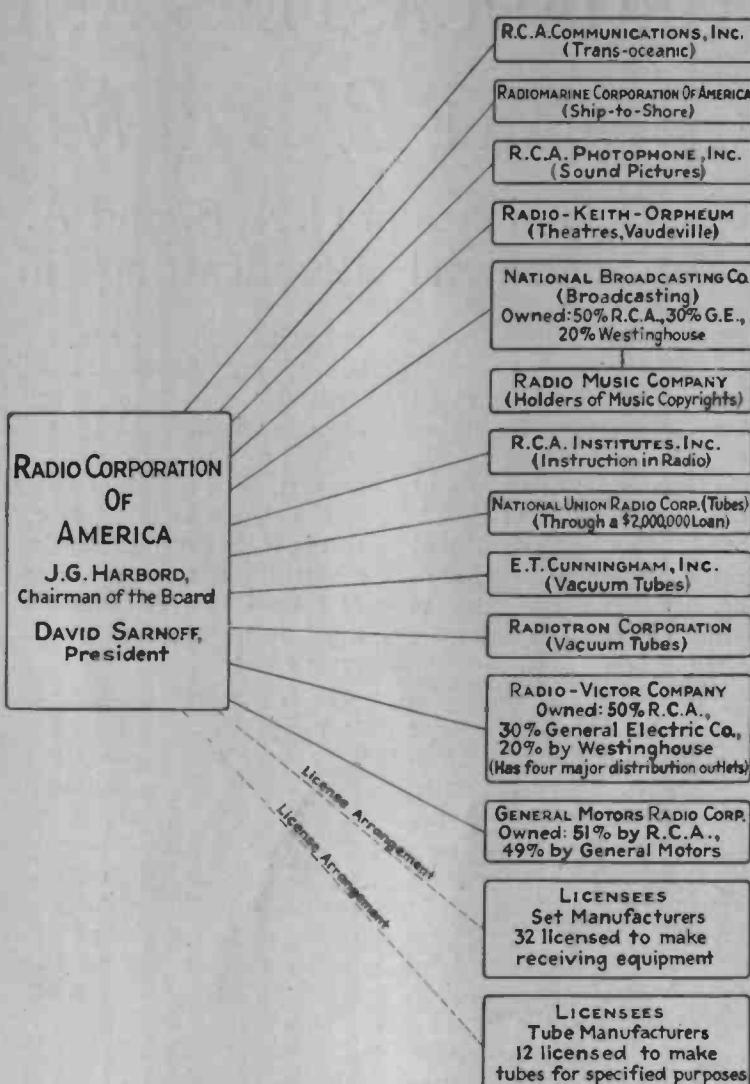
RADIO station WIBS, Jersey City, N. J., has been purchased by Harry O'Mealia, president of the O'Mealia Outdoor Advertising Company, of that city and associates, and the call letters changed to WHOM. The station uses 250 watts power on 1450 kilocycles.

A Difference of Opinion

"NO! Better stop sending me your magazine. Too many blurbs—not enough data."—H. K. Randall, Silver-Marshall, Inc.

"I have received the March and April issues of your magazine, and must say that it is quite the berries."—C. J. Bender, Nelson Chesman & Co.

HOW RADIO CORPORATION IS ORGANIZED



—Radio Retailing

MacGovern to Direct Radio for Elgin Watch Company

GEORGE MacGOVERN, continuity writer for the National Broadcasting Company for the past several months, has resigned from that post to become manager of the newly-formed radio department of the Elgin National Watch Company. Mr. MacGovern will have charge of all radio matters for that company.

Glo-Co Account Goes on Air

RADIO and newspapers are being used by H. C. Bernstein Advertising Agency, Los Angeles, in the campaign it is directing for Glo-Co, a liquid hair dressing manufactured by the Glo-Co Company of that city.

Baer Account to Porter-Eastman Agency

THE Baer Company, Chicago, distributor of Palos Spring Mineral Water, has appointed the Porter-Eastman Company to direct its advertising. Broadcasting and newspapers are the media used.

State Advertises for Tourists

THE Ten Thousand Lakes of Minnesota—Greater Minnesota Association has planned a varied and extensive advertising campaign for 1930. By broadcasting, outdoor advertising, and space in newspapers, magazines and farm publications, tourists will be invited to see Minnesota's wonders and manufacturers to inspect its advantages for industrial plants.

Iodine Will Broadcast

A SPECIAL series of broadcasts to spread the message "Nothing takes the place of Iodine" will be used by the Iodine Educational Bureau in its new campaign, which also includes magazine space directed especially at druggists and doctors.

Karith Appoints Walker Agency

THE R. F. Walker Advertising Agency, Inc., Chicago, has been appointed to direct the advertising account of the Karith Chemical Company, also Chicago. Broadcast, newspaper and magazine advertising will be used.

BROADCASTERS AND AGENCIES CONDENM *BLATANT ADVERTISING*

Committees of N. A. B. and A. A. A. A. Discuss Commercial Broadcasting in Joint Session

ONE of the year's most important steps in the development of broadcasting—both as an art and as an advertising medium—occurred recently in New York, when the Commercial Committee of the National Association of Broadcasters and the Radio Committee of the American Association of Advertising Agencies got together to try to iron out some of the more pressing problems.

Here, on the one hand, are represented the stations who carry about 80 per cent of the country's sponsored broadcasts, and on the other, the agencies who direct about 80 per cent of the country's advertising. Working together, each group gains a realization of the other's point of view, and whatever conclusions are reached will be for the good of everyone concerned, the advertiser, the broadcaster, and the listening public.

At the offset, both sides went on record as recognizing their responsibility to the public to keep all blatant advertising off the air. The advertiser naturally wants enough advertising in his program to make it profitable to him, in which the broadcaster agrees, for if the program does not pay the advertiser he will stop broadcasting. But the broadcaster also realizes that he can not afford to offend his listeners, for without them he would have nothing to sell. Both committees agreed to do all in their power to persuade the clients of their members that blatant advertising does not pay.

To get authentic information about the stations, it was proposed that a Standard Radio Data Form, similar to the Standard Newspaper Data Form, be prepared.

The question of rebates to advertisers when mechanical trouble renders a station unable to send out all of a program was discussed, but no conclusion reached. The broad-

casters thought that rebates should be made on a pro rata basis. That is, if five minutes of a half-hour broadcast is lost, the advertiser is entitled to a return of one-sixth of the cost. The agencies believed that return should be based on content; that is, if the program contains three advertising announcements and one of them is lost, he should receive a rebate of one-third of the program's cost.

Both organizations were opposed to the jobbing of time on the air. Both were also opposed to station representatives who claim to represent all, or nearly all, stations. A station representative, they declared, should logically represent only one station in each territory, and he should be that station's only representative in the city or district in which he works.

In a private meeting, previous to that with the A.A.A.A., the commercial committee of the N.A.B. discussed the building of sponsored radio programs and concluded that they should be designed to have an especial appeal to the listeners for whom the product is intended. The True Story Hour was cited as an ideal program, giving its listeners an actual sample of what they would get by purchasing the magazine.

Among the more usual products, that can not be sampled over the air, Lucky Strike was mentioned as having a program of the type that would appeal to most of its prospects. This was also declared to be true of the Cliquot program, which in addition ties up with its printed advertising by calling its orchestra the Cliquot Eskimeaux.

Amos 'n' Andy were mentioned as having no tie-up with Pepsodent, but a universal appeal that fits a product which is made for everyone, such as a toothpaste. The use of humor to sugar-coat straight sales talk until it is no longer objection-

able was also recommended, and the Quaker State Oil Company's broadcasts held up as good examples.

It was also suggested that no program should be found acceptable to the first class stations unless it constituted a definite contribution to the entertainment of the listeners or unless it rendered a service to the radio public.

Discussing the business side of broadcasting, the committee pointed out the necessity for placing broadcasting on a sound basis by providing standards of practice that will insure a steady flow of money from program sponsors to meet the huge costs of supplying the public with radio entertainment. That this must be accomplished without any abuse of radio as an advertising medium was agreed here as it was later at the joint meeting. The committee declared that the sponsor's name and product should be mentioned often enough to pay him a return on his investment in the radio program, but never to the extent that listeners will react unfavorably.

Chicago Broadcasters Re-elect Eastman

AT the annual meeting of the Chicago Broadcasters Association, Morgan L. Eastman was re-elected president. Ralph Atlass, WBBM, is vice-president and Judith Waller, WMAQ, is secretary-treasurer. The board of directors is made up of Edgar Bill, WLS; Homer Hogan, KYW, and the officers.

Correction

IN the map which appeared on pages 20 and 21 of the April issue of BROADCAST ADVERTISING the call letters of five stations were incorrectly printed. Station KTHS, Hot Springs, Arkansas, was shown as WTHS; KLRA, Little Rock, as WLRA; and KGKO, Wichita Falls, Texas, as WGKO. Station WGHP, Detroit, appeared as WGHB, and WSUN, St. Petersburg, Florida, as WSUM. Will those stations please accept our apologies and our readers please make the necessary corrections? Thank you.

BROADCAST PERSONALITIES



Ednyfed Lewis, WFI, Philadelphia



Edwin M. Spence, WPG, Atlantic City



Naylor Rogers, KNX, Hollywood



Leo Fitzpatrick, WJR, Detroit



Earl J. Gluck, WBT, Charlotte, N. C.



R. L. Harlow, WNAC, Boston



Orson Stiles, WOW, Omaha

May, 1930



J. G. Cummings, WOAI, San Antonio



George D. Hay, WSM, Nashville

RADIO— *the World's Greatest* SONG PLUGGER

Is Acclaimed by M. M. Wilson

WHEN wireless, that mysterious something that enabled sinking ships to send out "S. O. S.'s" gave birth to radio, that equally mysterious something that made every home its own theatre, school and newspaper, the music publishers did not join in the general cheering.

"This," they sobbed, "is terrible. If this here now radio is going to bring everybody all the music they want without it costing them anything, nobody will buy sheet music or records or piano rolls or anything, and what will become of us?" And they began wearing out the carpets running around in frenzied circles and littering up the place with handfuls of human hair.

"You're crazy!" retorted the broadcasters. "Radio is just what you need. What makes a song popular? A lot of people hearing it a lot of times until they can remember just enough of it to want to get a copy and learn it all. Well, radio will let more people hear more songs more times and that will make more songs popular and that will make your business better than it ever has been before."

"Is that so?" queried the publishers. "After the people have heard a song over the radio every half hour for a month they'll be so sick of it they'll never want to even see a copy."

"What of it?" the broadcasters came back snappily. "Before the month is over you'll have sold more copies of your song than you could have given away in a year before radio."

This went on for years, the broadcasters continuing to broadcast and the publishers continuing to feel bad about it. But the argument was so



This is the man who led the band that played the song that won the fans who purchased copies throughout the land of the song that N.B.C. built—Rudy Vallee.

good that no one bothered to find out who was right. Then, a couple of months ago, the situation suddenly changed.

The National Broadcasting Company, through its subsidiary, the Radio Music Corporation, acquired the combined effects of a couple of music houses and became a music publisher itself. Here was a dilemma. It couldn't take both sides of the argument; neither could it arbitrarily drop either one. There was only one way out and that was to put the matter to a test.

So someone dug around in the files of music that had come along with the businesses and unearthed a piece that seemed to have possibilities. It was an old army march called "Opie" that had been adapted as a college song by an eastern university and was popular with the students there, but no copies had been sold for more than twenty years.

A modern orchestration was made and given to one of the broadcasting dance bands to try out. The listeners seemed to like it and other orchestras began including it in their selections over the air. Soon every owner of a receiving set was thoroughly familiar with its tune and rhythm. Broadcasting had done its work. What was the result in sales of sheet music?

The result was a complete victory for radio. Broadcasting can now wear the crown of the world's champion song plugger with no back talk from anyone. Sales for the first two weeks in April added up to 250,000 copies, which is something like a world's record. And so ended another good argument.

* * *

"What's that? You're a radio fan and you never heard of a song called "Opie"? Oh, I should have told you that they used the college name—"The Maine Stein Song."

"Radio John" Opens "Country Store"

JOHN FRIIS, the "Radio Grocer" of Norfolk, Neb., won his title by broadcasting weekly announcements of special items for sale at his store for the benefit of farmers and their wives who come to town only once a week to do their marketing. ("Broadcast Advertising" for September, 1929, page 15.)

Now he has further added to his fame by building a store with a radio studio from which programs will be broadcast twice daily. "The studio will be glass enclosed," says the Norfolk Daily News, "so that visitors in the store may watch the broadcasting activities. The programs will be sent out by remote control from WJAG, the Norfolk Daily News station."

Wooden porches on two sides of the store and old fashioned wooden sidewalks around it will carry out the "country store" idea. The large surrounding lot has ground for pitching horseshoes and benches under the trees as well as the necessary parking space.

"CONTINENTAL"

Now Offers the Finest Array of
Talent in the United States as well as
the Finest Electrical Transcriptions

—Because Hollywood now has the finest of artists and actors from every part of the United States for the purpose of recording talking pictures, as well as the cream of recording technicians due to the requirements of the motion picture "talkie" industry. Continental operates its own recording plant and thus provides transcriptions ranking first in quality.

CONTINENTAL now offers:

Boswell Sisters programs

A trio of well known talking picture stars, with harmony perfectly blended. Produced in 15-minute and half-hour programs.

Aviation programs

Produced by Lieutenant-Commander Roman J. Miller, U. S. Navy (Retired), formerly pilot of Dirigible Los Angeles and Shenandoah. Produced only as 15-minute features.

Jughead and Sugarfoot Negro

Dialogue programs

A very interesting continuity released as daily 15-minute program, with these two lovable Negro characters in a series of amusing incidents. Truly an outstanding program as a daily feature.

Al Martin Hollywood Revue programs

Presenting different motion picture stars on each program as masters-of-ceremonies and featured artists, produced by Al Martin, well known writer of humorous dialogue and motion picture titles. Produced as 15-minute and half-hour programs.

Kenneth Gillum "Sixty Smiles a Minute" programs

Featuring Kenneth Gillum and Duke Atterbury. Orpheum stars known as the "Duke and the Count," solid comedy with music. Produced as 15-minute or half-hour programs.

Don Warner Feature programs

Offering Don Warner, internationally famous pianist in single piano numbers and two-piano arrangement with Ron Wilson, produced in 15-minute and half-hour programs.

Jacques Jou-Jerville programs

Symphony orchestra with soloists, produced in 15-minute and half-hour programs.

Radio Varieties programs

Male quartettes, trios, vocal and instrumental specialties, each produced with motion picture celebrities as masters-of-ceremonies, produced in 15-minute and half-hour programs.

Radio stations are invited to write in for sample recordings of the different programs outlined above, which are now in production. Additional programs will be offered each month.

A very attractive brochure, descriptive of Continental talent offerings, has been prepared for your perusal. Write for your copy today. There is no charge or obligation. These programs are prepared as sustaining programs, and also a number of additional programs are offered to National advertisers.

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

As for placement of your radio programs—Continental now offers a complete coverage of the United States and Canada, with a selection from over 250 stations. We shall be pleased to submit further particulars. Full co-operation to recognized advertising agencies.



YOU CAN'T MAKE THEM ALL LISTEN

(Continued from page 9)

bothered by having to run to the radio set every five minutes to "choke" a bunion-cure oration or a violin "exercise," she is tuned to a station that is doing a good job both as a public service institution and as an advertising outlet.

I am not an exponent of what is commonly called jazz nor am I an opponent of the classics. But by virtue of the fact that more people go to vaudeville than to symphonies

and more buy popular phonograph records than classical ones, it appears that the public prefers a goodly portion of uninvolved, understandable broadcasting.

Listeners are "station-minded" today. A major station has its following, built up either because of a chain affiliation or because of individually meritorious performance. Assuming, therefore, that it has a following, it must do nothing to cause its listeners to dial out. "A chain is only as strong as its weakest link." A station's daily broad-

cast is only as strong as its poorest program. By the same token, overlooking the name-appeal of a widely publicized artist, a fine program is only as effective as the program which precedes it.

Wetherbee in Charge of N. B. C. Mid-West Station Relations

TO handle all operating arrangements for the National Broadcasting Company in the middle west, a station-relations department has been established at Chicago, with Wilson Wetherbee, former manager of KYW, in charge. A traffic division has also been created at Chicago, under the direction of Frederick Weber, who comes from the New York staff.

New Advertisers at KGIR

RADIO station KGIR, Butte, Montana, announces that the following advertisers have recently begun using time at this station: Texaco Oil Company, Montana Auto & Garage Company, Spillum and Warwick, the Renton Company of Pasadena, Grains of Gold Company, Montana Cereal Company, Anderson Tire Company and the G. F. Willis Company of Atlanta, Ga.

The Geyer Company Serves These Broadcast Accounts

THE Geyer Company, Dayton, Ohio, advertising agency, is directing the broadcast activities of these clients: Lowe Brothers, paint and varnish; M. Werk Company, soaps; Canby, Ach & Canby, coffee; Kroger Grocery & Baking Company; Frigidaire Corporation of Dayton. William J. Shine is the executive in charge of this work.

Shell Oil Sponsors Broadcasts

THE Shell Oil Company, St. Louis, Mo., is sponsoring a new broadcast series over the N. B. C. network called the "Sign of the Shell." The programs deal with the reminiscences of a music connoisseur and feature a symphony orchestra and a male quartet.

Coal Bureau Appoints Walker
THE Illinois Coal Bureau, an association of coal producers using the trade name "Quality Circle" has placed its advertising account with the R. F. Walker Advertising Agency, Chicago. Broadcast advertising will be used, as well as newspaper, magazine and direct-mail.

Hotel to Broadcast

ROADCASTING, newspapers and class magazines will be used to advertise the Paramount Hotel and Paramount Grill, New York. The account is being handled by Frank Kiernan & Company, agency of that city.

Anheuser-Busch Signs with CBS
AHEUSER - BUSCH, INC., St. Louis, have contracted for a series of weekly broadcasts over the C. B. S. network, and will have the distinction of sponsoring the first chain programs to originate in that city.

KFKB

The
Pioneer Station of Kansas

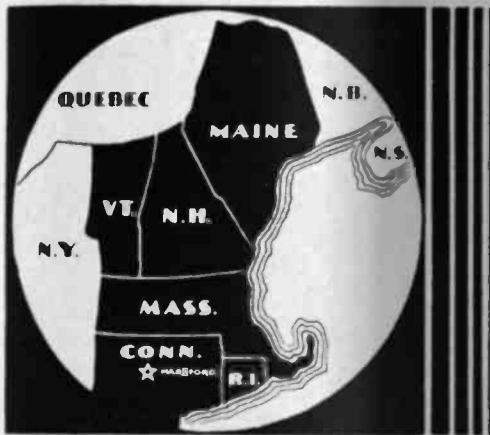
The outstanding station of Kansas with programs that are so diversified they appeal to the middle west farmer as well as to the city dweller.

5000 WATTS — 1050 KILOCYCLES
CRYSTAL CONTROL — 100% MODULATION

*More Power than any other
Kansas Station*

*Rate Card Mailed on Request
Member National Association of Broadcasters*

KFKB
Broadcasting Association Inc.
MILFORD, KANSAS



What the Radio

Institute Says . .

"THE Radio Household Institute, operated by Young & Rubicam, Incorporated for a group of their clients, has been using station WTIC, Hartford, at 11:15 A. M. every available week day since January, 1928.

"The Radio Household Institute has found the listeners of station WTIC very respon-

sive and we feel that your station has been particularly effective in helping us cover the New England territory.

"In fact, from the thirty-three station network that is used by the Radio Household Institute, WTIC ranks among the first ten from the standpoint of listener interest and returns."

THE TRAVELERS
Broadcasting Service Corporation
HARTFORD, CONNECTICUT

WTIC
Consistent Coverage
of New England

50,000
watts

MAKE PROGRAM EASY TO LISTEN TO

(Continued from page 5)

out undue mental concentration and effort?

Radio announcements do popularize the name and slogans of one's firm; they familiarize the public with his product; the spoken voice by repeating the name of the product or sponsor at a time when the listener is in a gracious and receptive mood creates a definite and lasting mental impression; prestige for one's firm and public acceptance of

his product follow as a natural and inevitable consequence. The further he goes beyond this point in reciting a great number of facts or attempting merchandising methods, the nearer he is approaching the point where the radio listener refuses to be bothered trying to understand what it's all about.

The result is that the desirable and attainable objective is obscured and submerged in the resultant confusion of ideas.

Observance of good taste is, of course, an important consideration. Intrusion upon too much of the listener's time should be avoided, while argumentative methods over the radio have questionable value. But important as these rules are, there is one standard to which all sponsorship announcements should conform if they are to be effective, and that is,—“can my radio listener grasp my message without conscious mental exertion?”

Whether or not this is any reflection on the accomplishments of our generation is aside from the question. The fact we have with us, and the radio sponsor who refuses the counsel of those engaged in the work or who will not recognize this psychology and “puts one over” in his message is invariably putting it over—on himself.

Detroit Station Changes Hands

RADIO station WGHP, Detroit, has been purchased by the Kunsky-Trendle Broadcasting Corporation, composed of John H. Kunsky and George W. Trendle, former owners of a chain of Detroit motion picture houses. The station, which was owned by the American Broadcasting Corporation, operates on a channel of 1240 kilocycles and uses 1000 watts power. It is a member of the Columbia System.

WE have just completed the installation of new equipment, comprising not only power plant units of the latest type, but a crystal oscillator controlled transmitter, which allows closest adherence to frequency and enables us to broadcast on a 100% modulation with signals at full volume and high quality.

ON FEB. 1 this new equipment was tried out with a test program. Promptly responses were received from Chicago, and points in Kentucky, New York, New Jersey and Louisiana, commenting on the clearness and strength of transmission.

OF course you want this effective station in your schedules.

BY putting quality into its broadcasts, it gets right into the homes of your prospects in the wealthiest broadcast area in the United States.

Write for rates and prospectus

CEDAR RAPIDS
BROADCASTING CORP.
CEDAR RAPIDS, IOWA

W J A C
Johnstown - Penna.

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

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

Purdue and DeForest Request Television Stations

PURDUE UNIVERSITY has applied to the Radio Commission for permission to erect an experimental television station. C. Francis Harding, director of the electrical department of Purdue, said that the institution has one of the largest engineering schools in the country and the purpose is to center the work on television.

Mr. Harding is confident that television “will be an accomplished fact and of commercial value in a short while.” He also stated that the Grigsby-Grunow Company has entered into a “working agreement” with the university regarding the merchandising of any successful equipment that may be developed.

The commission has also received an application from the DeForest Company, which controls the Jenkins Television Company, now operating a television station. The new station would be used to test various television systems with the aim of developing a practical transmitter and receiver.

Hats, Belts and Watches Sponsor N. B. C. Programs

MEN'S furnishings seem to have disappeared broadcasting all together. The Knox Hat Company, Hickok Manufacturing Company (belts and suspenders) and the Elgin National Watch Company have all recently signed contracts for weekly broadcasts over the National Broadcasting Company's network. Another new N. B. C. feature is the Lucky Strike Mid-Week dance program, which has been added to the regular Saturday night period of the American Tobacco Company.

Joins Agency Radio Department

JANICE O'CONNELL of the NBC production department has resigned, effective May 15, and will join the radio department of the Batten, Barton, Durstine and Osborne advertising agency.

O'Cedar Buys More Air Time

THE O'Cedar Corporation, Chicago, has recently contracted for a fifteen-minute period each Tuesday morning over the C. B. S. network and a similar period each Thursday over N. B. C., as well as a weekly evening program over the latter network. Both morning broadcasts will be talks on the O'Cedar Spray, an insecticide; the evening one will be musical.

Radio Commission Appoints Secretary

JAMES W. BALDWIN of Indiana, chief clerk and administrative assistant at the Department of Justice, has been appointed secretary of the Federal Radio Commission to succeed Carl H. Butman.

Saks on Air at WABC

SAKS & COMPANY, New York clothiers, are sponsoring a series of broadcasts at WABC, featuring Walter Winchell, columnist.

DOES Summer Advertising Pay?



41,442 Women listeners of WLS wrote for information on the National Canning Contest, sponsored by a WLS advertiser last summer. The first week 1418 letters were received and just before the contest closed, 9457 inquiries came in during a six day period.

Another advertiser received 20,511 requests for a canning booklet during a sixteen week period. The stimulating effect on dealers was tremendous.

**The Prairie
Farmer
Station**

May, 1930

So profitable were returns for a flour advertiser that he renewed his contract twice to continue advertising through the entire summer.

These and other experience stories are available for your use. Actual results show that summer advertising pays and pays well on WLS.

You are invited to have the Production Department of WLS assist you in developing your broadcasting plans. This involves no obligation. Address C. G. Gilbert, Commercial Manager.

WLS

**1230
W. Washington
Boulevard,
CHICAGO**

PROGRAM PUBLICITY

(Continued from page 8)

the past two years on editors to discontinue the use of "Blue" and "Red" to designate certain groups of stations because such groupings no longer exist, it is exceedingly provoking and not at all informative to find a sponsor sending out a story with the phase "over the Blue Network" as the only means of telling where the listeners might hear the program. The better prepared publicity has a last paragraph listing the stations and cities where the program will be broadcast.

IN SOME publicity blank spaces are left for writing in the call letters of the local or nearby station handling the program. Those publicity men who take a second of time to fill these in, for radio editors of metropolitan newspapers at least, are finding their stuff clicking rather regularly.

There is no great harm in duplication of publicity matter sent to editors, provided it is duplicated in the true sense of the word. This practice merely gives the rest of the newspaper staff an idea that the

radio editor is a big shot and gets lots more mail than he really does. Besides, in some offices the waste paper from puff mail helps a lot in keeping the place warm in winter.

However, duplication of effort in sending out stories about one particular program often results in confusion and in no stories at all being used. I have in mind a recent incident when a sponsor tied up with a film company to furnish a program over a national chain. Editors received blurbs from the chain press agent, the movie company press agent, the sponsor's advertising manager, the company's agency, and the company's local branch manager. And each one was different in essential facts and performers' names. Ever since that program, the publicity about this particular series has been viewed with suspicion.

Rewriting can usually be taken care of up to twenty-four hours before the time the program is to be broadcast and, on telegraphic advice, even after the story has appeared in early editions. Unfortunately, press agents for some sponsors either do not know this or do not care and programs appear with wrong infor-

mation. This reflects on the radio editor in the minds of the public and of course does not create much good will in his mind towards the next piece of publicity he receives from the offender.

Such total disregard of newspaper mechanics as splitting sentences, words, and paragraphs at the bottom of the pages of copy, single spacing copy, omitting punctuation marks, misspelling common and proper names (it's ukelele, you know, and Manila, not Manilla) and failure to paragraph is inexcusable. Yet these are all to be found in any radio editor's mail on any day.

On the whole, publicity about programs originating with the chain press agents is very acceptable to radio editors. This is quite contrary to the conditions of two years ago. At that time chain copy was terrible. However, under the direction of Johnny Johnstone of the N.B.C. and, recently, of Harry Butcher of the C.B.S. this material has been improved to the point where rewriting is hardly ever necessary. Both Johnstone and Butcher took pains to visit and lend willing ears to radio editors. N.B.C. still pumps through

TWO 5000 WATT STATIONS: NATIONAL CLEARED CHANNEL

WHO IOWA

WOC

DAVENPORT

CENTRAL BROADCASTING COMPANY
OWNING AND OPERATING IOWA RADIO STATIONS
ADMINISTRATIVE OFFICES
DAVENPORT - IOWA

WHO DES MOINES

THE VALLEY AREA

WITH A POPULATION OF 13,630,541 !!!

MAKING RADIO HISTORY

More than
200,000 of
these photographs
have been
requested from
stations using
this feature.



"The Comic Strip of the Air"

CECIL *and* SALLY

in *"The Funniest Things"*

Enthusiastic
SPONSORS
STATIONS
LISTENERS

Exclusive territorial
rights open. Sample
recordings avail-
able on Request.

PATRICK AND COMPANY

865 Mission St.

San Francisco

LISTENER ACCEPTANCE?

WWNC *Has It!*

570kc

1000w

EFFECTIVE COVERAGE

—in Western North Carolina, East Tennessee, Northwest South Carolina . . . potentially profitable territory for National advertisers . . .

100% WESTERN ELECTRIC EQUIPMENT

including 33½ and 78 RPM sound reproducers for transcriptions . . .

MEMBERS COLUMBIA BROADCASTING SYSTEM

—excellent local talent available for spot programs.

EXCELLENT STATION FOR TRY-OUT CONTRACTS

Citizens Broadcasting Co., Inc.

815 FLATIRON BUILDING
ASHEVILLE

HEINL

Keeps You Informed
on the

National Situation

Heinl Radio Business Letter

Insurance Building
Washington, D. C.

PRICE \$10 A MONTH

lengthy stories but they can easily be cut. C.B.S. keeps its information boiled down and it is a pleasure to edit its stories.

Just how things are worked with network publicity I do not know. I notice that the chains send out many stories on some sponsored programs and none at all on others. Some of these others are covered by special stories from company or agency publicity departments only, others duplicate chain publicity department releases in this manner, and some do not send any stories after the first announcement of the series.

Constant service to the newspapers during the life of the program series is necessary if the sponsor is to obtain maximum publicity to sell his feature to the listening public. Unless each individual program in the series is worthy of a good story, it is not worthy of going on the air.

Create a good program. Send out a good story. And you'll get a good break in the radio columns. That is all there is to selling your program through publicity and your product through your program.

As a postscript I might suggest that sponsors who feel that they have not been getting a good break from radio editors during the year send their directors of publicity down to Atlantic City during the radio show in June. Let them rub elbows with the radio editors there to attend the meetings of the Radio Writers association. Let them ask the editors what is wrong with their publicity. The answers may be sulphuric in many cases, but after the smoke has cleared away said publicity directors will have learned how to sell programs that sell goods through publicity.

MR. CROSSLEY WRITES US A LETTER

(Continued from page 6)

Looks at Radio." Everyone who knows anything at all about broadcasting knows that there is a great deal of incorrect and conflicting information going the rounds. It scarcely seems necessary to publish a book to prove it, and I feel that this book has merely given the appearance of authenticity to a host of misinformation.

No one looked forward to this report more eagerly than myself. I had heard of it from your Mr. Karol, and from his description I believed it would be a comprehensive study of conditions as they really are. Such a study is badly needed and I sincerely hope that the cooperative plan you mention will produce it. When it comes, believe me I shall cheer for it much more vociferously than I criticized the current book.

Sincerely yours,
(Signed) R. B. ROBERTSON,
Editor, "Broadcast Advertising"

RMA Trade Show to Be Biggest Ever

SPECIAL trains from many cities will carry more than 30,000 members of the radio trade and industry are expected to attend the sixth annual convention and trade show of the Radio Manufacturers' Association at Atlantic City, the week of June 2nd, according to RMA'S president, H. B. Richmond. Display booths and demonstration rooms have been reserved by more than 200 manufacturers; many new developments will make their first appearance there. Entertainment of every conceivable variety has been planned, culminating in a musical revue for the annual banquet that is reported to be the most lavish dinner entertainment ever devised and will exceed \$10,000 in cost.

Announcing a greater KYA

San Francisco's
Newest and Most Modern
Radio Station

The first Screen-Grid Transmitter for Pacific Coast broadcasting — 1000 watt R-C-A. 1230 keys.—243.7 meters. Unlimited time.

Programs of outstanding interest.

Electrically transcribed advertising programs solicited.

Send for Rates
and Schedules

Pacific Broadcasting Corp.

Prospect 3456
988 Market St.

San Francisco, Cal.

"What Is Chicago's Most Popular Station?"

*Let the 577 Radio Dealers of Chicago Tell You—
They Earn Their Bread and Butter by Knowing!*

WHEN the question arises, "What is the most popular radio station in Chicago?" is your decision based on guesswork, personal preference, or the opinions of a few people—or do you have facts to substantiate your claim? If you want the facts, then let the radio dealers of Chicago furnish them. They make their living by keeping their collective finger on the pulse of the Chicago radio public.

Recently, Station WBBM appointed the firm of R. L. Polk and Company to find out what radio stations in Chicago enjoy the preference with listeners. Obviously, it was not practical to question every listener in Chicago, because there are too many of them. So it was decided to let the 577 radio dealers of Chicago speak for their clients, the listeners.

The results, together with a letter from R. L. Polk and Company that accompanied the report, are shown below. We simply leave these facts with you, since they speak for themselves.

The obvious conclusion is this: **You Can't Cover Chicago, Unless you Use WBBM!**

R. L. POLK & COMPANY

Chicago, Illinois,
April 29, 1930.

Mr. Ralph Atlass,
C/o WBBM,
Wrigley Bldg.,
Chicago, Ill.

Dear Mr. Atlass:

I hereby certify that the attached exhibit is a true summary of results secured from a telephone survey conducted by R. L. Polk & Company under my personal direction.

R. L. Polk & Company were commissioned to ask the following two questions, by telephone, of every radio dealer in the city of Chicago.

1. What radio station do you have tuned in at present?
2. Which other stations do you regularly use for demonstration purposes during the day?

I also certify that none of the radio dealers were informed as to the identity of the Atlass Company, Inc., who requested said survey to be made, and on the contrary were clearly advised that R. L. Polk & Company were making said survey.

I further certify that in these several telephone conversations, the R. L. Polk & Company solicitor gave no assistance or suggestions which might tend to prejudice the answers to the two questions as above stated.

Yours very truly,

(Signed) R. L. POLK & CO.
Wm. T. Morgan, Manager.

WTM:MH

25,000
Watts

WBBM

389.4 Meters
Clear Channel

410 North Michigan Avenue, Chicago

LIST OF RADIO DEALERS IN CHICAGO, ILLINOIS. COMPLETE FROM A-Z IN ANSWER TO QUESTIONS ON PAGE NO. 2.

Name of Station	Amt. of Answers to Question No. 1	Answers to Question No. 2
WBBM	164	253
Second Chicago Station	69	96
Third Chicago Station	24	63
Fourth Chicago Station	14	55
Fifth Chicago Station	10	37
Sixth Chicago Station	19	23
Seventh Chicago Station	2	17
Eighth Chicago Station	6	10
Ninth Chicago Station	2	1
(No Answer)	50	10th Chgo. Sta. 1
(Phones Disconnected)	53	11th Chgo. Sta. 1
Unsatisfactory Ans.	32	
"No Stations On"	106	
Mfrs. No Demonstrations	17	
Moved and Out of Business	9	
TOTAL	577	190

Total Amount of Dealers in Chicago....577

I certify that the above counts are correct.

R. L. POLK & CO.
A. B. Ambrose.

Subscribed and sworn to April 30th, 1930.
JAMES A. SAWYER.
Notary Public.

AYLESWORTH TELLS EDITORS ABOUT RADIO

(Continued from page 10)

talks on and on, as he sees it. Does that mean that I am not going to read the newspaper the next morning and find out what the expert thinks about it? It never did when I went to college and saw the football game. I always read the newspaper the next morning with more interest. People always will.

I remember Tex Rickard used to argue with me by the hour that broadcasting stopped the attendance at the fights. He changed his mind the night we broadcast the Dempsey-Tunney fight, with many weeks of advance notice, because it was the greatest attendance that a fight ever had and probably the greatest it ever will have, unless we develop some new heavyweights.

One of the problems that you have discussed no doubt and have wondered about is the printing of radio programs. I venture to state that a good many advertising managers of newspapers have said to editors, "This is advertising, it isn't news. It is taking revenue away from the paper." I know that you don't care anything about that, that isn't your job, but you have to listen, we all do, to things of that sort, and reason.

I should like to have you consider for a minute that at least 90 per cent of your readers own radio sets, and that 90 per cent of your readers are listening to radio, and

we know from surveys actually made, which I can furnish in writing, that 80 per cent of the people turn to the radio page for the programs.

Over in Great Britain, the government owns the British Broadcasting Corporation. The newspapers took no interest in radio, they take very little yet; they probably never will. And what has happened? A couple of million radio sets in Great Britain, no great manufacturing of radio sets, 80 per cent ear 'phones, because there are about sixteen different kinds of voltages and phases and electricity even in the same building, and no manufacturer can build in quantity.

And what does the British Broadcasting Corporation do—it publishes three different magazines. It took all of the radio advertising that was there, printed its own news and programs, and makes about a million dollars a year out of it.

And how wise the newspapers of this country were, not through fear, not with their heads in the ground like ostriches, to pick up this new, great instrument, I think of great public service, lift it up, give it attention, work with it, and the result has been in my opinion something very wonderful.

You say, "Too much advertising." Surely! We are young. So have you too much advertising perhaps in your newspapers, but you have found the way to carry your news and your editorials and at the same time your advertising without one interfering with the other, and we

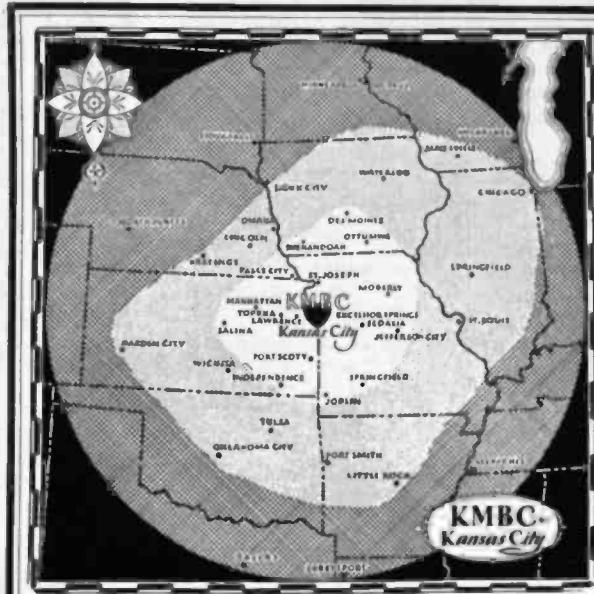
are, too, for we carry but a minute announcement with a half hour of music.

Don't expect so much yet from your local stations. They are trying to get along. They will holler drugs or shoes or anything, but they will die out. There are only about 150 stations people listen to in this country, and they are on the chains. The others will fade away, they won't be with us, and as they leave, our responsibility becomes greater, to furnish a greater service to the country, to furnish a truthful type of advertising, as you have always done, to follow your pathway; not to annoy people with too much of it but to carry on just as the older communications have carried on in print, with newsy, intelligent advertising.

I think, gentlemen—I don't know what some of you editors may think; I know you won't agree with me, some of you, perhaps—that the newspaper today without advertising would be less interesting; that with the modern development of newsy, brief, truthful advertising, you have a better newspaper. And we have a better radio with the competition between sponsors, each one trying to present a better program.

At this point, A. E. McCollough, managing editor of the *Lancaster* (Pa.) *Intelligencer*, asked how broadcasters felt about programs. His paper, he said, carries programs, but deletes all advertisers' names. Mr. Aylesworth replied:

I am glad you asked me the ques-



Throwing the Radio Spotlight on the Heart of America

This new KMBC coverage map was made from tens of thousands of letters comprising the January and February (1930) listener response. It indicates a coverage considerably in excess of the normal radius that has been claimed for the station.

It is a significant fact that most national spot advertisers, in selecting a Kansas City station, have chosen KMBC.

OWNED AND OPERATED BY
MIDLAND BROADCASTING COMPANY
KANSAS CITY, MISSOURI

YOU KNOW HE'S GOT IT



he feels sure of himself — guess-work doesn't go with him. He has the *Standard Advertising Register* — the Red Book — he knows.

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



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 housekeeper 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.

tion. I will tell you why I believe you should carry the advertiser's name. Let me take an example without advertising him for the minute—if we attempted, for instance, to send you the Palmolive Hour, that is news. By the way, the only program news we send is on request of the newspapers, as you probably know. If we send you the Palmolive Soap Hour and ask you to print it in the radio program of the newspaper, I wouldn't print it, but if we send you the Palmolive Hour, I would print it because it is news. There is a distinction to the Palmolive Hour upon the air which perhaps is unequaled by any other hour. People forget what night it is, they don't remember. They see it in the newspaper, check it, and listen to it. But it wouldn't mean anything particular to them, if you gave a few singers or said just "Orchestra."

Let me say this to you gentlemen, any of you who are trying to evade giving what you may think is advertising, and which I think is news, by saying "Dance" or "Music" or something else, for God's sake cut out your radio programs, for they are valueless in my opinion.

If somebody sends along this kind of an announcement, "Regal Shoe Hour at nine o'clock," of course you would turn it down. No editor would take it. But the Regal Hour is a symbol, it is an identity.

I do not believe that you do a wrong thing as editors when you give an identity to a program because it carries the name of the sponsor. You might just as well

cut out all your baseball news, quit building up your prize fights. It is all propaganda, and you gentlemen all know it.

WHAT YOU SHOULD KNOW ABOUT RADIO

(Continued from page 18)

tice dictates serious consideration of broadcasting not as something to speculate about or ignore, but to be informed upon if your job is to make up or approve advertising appropriations.

"High points" of broadcast advertising as contrasted with other mediums:

It gives your advertising a personality. It is intimate. It makes friends. It can both mold mass sentiment and carry class appeal. It provides quick action in fixing a trade-mark in memory.

Lamp Company Begins Radio Campaign

THE Scene-in-Action Lamp Company of St. Louis have recently begun a broadcasting campaign over station WIL of that city to popularize their lamps, which are so constructed that the heat from the light bulb turns a device that gives the painted scene the appearance of movement.

Program Firm Incorporates as Griffith & Griffith, Ltd.

THE partnership of Griffith & Griffith has been absorbed by the corporation of Griffith & Griffith, Ltd. Electrical transcriptions of the varied "Griff-O-Gramm" station-sustaining feature programs will soon be available for distribution over the Radio-Scription network, being developed by this firm.

Major White Leaves Radio

THE retirement of Major J. Andrew White from active duty has been announced by the Columbia Broadcasting System, which he helped to found. Other radio activities of the Major include publishing "The Wireless Age" in 1913, building the first R. C. A. station and supervising the construction of several others, playing an active part in the organization of several radio companies including his own, and being the first president of Columbia. But history will probably skip all of this to distinguish Major White as the first man to describe a major sporting event over the radio.

Columbia Broadcasts Prison Fire

USING the microphone installed in the chapel of the Ohio Penitentiary for broadcasting church services, the Columbia System brought to its listeners a special description of the fire, told by Convict 48,812. William S. Paley, president of C. B. S., rewarded the convict with a \$500 check.

New Advertisers at KFJM

RADIO station KFJM, Grand Forks, North Dakota, has recently added the following national or regional advertisers to those using its facilities: J. C. Penny Company, Skelly Oil Company, Publix Theaters, Bridgeman-Russell Company, State Mill & Elevator Implement Dealers Mutual Fire Insurance Company, Microba Antiseptic Company and First Bank Stock Corporation.

Westinghouse to Salute Cities

A NEW series of salutes, this time to cities, sponsored by the Westinghouse Electric and Manufacturing Company, is now being planned by Fuller & Smith, Cleveland advertising agency. The present series of salutes to industries began last November over the N. B. C. network and has been so successful that the idea has been extended. A salute to Chicago will inaugurate the second series on June 3.

ASSURES the advertiser thorough coverage of the rich rural and small town market of Kansas.

Member Columbia Chain
580 Kilocycles

The Capper Publications
TOPEKA, KANSAS

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

LET THE BACK-GROUND TELL THE STORY

(Continued from page 15)

Bell," which in its blending of fun and facts, is a counterpart of the programs themselves. It will be offered without charge to those who apply for it at any filling station selling Pennzoil. Written in the same quaint style which sold over a million copies of the "Specialist," it will undoubtedly be much in demand, and will bring motorists who want it directly to the point of purchase with the name "Pennzoil" written large on their minds. It will serve, also, as a reference book on the broadcast, containing "Chic's" own story of the characters and locale, a life of Mr. Sale, and pictures of some of his more famous characterizations, including "The Man Who Knew Lincoln," and "The Specialist."

Yes, broadcasting must sell—but don't let your listeners catch you at it. In creating a background which sells without spoiling the fun, there is undoubtedly a solution for radio advertisers.

Kenyon & Eckhardt Direct These Broadcast Accounts

KENYON & ECKHARDT, New York advertising agency, is now directing the broadcast activities of the following advertisers: Canadian Pacific Railway Company, Jewel Tea Company, Sterling Silversmiths Guild of America and the Axton Fisher Tobacco Company (Spud cigarettes).

New Executives at Sound Studios

A. J. KENDRICK, president of Sound Studios of New York, Inc., has announced the appointment of John Valentine as assistant sales manager and Charles Hathaway as account executive. Mr. Valentine formerly held a similar position with the Judson Radio Program Corporation, while Mr. Hathaway has a rich background in music, including a term in opera.

Chain Stores Use KTSA

THE Red and White Stores, an independent chain of more than 100 food stores in Southwest Texas, have contracted for a half hour morning program each week day and a half hour night program once a week over Radio Station KTSA in San Antonio. The Union Meat Company, producers of Superior Meat products, is another new advertiser at this station and Bohnets Bakery has added morning broadcasts to its regular Sunday evening schedule.

Silverfill Account on Air

BROADCAST and magazine advertising are being used in the campaign of Silverfill, silver plating compound, made by the Silverfill Manufacturing Company, New York. The account is handled by Redfield-Coupe, Inc., New York agency.

Sawmills Plan Big Campaign

AN extensive campaign to advertise the lumber products of the Exchange Sawmills Sales Company is now being planned by the Ferry-Hanly Advertising Company, Kansas City. Broadcasting, business and farm papers, direct mail and dealer helps will be used.

Gannon Made Radio Director of Erwin, Wasey Accounts

ERWIN, WASEY AND COMPANY, New York advertising agency, has appointed Charles E. Gannon to direct the broadcast activities of its clients. Mr. Gannon has been feature advertising manager of L. Bamberger & Company, and before that was for several years program director of station WGR, Newark, N. J.

Tea Association Broadcasts

BROADCASTING is being used by the Tea Association of the United States of America, a growers' and distributors' organization. Redfield-Coupe, Inc., New York, has been appointed advertising counsel.

— K now T exas L argest C ity —

The Houston, Texas, Station

Where—a reasonable rate on a first class station can be secured.

- good time for night broadcasting is available.
- equipment and transmitter is of the latest type.
- money and time have not been spared in making an outstanding station.

Station Popularity

The mail at this station averages 300 pieces a day, and the six telephone trunk lines connected with our switchboard, keep two telephone operators so busy, the local telephone company insists that we make some effort to discourage calls.

Coverage

KTLC assures advertisers thorough coverage of Texas' largest city and includes a rich rural market.

Equipment

With the latest technical equipment KTLC delivers a strong signal of consistent volume, and absolute fidelity of reproduction.

HOUSTON BROADCASTING CO. INC.
HOUSTON, TEXAS

Five-Minute Beauty Talks

Specially Prepared for Sponsorship by Beauty Shops

AN interesting and instructive series of 5-minute talks on beauty, designed for sponsorship by beauty shops, is now being released.

THese talks are being prepared by Miss Marcella Hurley, who for four years was editor of Modern Beauty Shop, one of the leading trade papers devoted to beauty culture. Not only are the talks accurate in every detail, but they have a touch that holds and builds up the feminine audience.

FOR advertising agencies and radio stations, they offer an easy, effective and inexpensive way to retain or secure a beauty shop client.

AVAILABLE for broadcasting over one station in each city or local territory exclusively.

Scripts—not recorded programs

Write for samples and complete information

Syndicate Radio Service
438 South Dearborn Street
Chicago **Ill.**

RADIO IS A RIVAL, SAYS WILLIAMS

(Continued from page 12)

suggestive figures for 1927. It states that 97 broadcasters out of some 600 operating that year, grossed \$73,000,000 income. About 11 per cent of this was figured as profit. Informed opinion is that 1928 and 1929 showed larger gross and larger profit. The Metropolitan Life Insurance Company's survey of broadcasting shows an expenditure by national advertisers five times larger in January, 1929, than

in January, 1927. All of which is submitted as indicative rather than conclusive.

I think the publishers have come reluctantly to admit that they had some baby left on their doorstep when they took radio into the family. While there is, perhaps, a lot of bunk about the selling power of radio advertising, I believe a technique is being developed which will make it increasingly effective. There are no sour grapes in this so far as I am concerned, for although we have had the competition of a commercial station, our advertising manager tells me he has lost but one account to it.

The situation is mixed. I was in a party of 12 the other night talking about Amos 'n Andy. Two of the 12 knew that Pepsodent pays them. I asked the Pepsodent people for a statement of their sales experience, since these characters are presumably headliners, and they replied that "although indications seem to point to the fact that the advertising results will be satisfactory from a sales standpoint, we do not as yet have detailed analysis and figures available from which we can draw an accurate decision as to the exact percentage of sales increase which can be traced to this publicity."

Fleischmann's Yeast says: "We have had considerable favorable comment on our programs" which feature Rudy Vallee. They recently gave away 40,000 pictures of Rudy after an announcement by radio that these were available, but did not state how many cakes of yeast have to be sold to pay for pictures, postage, etc. It is goodwill—but for them or for Rudy?

While it is generally believed that direct selling is hardly feasible by radio, I venture to say that a technique may be developed working in that direction. The April number of the *Nation's Business* has an article about Henry Field, Shenandoah, Iowa, who operates KFNF. He has increased his seed business from \$700,000 to \$3,000,000 annually selling direct, over the air. When he wanted a better wave length his listeners sent the Radio Commission more than a million letters. When the station was two years old he got 226,000 congratulatory telegrams. Ponder that awhile and then tell me whether you think radio is a possible competitor of the newspapers.

I say that to this audience because radio programs and so forth enter the newspapers chiefly through the columns you control.

I have made it sufficiently clear, I believe, that radio as a commercial entertainment enterprise and an advertising medium deserves little assistance from the newspapers.

Now for its value as an educational agency. Walter Damrosch's work apparently is the outstanding feature of this activity. The report of Dr. Edwin A. Alderman to the National Broadcasting Company, indicates, I believe, that the educational committee thinks something about it but is not sure what. The report of the advisory committee created by Secretary Wilbur, published in preliminary form in March, says substantially that commercial broadcasting and educational broadcasting do not mix.

While I do not decry the marvelous influence radio may have in knitting together the people of this nation and possibly of the world, as suggested by President Aylesworth, and while it is certainly true that much information and educational material goes on the air, its proportion is small in comparison with the whole bulk of material broadcast. Radio probably will never be a great educational factor so long as it is dominated by commercial broadcasting.

In this connection I call to your attention the report of the special commission which investigated broadcasting for the Dominion of Canada and recommended to the present Parliament that "Broadcasting should be placed on a basis of public service and that the stations providing a service of this kind should be owned and operated by one national company (which would have the status of a public utility) . . . that expenses should be covered by license fees from receiving sets, rental of time for programs employing indirect advertising only, and a subsidy from the Dominion government . . . that time should be made available for indirect advertising; that no direct advertising should be allowed; that specified time should be made available for educational work . . . that competent and cultured announcers only should be employed."

That report was based upon examination of broadcasting in 25

San Francisco

IS THE HEART

OF

NORTHERN

California

KJBS

Has Been Reaching
This Population of
1,500,000 Since
January, 1925

280.2 Meters 1070 Ke.

WESTERN ELECTRIC
SOUND REPRODUCING
SYSTEM

78 R.P.M. 33½ R.P.M.

*Write for Booklet and
Rate Card*

K J B S

1380 BUSH STREET
SAN FRANCISCO

countries, in most of which broadcasting is substantially monopolized under working arrangements with the state with license fees collected from listeners. Here we have permitted private initiative such freedom as to interfere seriously with public enjoyment of radio's possibilities.

Time does not permit a more detailed discussion of this phase of the situation, but I return briefly to the other point in which radio concerns newspapers, namely, as a means of communication for their own use, the record there is not encouraging to us. The situation is involved in such technicalities, legal and otherwise, that I am unable to report it intelligently or at length. I can refer you, however, to the hearings by the Senate Interstate Commerce Committee, which revealed among other things the possible existence of a radio "trust" with a capitalization close to five billion dollars.

That is the group with which the newspapers have to deal in endeavoring to establish broadcasting of news for their own use. You have doubtless read of the proceedings in which Press Wireless, Inc., is involved. It is made up of the *Chicago Daily News*, *Chicago Tribune*, *Christian Science Monitor*, *Los Angeles Times*, *San Francisco Chronicle*. Among other things, they tried to buy equipment from the Radio Corporation to use in handling news dispatches. A contract was negotiated but not completed, as I understand it, which provided that Press Wireless could not buy equipment but must lease it; that its communications must be within the continental United States only, so as to avoid competition with the Radio Corporation overseas; that Press Wireless must pay the General Electric Company's price for the apparatus plus 45 per cent profit to the Radio Corporation; pay five per cent of the gross receipts as royalty; must charge its clients "With a view to earning a reasonable profit and not as a mutual company; must allow Radio Corporation to inspect its apparatus and accounts at will; must surrender without reserve all its patents present or future." If that is a particularly friendly or favorable proposal to the newspapers, I should hate to be on the short end of what the Radio Corporation considers a really close bargain.

At the close of Mr. Williams' address, the president of the Society, Walter M. Harrison, managing editor of the *Oklahoma City Oklahoman and Times*, told of his own conversion to the cause of radio. At one time, he said, "I was overzealous in the deletion of such names as the Eveready Hour and referred to them as 'Dance Music' or 'Orchestra.'"

Today, with broadcasting what it is and with television just around the corner, he believes that "when radio can be put in the drawing

rooms of an audience which we think is 500,000 in the state of Oklahoma, and produce a moving picture of an event, with a ringside broadcast of it at the same time, it is too closely associated with the dissemination of spot news to be in the hands of anyone other than the leading newspaper organization of that state."

WLS Promotes Cisler

STeve CISLER, chief announcer at WLS, Chicago, has been appointed program director, following the resignation of Don Malin.

*An Advertisement Addressed
To Advertising Agencies
And Radio Station Owners:*

WANTED—A Man's Size Radio Sales Job—

A MAN who can handle any phase of organizing, selling and contacting radio business—who has been producing profitable business for stations and advertising agencies from the very inception of radio—who knows the personnel of outstanding radio stations all over America—who has a background of positive results both in getting business and merchandising it soundly over the air. Such a man is available. An advertising agency can build about him a profitable radio department. A radio station can turn a deficit into a profit with him. He is handling his present position with utmost satisfaction but seeks greater opportunity.

**Address Box 501
Broadcast Advertising
440 South Dearborn Street,
CHICAGO**

WANTED— AN AUDIENCE

(Continued from page 4)

men). One radio set is awarded each month to the supervisor whose men make the greatest increase.

And finally, every member of the cast, chorus, orchestra and station staff was invited to attend a luncheon at the Adohr Stock Farms, located some twenty miles from Los Angeles. Tables were spread under the trees. Luncheon was served to one hundred and ten people, and following the luncheon, the guests were shown how Adohr milk is produced.

Thus the artists were enthused, wide publicity followed in the daily press, and the net result has been an overwhelming interest in this ambitious series of programs.

How about results? The first opera, as has been said, was released in the evening. During the entire day preceding, KFI was deluged with telephone calls. During the opera 121 congratulatory 'phone calls were received. Thirty-five telegrams came in, and following the first program, some 288 letters.

It was interesting to note that a considerable number of the letters said in effect, "If your milk is as good as your opera, have your salesman call. We want to change to Adohr."

Salesmen reported great interest among present customers. The new customers curve began to show a decided upward turn. A chain store that the company had been trying to sell—unsuccessfully—telephoned and asked for the privilege of putting the milk in its many stores.

It is doubtful if any series ever broadcast on the Pacific Coast has ever stirred up as much comment and interest as the Adohr Opera of the Air. All of which seems to prove that if you want attention in big quantities, you must ask for it in a big way.

New Advertisers at WMAZ

THE FOREMOST DAIRIES, INC., Jay T. McCoy Company, Nu Grape Company of America and the Goodrich Tire & Rubber Company are new national advertisers now broadcasting over station WMAZ.

Garters Broadcast on C. B. S.

MILFORD GARTERS, sold exclusively in the F. W. Woolworth stores, are being advertised in a series of broadcasts over the C. B. S. chain.

monument

A MONUMENT honoring Nathan B. Stubblefield as the first to broadcast the human voice by radio was dedicated March 28th, at the Murray State Teachers' College, Murray, Ky.

A. N. P. A. Committee Reports on Radio's Effect on Newspapers

In its report at the convention recently held in Washington, the Radio Committee of the American Newspaper Publisher's Association listed the various ways that broadcasting has affected the press and advised publishers against giving too much publicity to a rival medium.

Radio, says the report, has largely eliminated extras on prize fight results and other sporting events. It has caused the reapportionment of much national advertising to include radio. It has been used to first announce a new product, an "age-old" function of newspapers.

Intimating that much of radio's strength comes from newspaper program publicity, the committee states that while radio programs are to some extent news, "it does not necessarily follow that a newspaper should take upon itself the task of popularizing trade names in radio programs because certain firms are spending money with a competitive medium, radio, for that purpose."

In the past twenty-five years, the report states, hard roads and motor buses have taken much suburban business away from the railroads. "Imagine the railroads doing nothing to protect themselves against this competition, but instead building the concrete roads and supplying the buses with gasoline and you will have something of a comparison with newspapers supplying radio stations with news and free publicity on trade names, which make their advertising medium salable at such high rates."

"There is no more reason to believe that radio will supplant newspapers than that automobiles will supplant railroads. It has supplanted certain parts of the newspaper industry as the automobile has supplanted certain parts of the railroad industry. Also it has meant a revision of advertising appropriations. That in itself has not proved a very serious matter so far because the growth of advertising has provided larger amounts yearly. However, with the lineage loss figures of the last few months, many newspaper publishers may well begin to question the wisdom of their policy toward their newfound competitor."

Andrew Cone Gets Macaroni Account

THE Atlantic Macaroni Company, Long Island City, N. Y., has appointed the Andrew Cone General Advertising Agency, Inc., New York, to direct its advertising. Broadcasting and newspapers will be used.

User Teaches Station Manager How Good Radio Really Is

To THE EDITOR:

Even we radio men don't always appreciate what a wonderful advertising medium radio is. I just had to pay off a bet with the manager of a local drygoods store, who is an enthusiast about broadcasting and the results it has produced for his store.

I kept telling him how valuable it was to have an established period and he kept telling me that radio was good at any time from midnight to midnight. I was foolish enough to bet him that if we put the station on the air at a time that was not established, a period that had never been used on our schedule, and if we did not make an announcement or indicate in any way that the experiment would be tried and that if the period so used was at least one hour between any other established program hours, that an announcement made under such conditions would not produce any results whatsoever.

The announcement designed for this particular trial stated that a \$2 pair of hose would be sold for \$1 to every woman who would call and state that she had heard the announcement *over the radio*. When he received twenty-eight calls within an hour after the announcement had been made, I had the pleasure of buying him a hat in his own store.

It sure proved that a lot of people are always hunting for something to listen to over the radio.

INGHAM S. ROBERTS,
Sales Manager, KPRC and KTLG,
Houston, Texas.

C. B. S. Appoints Boice

THE appointment of H. K. Boice as director of sales of the Columbia Broadcasting System, New York, has recently been announced. Mr. Boice has many years of advertising agency experience and comes to his new position directly from the staff of Lennen & Mitchell, Inc., New York.

Henri, Hurst & McDonald Get Apple Account

THE advertising of Apples for Health, Inc. (National Apple Advertising Association) will be directed by Henri, Hurst & McDonald, Inc., of Chicago. Advertising schedules will be prepared in the late fall of this year. A national campaign is planned in newspapers, magazines, farm papers, and radio broadcasting.

Cheese Accounts to Young & Rubicam

THE BORDEN COMPANY, New York City, have appointed Young & Rubicam Inc., to handle the advertising of Borden Cream Cheese; also the advertising of the Monroe Cheese Company, manufacturers of Liederkrantz Cheese, and of the F. X. Baumert Company, manufacturers of the Military Brand Brie, Camembert, and other cheeses.