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Broadcast Advertising

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

Vol. 2-3
Feb 1930-March



FEBRUARY FEATURES

Permanent Radio Legislation Is Industry's
Greatest Need

Editing Sponsored Radio Programs

That Farm Radio Audience

Senators Quiz Network Heads

There's Music in the Air

Good Advertising Programs Take Creative
Intelligence and Hard Work

Don't Be Too Modest

Build Prestige with Broadcasting

February, 1930

For facts about RADIO BROADCASTING come to station headquarters

To those interested in radio broadcast advertising, this organization stands alone in service to the advertiser and to his agency. "As authorized representatives for leading stations everywhere, we can furnish detailed information about rates, coverage, available time, electrical transcription facilities, etc., for any station or stations. Our experience and knowledge are available in determining the comparative value of various stations to meet the requirements of a specific advertiser. "Our proved ability to handle a wide variety of radio merchandising problems is attested by our exclusive representation of leading stations and by the success of leading radio advertisers. "You are invited to counsel with us without obligation.

SCOTT HOWE BOWEN, INC.

RADIO STATION HEADQUARTERS

180 N. Michigan Ave.
CHICAGO

274 Madison Ave.
NEW YORK CITY

Here's the EVIDENCE

to show the preference
of advertisers
for

KSTP

The Evidence

NBC National Accounts

Great Northern Railway
General Motors Corporation
Atwater Kent Corporation
Palmolive Peet Company
Firestone Tire & Rubber Company
Halsey, Stuart & Company
General Electric Company
Standard Oil Company
American Tobacco Company
Studebaker Corporation of America
Thomas A. Edison, Incorporated
Pure Oil Company
Radio-Keith-Orpheum
Pepsodent Company
Westinghouse Electric & Mfg. Co.
Northwestern Yeast Company
Continental Baking Company
Stromberg Carlson Tel. Mfg. Co.
Seiberling Rubber Company
RCA Victor Company
Cities Service Company
Armstrong Cork Company
Armour & Company
Dunn & McCarthy Company
Radio Corporation of America
National Laundry Owners Ass'n
Radio Household Institute
Pictorial Review Publishing Co.
Postum Company
Northwest Consolidated Milling Co.
Vacuum Oil Company
Fleischmann Yeast Company
American Sanitary Supply Corp.
Maytag Company
Interwoven Stocking Company
Chase & Sanborn Company

The Evidence

KSTP National Accounts

Seeger Refrigerator Company
Theo. Hamm Brewing Company
Montgomery Ward & Company
Henry C. Garrott, Incorporated
Griggs, Cooper & Company
Chicago & Northwestern Line
O'Gara Coal Company
Alfred J. Krank Company
Arzen Laboratories, Incorporated
SiFo Products Company
Jacob E. Decker & Sons
Converse Rubber Company
Belle City Manufacturing Co.
Jacob Schmidt Brewing Company
Vicks Chemical Company
Vegetized Foods, Incorporated
Elaine-Goering Watch Company
Zinsmaster Baking Company
Chicago, Rock Island & Pacific Rwy.
Mangels, Incorporated
Chicago, Burlington & Quincy Rwy.
Greater North Dakota Ass'n
Radio Digest
Morrison's, Incorporated
Val Blatz Brewing Company
The Ayer Company
Puritan Malt Company
Natl. Implement Ins. Co.
Independent Silo Corp.

—and 65 firms of the Twin Cities and trade centers in the Northwest and other states.

National Battery Station
in the

Twin Cities and
Northwest

The Reasons

KSTP dominates the radio field in the Twin Cities and the Northwest.

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

KSTP is the most popular section in this territory as shown by surveys made by national advertisers.

KSTP is the most popular station in the Northwest.

KSTP rates for commercial broadcasting are based on Twin Cities coverage, although this station is heard internationally.

KSTP gives the advertiser the 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.

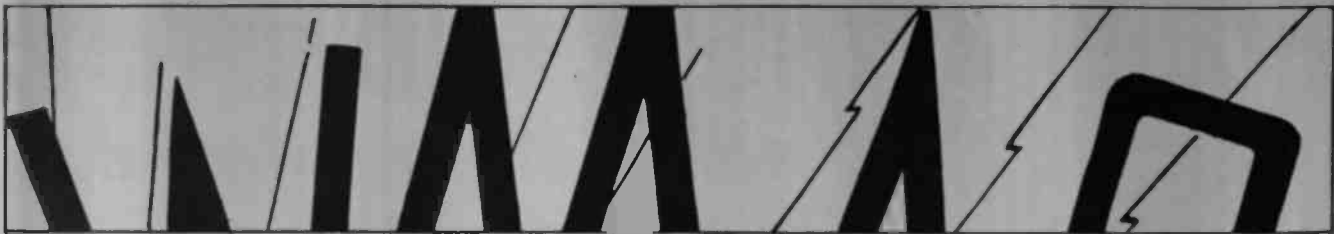
KSTP broadcasts the most popular programs and the heaviest schedule 120 hours per week 7 A.M. to 1 A.M. week days and noon to midnight Sundays.

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

Studios:
St. Paul Hotel
St. Paul

Northwest's Leading Radio Station

Studios:
Hotel Radisson
Minneapolis



BUILT LIKE A NEWSPAPER



WMAQ broadcast 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!

Endicott-Johnson Corp.
Cadillac Motor Car Co.
Case-Moody Pie Corp.
Chicago Board of Trade
Chicago Kent College of Law
The Davis Company
O'Connor & Goldberg
General Motors Corp.
Hinckley & Schmitt
The Hydrox Corporation

Los Angeles Chamber of Commerce
Nunn-Bush & Weldon Shoe Co.
Packard Motor Car Company
The Quaker Oats Company
Wieboldt Stores, Inc.
Willys-Overland, Inc.
National Heel Mfrs. Assn.
Thos. J. Webb Coffee Co.
The Hub
My Bookhouse

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.

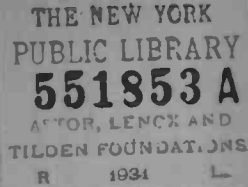
Address

WMAQ THE CHICAGO DAILY NEWS

Radio Sales Department

400 West Madison Street, Chicago

1-2-30



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 Manager; R. B. Robertson, Editor; E. J. Van, Circulation Manager. Pacific Coast Representative: R. M. McDonald, 703 Market St., San Francisco.

Entry as second class matter applied for at the post office at Chicago, Illinois, under the Act of March 3, 1879.

Volume 2

FEBRUARY, 1930

Number 5 ✓

PERMANENT RADIO LEGISLATION IS INDUSTRY'S GREATEST NEED

Broadcasters' Problems Are Explained To Federation of Radio Associations

By William S. Hedges*

President, NATIONAL ASSOCIATION OF BROADCASTERS

IT IS a great privilege for me to appear before a group of men who are engaged in the selling of radio receivers and to discuss with you some of the problems of the men who make those receiving sets a means of entertainment, education and enjoyment. Your courtesy in extending me the invitation to speak is, I believe, a recognition on your part of the interest we have in each other's business.

You are engaged in the selling of radio receivers. We are engaged in supplying programs that may be heard in those receivers. In other words, in one sense you supply the audience for the broadcasters, and on the other hand the broadcasters provide you with customers. Neither one of us could get along without the other. The broadcaster expects the dealer to sell sets that are capable of giving satisfactory results to the listeners so that they may hear programs reproduced in their own homes with the same degree of quality with which they are broadcast. They expect you to see

to it that the sets are properly installed and properly serviced during the useful life of those sets.

On the other hand, you have the right to expect the broadcasters to produce programs of such interest and quality that your customers will be satisfied with their purchases. We are earnestly striving to fulfill this part of our obligation and we have every confidence that the retailers of the nation recognize the necessity for selling good sets, installing them properly and keeping them functioning properly.

The business of broadcasting is, in my opinion, in better shape today than it has ever been. It is beginning to be established on a sound economic basis.

WHEN broadcasting started, every station needed an angel. There was little thought in the beginning of broadcasting of making a profit or even of breaking even. It was conceived as a means of rendering a public service with the hope that such service would bring good will to the station owner and his business, whether that business was publishing a newspaper, manufacturing radio sets, operating a de-

partment store or any of the dozen other lines of business in which the original broadcasters were engaged.

Considerable advancement has been made since that time. Those were the days of volunteer talent. The quality of programs was not particularly high. The reason why we were glad to get this free talent was that it costs a tremendous amount of money to operate a station, to hire capable talent, and to produce programs with proper showmanship.

The very scarcity of broadcast wave lengths is probably responsible for the vast improvement that has been made in broadcasting. Many broadcasters realized that they could relieve the pressure upon the government for wave lengths if they would make their facilities available to other interests. This was the birth of commercial broadcasting, the sponsors of programs then entering a highly competitive game of trying to attract the attention of a maximum radio audience. They looked for something new, something different, something better, and the result was that the radio audience found that it was getting more and better programs and a

*An address delivered before the annual convention of the National Federation of Radio Associations, Cleveland, Ohio, February 10, 1930.

variety of entertainment that would not have been possible under the original system.

THERE were many years of toil on the part of the broadcasters before they received recognition from advertising agencies. Now it appears that agencies who wish to keep abreast of the times are giving considerable thought to radio. They have witnessed in many instances the phenomenal success of those who have used radio broadcasting as an advertising medium. They have discovered that as a rule broadcast advertising rates are extremely low. And they have come to the recognition of the fact that there are only two media which are really close to the American public and close to the market—the newspaper and broadcasting. They have come to recognize the fact that radio is an important means of making a trade name known and an excellent method for creating good will for a product. The direct selling is left to other media. Consider how much time any of you spend on a full page advertisement in any of the leading magazines. If you stop at all in turning the pages of the magazine you can read the ad in a few seconds and then you pass on to other portions of the magazine.

In radio, however, if you stop at all in turning your dials and find a program which interests you, you will have your consciousness impressed with the advertiser's name throughout the entire half hour or hour period. True enough, the wise advertiser does not talk too much about his product for fear that he will drive the listener away to some other program. But nevertheless the listener hearing the opening announcement, the announcement in the middle and the closing announcement knows who has brought him the program, and his gratitude is reflected in an increased interest in the product of the sponsor.

THE National Association of Broadcasters during the past year and one-half has been devoting its attention more than ever to the commercial aspects of broadcasting. We have an accounting and exchange committee at work endeavoring to set up a standard classification of accounts so that broadcasters will be better able to analyze their

advice - -

IF you are about to embark on your first broadcast campaign don't fail to read "Why Some Radio Programs Fail," by Jarvis Wren, in *Advertising and Selling* for February 5. The author, radio advertising specialist of a New York agency, lays most of the blame on "the boss", who, whatever his official title, has the final say on what the program shall or shall not contain. Lay aside all personal feelings; find out what will please the majority of your prospects; and follow those findings, says Mr. Wren. "And when you get all done," he concludes, "judge your program not by how it entertains your wife, yourself and your sons in college, but by what the dealers say and what their customers say and what their customers buy."

costs and thus be able to conduct their business in accordance with business principles. The National Association adopted a standard of practice for handling commercial accounts, which I believe made a great stride forward.

At a meeting held in Chicago last March the Association adopted a code of ethics that has won the approval of many leaders in the radio world, including the chairman of the Federal Radio Commission.

The Association is still striving for sound legislation. Recently I was summoned before the Interstate Commerce Committee of the United States Senate, which has before it the Couzens communications commission bill. We are not interested essentially in what form radio regulation takes except that whatever commission or branch of the government is given authority be on a permanent basis instead of being placed in the position where it may constantly be a football of politics. Our views are not out of line with the establishment of the communications commission. If Congress decrees that such a commission be formed, we are in accord with it. If, on the other hand, Congress holds that the Federal Radio Commission should continue as a permanent regulatory body, we are in accord with that view. The main thing that we desire is permanence.

WE ARE, however, opposed to the zone system. When the zones were created it was for the purpose of getting a geographical distribution of the members of the commission in order that all parts of the country might be represented. The original law did not impose any administrative requirements upon the several zones. President Hoover in his message to Congress has asked Congress to remove the original requirements of appointing commissioners from the respective zones.

We believe that Congress should go one step farther in removing the administrative provision in respect to zones. The first four zones have populations within a million or two of each other, but the fifth zone has about two-fifths of the population of any of the other zones. It incidentally has a wider area than any of the others.

The zones are not alike in geographical extent, in geophysical characteristics, in availability of capital for broadcasting, in availability of talent, or in any other standard by which broadcasting service may be gaged. Yet the Davis amendment requires that there be an equal distribution throughout the five zones of wave lengths, hours of operation, power of stations and number of stations. It is just as logical for Congress to notify the railroad industry that there must be an equal amount of railway tonnage, rolling stock, round houses and terminals as it is to impose such a distribution upon broadcasting. It is the most inequitable thing ever offered in the name of equality.

The station that gives probably the best service throughout the entire third zone is not located in that zone, but is located in the state of Ohio, which is in the second zone. I refer to WLW at Cincinnati. Station WMAQ is located in the fourth zone. Yet we find a very large percentage of our listeners are also in the second zone, as well as in the third and fifth zones.

THE agricultural block in Congress, and particularly in the Senate, has had much to say about the congestion around Chicago and other metropolitan centers, forgetting that rural listeners probably spend as much time in listening to programs that come from these met-

ropolitan centers as they do listening to their own local stations.

As an example, I recently had a letter from a listener in Iowa who complained bitterly about the broad tuning on his local station which interfered with his reception of Board of Trade reports which came from our station. This is typical of the way in which the rural audience turns to metropolitan stations for entertainment. As a matter of fact, the rural listeners have little to complain of, inasmuch as they have better reception conditions and hence a wider selection of stations.

Not only is the National Association of Broadcasters working constantly to improve the condition of the broadcaster, but it stands ready at all times to devote its energies to defending broadcasting from outside attacks.

A recent example of this came to our attention last December when the baseball magnates met in New York City to hold the annual meetings of the American League and the National League. A very definite movement was on foot to bar microphones from the ball parks. Some of the baseball men believed that broadcasting of baseball games kept people away from the ball parks.

Henry A. Bellows, formerly Federal Radio Commissioner, and I were appointed by the Board of Directors of the National Association of Broadcasters to act as a committee to see what we could do to prevent this action being taken by the baseball men.

I arrived in New York City on the eve of the meetings. The next morning I got in touch with Judge Landis and conferred with him while he was eating his breakfast. He told me that he was powerless to prevent the leagues from taking such action, and that if the leagues decided at the meeting that day that there would be no broadcasting and it should be so reported at the joint meeting, that there was nothing he could do about it.

I got in touch with Mr. Barnard, President of the American League, and requested the opportunity of appearing before the league meeting and explaining the position of the broadcaster. He told me that he would call me if the members of the league decided that they would receive us.

Eventually the phone call came and Mr. Bellows and I went into the meeting room, in which there was a decidedly hostile atmosphere. We talked to those baseball men for one hour and we showed them how they were considering an action that would be a step backward, that they would be turning away a medium that could do more in advertising baseball as a sport to the American public than any other medium; that in effect they were thinking of throwing away advertising that would be worth \$1,500,000 per year to organized baseball. I urged them to enact a resolution permitting their individual members to decide whether or not they should broadcast, pointing out that it would be a bad precedent to say either that they must not broadcast or that they must broadcast, or that they must or must not have certain other types of advertising.

It was that action that the American League took. About an hour after our appearance before the American League, we went before the National League and told them the same story. The National League, however, was more in sympathy with the idea of broadcasting than the American League had been originally. Both leagues are now on record permitting their individual clubs to determine whether or not they shall broadcast.

I have a feeling that that action taken by the National Association of Broadcasters is worth millions of dollars to the radio manufacturers and to the radio jobbers and dealers, and that the broadcasting of baseball games being continued will result in the sale of millions of dollars of sets. The incident is to me a concrete example of the power of an association as compared with the power of an individual. Had I gone before the baseball men as the President of WMAQ, the question would have arisen in their minds undoubtedly as to what particular contract I was seeking to preserve. As President of the National Association of Broadcasters, however, I was able to speak impartially and to present the benefits of broadcasting to the baseball industry.

I CANNOT begin to tell you all of the problems that confront the average broadcaster. In Chicago we have plenty of them. For ex-

ample, the Musicians' Union has classified all stations and has specified how many musicians each one must employ. The number runs anywhere from six to ten. Our station must employ a minimum of ten musicians at a minimum salary of \$90 a week.

We also have the problem of license fees that are demanded by the proprietors of copyrights of musical numbers. We have seen the fee raised year after year, and yet we must have the music that they control. The fee five years ago for the average station was around \$200. Now the fee runs as high as \$10,000. Another group has sprung up controlling a vast amount of classical music from European publishers. They are also demanding fees which those of us who desire to make use of their music must pay for the privilege.

Another problem that confronts us is the difficulty of protecting features which have been developed by radio. Although radio is conceived to be Interstate Commerce and radio broadcasters for advertising purposes are used in such Interstate Commerce, yet the copyright laws do not permit us to protect the features that are developed unless the features are published. We must in effect go into the publishing business.

Not the least of our problems is the fact that broadcasting is the most unstable business in the world. Licenses have been issued for a maximum period of ninety days. Broad-

(Continued on page 28)

KGU, HONOLULU

the radio station owned and operated by "The Honolulu Advertiser", which has been on the air since May, 1922, formally opened its new home early this month.



This Business of

EDITING

*By Judith C. Waller**
Director, WMAQ, Chicago



by all the members of the family, from the parents down to the children. So the director of a radio station must see that the program is built to carry out the policy of the station and throughout the many hours it is on the air offers variety in the form of entertainment and education for each member of the family where the radio has become a daily habit.

As a certain percentage of the lineage must be devoted to advertising in every newspaper, this advertising copy must also measure up to the same standards set by the editor as the news and editorial contents. Just as all kinds of news cannot be printed without a certain censorship, so it is with advertising material.

ABOUT six or seven years ago when broadcasting was very much more in its infancy than it is today, the Government did not permit any advertising to be sent out from a Class B radio station (a Class B station in those days consisted of stations operating at 500 watts or more which were supposed to broadcast higher quality programs than Class A or the smaller stations) except, of course, a firm or organization owning a broadcasting station was permitted to announce the fact that such and such a station was owned and operated by such and such a firm—then permission was granted to certain private organizations owning Class B stations to accept without pay sponsored programs, or rather, they were generally brief announcements.

Soon, however, more concerns were asking for permission to appear on the air than could be accommodated through the station owning the Government permit, which forced a reconsideration by the Government of the entire question, resulting in the withdrawal of the former rule and the issuance of a new ruling permitting any and all radio stations of whatever class to accept paid advertisements or sponsored programs.

Many owners of radio stations did not appreciate at first, and I am free to admit we were among them, that the time would come when most of the radio programs being broadcast would be sponsored by advertisers. The feeling persisted that advertising would contaminate musical programs, that the station must be allowed to dictate its own policy and could not be controlled by its advertisers, that they would lose their listeners who would object to hearing about food or soap or tooth paste in connection with a musical program. They did not see that radio was going through the identical process of former advertising media—newspapers and magazines.

HAVE you ever considered how very much a radio station resembles a newspaper? How similar it is in operation and management to any big metropolitan daily? Its various departments coincide in so many respects. The paper has its news, feature articles, comic strips, humor, editorials and advertising—the same features go into the building of a radio program.

In creating a newspaper the editor must first consider two problems—the establishment of a policy, and through this policy the creation of a market. He must create in the minds of his public the habit of buying his paper. So a radio station through its policy must create the habit among its listeners of setting the dials at that station and leaving them there, not only through an individual program, but from program to program, as a reader turns from page to page.

It is the editor's business to see that the columns of his paper carry the type and kind of message that he wants the citizens of his community to read. If he is aiming primarily to reach the home and family, the contents of his paper must be composed of news and features that he is not ashamed to know are being read

**Excerpts from an address delivered before the Advertising Council of the Chicago Chamber of Commerce, January 30, 1930.*

Sponsored

RADIO PROGRAMS

*is No Easy Job when
ADVERTISER, AGENCY and PUBLIC
Must All Be Pleased*

What a tremendous howl went up in publishing circles when the late Mr. J. Walter Thompson bought the back cover on a monthly magazine for the first time for an advertisement. The Heavens did not fall, the people did not rise in their wrath and refuse to buy the magazine—we can be thankful for our American public who so soon accommodates itself to circumstances and accepts situations; it wasn't long before even front covers of magazines were being sold for the same purpose.

So with radio, at first only paid announcements went on the air, long wordy affairs that I am sure bored the listener and did not always find the ready response the advertiser anticipated. Then station directors, advertising agencies and the advertisers themselves came to see that to catch the attention of the radio audience you must first entertain him; so started program building of the showman type.

This new order of things is good for everyone. First, it is good for the listener; an advertiser is competing for the attention of hundreds of thousands of people nightly—he must try to build a program that will attract that audience away from his competitor, so better and better programs are being planned and broadcast constantly. The other alternative is the tax system, as operated in England through the British Broadcasting System, where each set owner must pay the Government a tax before he is allowed to use it. Then the Government, and the Government alone, decides the program, and if a listener does not like it, he must either try to pick up a Continental station or find other means of entertainment for that evening.

Second. It is good for the advertiser. He knows he is reaching a very definite market at a very definite hour; he can appeal to a limited community or he can reach the entire country according to his desires or distribution of his product. He can tie up his visual advertising through newspaper or magazine definitely with his audible advertising through the radio.

Third. It is good for the station. It makes possible better and more varied programs than could be built otherwise.

As radio has become a stabilized medium, many obstacles have come upon the horizon; costs of operation have mounted not only from the actual operating end, but from the program end. At first any musician who was willing to volunteer his or her services in return for the publicity acquired was accepted gratefully by the program director of any radio station. A certain quality of performance was asked for but no one was as particular in those days as they have to be now. There were long hours to be filled up with no money forthcoming for a program, so volunteer talent was received with open arms. Anyone who could play a piano or a violin acceptably was given a recital program.

Then the musicians' union stepped in; they told us that if we used musicians in groups of three or more (trios, quartets, quintets or orchestras) they must belong to the union and would have to be paid such and such a salary. We fussed and fumed about that; we said their demands were outrageous but we were forced to accede. Little by little these demands grew until now all leading radio stations in Chicago are required to employ an orchestra of at least ten musicians for 35 hours a week at a minimum wage of \$90 a man, whether they play the full 35 hours or not.

No instrumentalist is allowed to appear over any broadcasting station in any capacity who is not a member of the Chicago Musicians' Union, and if occasionally we book some well-known concert artists from out of town, it is also necessary to hire an additional musician at a stipulated fee to be present in the studio during the artist's performance. This is only one reason why our costs have steadily mounted and why radio stations were forced to become commercial, whether they approved of the move or not, if they were to exist.

WHEN we come to program building, we confess to know less and less each week which way to turn to give our public just what it wants. Every advertiser comes to us with the same hue and cry, "We want something different—something that has not been on the air." Can anyone tell me what is different, and can anyone think of anything that has not been on the

air at one time or another. At first there were soloists, a few of the big concert artists, and sometimes a trio—mostly though so-called popular music or jazz. Then came an inspiration to broadcast opera, then a symphony concert, another time a theatrical performance, vaudeville artists, straight comedy, etc., until the whole realm of entertainment had been touched upon over and over again, and it only remains for us to think of new ways of presenting the same type of material, just as novelists attempt to create new situations and playwrights to work up new plots to claim the interest of our restless age.

So often we are asked what radio advertising costs; whether the figures quoted for a half hour program includes the cost of talent. It never does. WMAQ's rate for one-half hour in the evening, between 6 and 11 p. m., is \$200 for the time alone. Program charges are based entirely on the type and quality of program wanted. You cannot expect to engage an artist for five dollars nor an orchestra for fifty, nor can you hope to build a worth-while outstanding program of a half-hour's duration for the same figure as you would pay for an announcement.

It is not unusual to have an advertising agency say to us, "What can you suggest? We want the best thing you have to offer." We make a suggestion—perhaps a dramatization which necessitates a story being written by our continuity man, the casting of such a story, the selection of proper musical settings, and number of men needed in the orchestra, and finally rehearsals—all of which costs money. We could not possibly offer such a program for less than \$350, and it is quite easy to spend ten times as much.

In a day or two this same advertising man telephones to inquire about the cost of fifteen minutes in the daytime with the possible use of records. I am afraid too few of our advertising friends realize the costs of showmanship. If you want a different and unusual program you must expect to pay for it, just as you expect to pay for fine art work and good copy to be used in any magazine or newspaper advertisement.

CONCERT artists of national reputation demand large figures. Schumann-Heink gets \$3,500 for a radio appearance, Mary Garden \$5,000, and so on through the realm of opera and concert stars. Local artists ask proportionate prices; good features must of necessity cost real money. When you pay \$50 for a program you must not expect to get one worth \$250; it simply cannot be done.

This building a program seems very simple to the average radio listener until he looks behind the scenes. The salesman convinces the client that his station is the best possible one for a radio presentation of his product, the territory the station serves is the exact territory the advertiser wishes to cover, the class of listener is the one he is aiming at, the quality of transmission is satisfactory, and the advertiser is convinced that all the radio salesman has told him is true.

Then comes the question, what kind of a program have you to offer? The station, after much thought, knowing the type of listener the advertiser desires to reach, knowing the hour that the program is scheduled and what precedes and follows that particular hour, suggests such and such a program as being most likely to claim the attention of this particular audience. Will the advertiser accept the station's suggestion. Perhaps, but not without many reservations, criticisms and suggestions.

The president of the organization likes symphonic music, therefore it must be a program by a symphony orchestra or at least made up of symphonic numbers, no matter if the program that has just preceded him is a symphonic one. The sales manager would like a male quartet, singing spirituals; the advertising manager a lively jazz band, while the advertising agency has decided that nothing will do but a dramatization. The program production staff of the radio station put their heads together and try to figure out something that will satisfy all of those dissimilar tastes and still work into the entire schedule in a creditable way from a program building viewpoint.

Finally a result is achieved; a rehearsal is scheduled and gone through; all members of the adver-

tising agency and his client are satisfied. The big night arrives; the program has been advertised in the papers; all salesmen, distributors and dealers have been advised and everyone is assembled in his or her respective home to hear the results.

THEN the next day this is what might happen. The office boy arrives and says to the boss's secretary, "Say, did you hear that program last night? Do you call that good? Say, I could do better than that; no one would listen to stuff like that." And the boss's secretary repeats it to the boss, who in turn passes the word on to his advertising manager, and he in turn to his agency, and the agency in turn tells the station that the program wasn't good, the president of the company did not think it had the right appeal, and would the station please work out an entirely new idea to be presented to the client the next day.

You all may think that is an exaggeration, but I have actually known that very situation to happen.

The directors and program managers of radio stations generally know much better than anyone else the kind of a program that would best accomplish the thing a particular client wishes to accomplish, after, of course, obtaining from the advertising agency as much data as possible in connection with the product. They have been building programs for years; they know their public and what it is demanding, and they know the kind of appeal to make morning, noon and night to women, children and men, as well as to the entire family. They also know types of programs to schedule next to each other so as to give the greatest variety but still keep a certain continuity of purpose.

They know that women can listen to programs between 9:30 and 11:30 in the morning and between 2 and 5 in the afternoon. They know children can listen to programs between 4:30 and 6; and they know that the minute the man of the family returns from his work the dials on the radio set, nine times out of ten, are going to stay where he wants them.

Isn't it logical, then, that the station should know more than the client? Gradually organizations are

(Continued on page 26)

That Farm Radio Audience *and how*

One Radio Director *Sounded* Its Musical Note

HOW can the broadcaster best probe the program taste of one particular class of people, scattered over a wide geographic area?

When the Columbia Farm Community Network recently came into being in Chicago, Kelly Smith, director of the chain, asked himself that question.

In the past—in fact since the advent of broadcasting—there has been one set form of answer, from the bag of “fan mail.” If two or three persons happened to write in and ask for the same selection, the broadcasters were morally certain that the entire listening public was breathlessly awaiting that selection, possibly to the exclusion of food, prayer, and all other normal household pursuits. The requested selection was played, played again, and then played some more.

There was the case of “Valencia.”

Director Smith decided on a wide departure from this time-worn process of reasoning. Perhaps, he argued, these letter writing fans were only an enthusiastic minority of the radio audience. Perhaps they were not at all representative of the millions who listen daily but who take their radio as an established fact, and who see no necessity at all for writing their broadcasting station. All newspaper readers are not “vox pop” fans.

An advertising man before he was a radio director, Smith knew that John Public's pocketbook, and the frequency with which it could

be made to open, was just about the best barometer of John Public's wants.

FORMERLY the advertising manager for Montgomery Ward and Company, he hid himself out to the plant of that organization, where by virtue of his former connection he was able to secure the sales record of the music department covering the twelve months just passed.

The farm audience was his one concern, and there before him was indisputable evidence of what the farmer wanted in music. Writing a letter to a broadcasting station is one thing. Laying money on the line may be something else again.

Two facts were at once evident. First, the farmer cared not one whit for jazz music. Sales of records and sheet music of this type were almost negligible. Second, far and away in advance of all other types of music, the farmer was buying phonograph records of music of the narrative type, songs that told a story, songs like the “Letter Edged in Black,” “The Wreck of the Old 97.”

Very well, if the farmer wanted stories against a background of music, stories against a background of music he should have.

The finished productions now going out of Chicago over the Columbia Farm Community Network are illustrative of the radio adaptation of these findings. The productions are stories, played against music, stories with plots that carry the in-



Kelly Smith

terest over from week to week. The farmer is getting the music of his choice, yet in a manner more novel than the old form—“the next selection will be.”

THE Monday noontime program opens with “Covered Wagon Days.” Here is a story of pioneer days, of the farmers of yesterday moving westward. Tuesday brings “Pages from the Old Reader,” musical dramatizations of such poems as “Enoch Arden” and “The Pied Piper.” On Wednesday comes “Famous Events,” a story of the struggles, disappointments and ultimate triumphs of the men whose inventions have worked for the advancement of rural life. Music-coated educational bits, these.

Two other types of music ranked well up in the farmers' list of bought - and - paid - for selections—

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SENATORS QUIZ

Aylesworth Opposes Control of Rates for Broadcasting



M. H. Aylesworth

THE contention that radio is a public service but not a public utility, and the plea that extreme care be taken in all legislation regulating it so as not to hinder future progress in so fluid an art, were presented by M. H. Aylesworth, president of the National Broadcasting Company, before the Senate Committee on Interstate Commerce on January 15. The full text of his statement follows:

I WISH to state first of all that I have no objection to governmental regulation designed to protect the public interest in radio broadcasting. On fundamental principles and purposes I feel sure that I am in complete accord with this committee. I shall therefore endeavor to lay before you all of the facts I have that may be of assistance to you in dealing with a very young art that is developing rapidly. If we could assume that radio broadcasting as we see it today would remain in status quo for even five years, the problem would be much simplified from a legislative point of view.

Under those circumstances I

should expect this committee to formulate specific regulatory measures in the form of legislation. But, since the technical engineering phases of radio broadcasting change almost from day to day, it is my earnest hope that the regulatory measures may have flexibility adequate to accommodate the technical advancement that we confidently expect. If we are to establish a communications commission that shall control radio broadcasting, I earnestly hope that the body will operate under broad powers and not be hampered by too specific instructions that might handicap future progress.

To cite just one proof of the rapidity of change in radio broadcasting, last summer we were endeavoring to exchange programs with British and European nations. Sometimes reception was good and sometimes very poor. We were unable to announce with certainty any program from across the Atlantic.

By December we were able to state with reasonable certainty that we would exchange Christmas pro-

grams with England, Germany and Holland, and we did so with outstanding success. When developments of such import are taking place within a six-month period, the art itself must necessarily be regarded as quite youthful and fluid.

ONLY three years ago broadcasting was seasonal because we could not combat weather obstacles. Now programs are sent out with certainty of reception every month of the year.

We still have before us the old problem presented by the need for more "cleared channels." On the basis of the present status of radio broadcasting it is not easy to determine how those "cleared channels" may be obtained. Radio engineers generally agree that small stations serving only their immediate communities could be regrouped as to wave length so that they would not be interfered with by the more powerful stations and at the same time couldn't interfere with each other.

Since this is the best available thought on the subject I am inclined to accept it. The problem of cleared channels is the heart of better service, especially for the millions on farms and ranches. Properly distributed, the stations using these cleared channels could employ much higher power and thus not only serve more people but assure vastly improved reception.

While it may not be the best business policy to say so at this time, our engineers are now and for a long time have been working toward synchronization in the hope that the present traffic jam on the air will eventually be relieved. Last summer I went to Europe with engineers to see what was being done there toward synchronization. I found that our own engineers are far ahead of any others with this task. They confidently hope to succeed but we must keep in mind that

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report - -

HERE are a few vital statistics, gleaned from the report of President Aylesworth to the advisory council of the N. B. C.

Gross revenue exceeded \$15,000,000. There were no profits.

Fourteen stations, including one in Canada, were added to the network, bringing the total to seventy-three.

Fifty-four hundred miles of new wire lines give the system 32,500 miles in all.

Sixty hours of programs a week were added to the regular schedule of broadcasts from the chain's key stations.

Personnel was increased from 558 to 917 in 1929.

More than 1,000,000 letters from listeners were received last year.

NETWORK HEADS

Columbia's President Explains Operations to Committee

THE Columbia Broadcasting System is "absolutely independent" and depends for its earnings solely upon the sale of time for sponsored programs, said William S. Paley, president of that chain, appearing before the Senate Committee on Interstate Commerce on January 18.

In 1929, he reported, Columbia's revenue was approximately \$3,500,000, out of which a slight profit is expected for the first time since the network began. In 1928 the system showed a loss of \$172,655 and before that of \$205,424.

Declaring that Columbia is constantly adding new features for the benefit of its listeners, Mr. Paley pointed out that only a fourth of its time was taken by sponsored programs and the rest devoted to service programs, which are supplied to the network without charge. In return these stations accept the first five hours of sponsored programs without payment from Columbia, additional hours being paid for at the rate of \$50 per hour, although in some cases as high as \$100 is paid.

Advertising announcements have been kept in balance with the programs, Mr. Paley said, pointing out that a recent analysis showed that these announcements, as distinguished from the sponsored programs, occupied only one-seventh of 1 per cent of Columbia's time on the air.

The Columbia System is owned 50 per cent by the Paramount Famous Lasky Corporation and 50 per cent by individuals, said its president, and the chain itself owns outright its key station, WABC, New York. Interests are held in stations WBBM, Chicago, and WCCO, Minneapolis.

Mr. Paley's formal statement follows:

IN STATING the importance of radio, I do not wish to lead you

into believing that I regard it as other than a business. It is the function of enlightened business, however, to serve the public, and in doing that we are following in the footsteps of the greatest and most successful industries in America.

Happily, in the case of our own industry, here are larger opportunities to be of such service than may be found perhaps in any other line of activity, with the possible exception of the public press.

Our field has become almost as broad as that of all human activity, and on many and varied occasions, in all parts of the nation, Columbia has done its part in serving the people. We are able to render service in increasing measure because we are absolutely independent.

We serve no special interest. We have no entangling alliances. We depend for our earnings and our success solely upon the sale of time for sponsored programs. And the value of sponsored programs, in turn, depends upon the support which the public gives to us because of what we give it.

In a broad sense the Columbia System is regulated by the same supreme power that regulates and chooses the Congress—the people. Their applause, their criticism, their suggestions constitute the greatest and most effective regulation.

By a slight turn of the wrist, millions of listeners may vote for or against the Columbia System. Therefore, the day, the hour, the minute, and perhaps even the second that a broadcasting system displeases the public, it polls a negative vote which is quickly reflected and promptly heeded.

OUR position is the same as that of a great newspaper or periodical which, while it frankly sells advertising, is dependent upon the confidence of the people who read its columns. We have entire freedom from outside financial control.



W. S. Paley

We have no secret or special objectives to pursue. We have full independence in every respect.

The winning principle of American business is competition. Columbia has won its position in its field by rigorously striving to excel. This competition has been of almost inestimable benefit, not only to network broadcasting but to every listener at American firesides.

As the head of Columbia I will be the last man to oppose any broad, constructive legislation relating to broadcasting, which I feel is fraught with public interest. I pledge the fullest assistance to bring about improvement.

The very genuine interest and careful study your committee is giving to this subject is an indication that no hasty or ill advised legislation will be passed.

The one thing I hope above all else is that no legislation will be enacted which will prevent us from continuing on a sound business basis.

In conducting Columbia on what we consider to be a sound business basis we must necessarily keep up

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THERE'S MUSIC

Planned *and* Produced *to Fit the Product* *and Please the Public*

A. J. Kendrick

President, SOUND STUDIOS of New York, Inc.

Tells Us How It's Done

WHETHER it be fortunate or unfortunate, the fact remains that broadcasting is no longer a philanthropic institution. When the radio audience, no longer thrilled with the novelty of snatching sounds out of the air, began to analyze the subject matter of broadcasting, the amateur talent soon made way for the professional. Broadcasters began competing in earnest for their audience. Program costs mounted. Financial aid was sought. Hence, the *sponsored* program, or feature paid for by American industry, as distinguished from the sustaining program or presentation of the broadcasting organization itself.

The preparation of the art work of the broadcast message as now conducted for leading broadcast sponsors has developed of late into an unique art and even industry. The strenuous competition for listener patronage has attracted the highest musical talent and direction. Unlike the theater-goer who has spent \$2.50 for his ticket to the show and must therefore see it through whether good, bad or indifferent, the broadcast listener need only reach over and turn a knob ever so little, cutting out one program and bringing another. The broadcast public, therefore, is the most fickle in the world. Only by utmost effort in the preparation and rendition of the program feature can the sponsor be assured of a fair share of the estimated audience within reach of the station.

The director of broadcasting must

have the happy faculty of using music much as the commercial artist uses art, fitting it to both the product and the musical taste of the product's potential buyers. Thus if the sponsor be a bed manufacturer, the programs will most likely run toward lullabies and slumber music. A toilet preparation may call for light, dainty musical comedies, the taste of the sponsor's sophisticated feminine clientele; a tremendous public service organization may bring in symphonic renditions; a popular product may warrant dance music, while an aristocratic product may be expressed in terms of operatic selections. The music must obviously be in keeping with the product or service.

Once having determined the musical motif, the next step is the arrangement of the program. Each sponsor should have a distinction of his own. While it is necessarily true that the same piccolo player may appear on several different "hours," ranging from a cool Esquimau to a dashing Spanish troubador, his work must be different in each case, just as the work of any given artist must vary from one account to the next. It is this feature which has given birth to the many novel effects now available to broadcast programs. Familiar examples are the Seiberling singing violins with their rising and falling waves of melody, and the Chase & Sanborn Choral Orchestra with singers flowing in and out of the orchestration.

One interesting point in the prep-

ation of the sponsored program is that while the music must be more or less in harmony with the kind of product it represents, it need not bear a price significance. A symphony orchestra, playing a careful selection of classical music numbers, may do equally well for Cadillac or Chevrolet, just the same as a jazz orchestra will serve for Chevrolet or Cadillac. The music of some sponsored programs, aiming to match the price class of the product, has failed in the width of its appeal, thereby losing many potential buyers. And as often as not the wealthy buyer may have very plebian tastes.

TO be successful a broadcast program must have novelty and sparkle. And it's up to the director to see that it is successful. Our organization has been unusually fortunate in securing as directors—although the lettering on their doors reads Vice-President—Gustav Haenschen and Frank Black, graduates from the school of phonographic recording to the university of broadcasting. They not only know the kind of musical entertainment that has a universal appeal, but have learned just what can and what cannot be handled by the microphone and amplifier and reproducer, so that their renditions suffer only slightly from the double translation from performance to electrical or mechanical energy and back again to sound.

This pair make it a point to prepare special scores for all their musical presentations, thus being able

Broadcast Advertising

IN THE AIR

to utilize the wealth of old tunes, even of the generally short-lived variety, by dressing them up with a new treatment. At their disposal is the musical library of Sound Studios of New York, containing thousands of handwritten scores. Insurance appraisers valued this library at \$100,000, but to us it is invaluable, as much of the work could never be replaced.

Their offices are queer crosses between those of the customary business world, with desk, telephone and the other commercial appliances, and musical studios with huge grand pianos. Here talent is interviewed, programs planned, musical themes worked out on the piano, and finally the score arranged.

The broadcast art director, if he may be called such, enjoys a marked advantage over the usual advertising art director in that the sponsor can not meddle with every line and shade in the preparation of the program. The musical arrangement is carried on quite without interference, and the program finally presented as a finished performance. The advertiser can then take it or leave it, as he sees fit; but meanwhile, the program has been properly put together as a work of art rather than as a musical hash with questionable seasoning. Personal preferences, which have so often ruined advertising copy, must necessarily be taken into consideration, but the broadcast art director has considerable latitude in dressing up the material so that it will fit the vast audience of average listeners.

Every program must be different. This calls for much ingenuity in the matter of different arrangements. Our broadcast art directors have, on occasion, arranged certain outstanding musical pieces in eight or ten different ways, so as to retain a freshness and appeal for each program.

Individual programs are developed along the lines of a regular pattern. In the Palmolive Hour, for example, "Olive Palmer" sings twice, "Paul Oliver" twice, and the Revelers three times, together with the orchestra and chorus numbers. The various selections are carefully

Broadcast art directors and Vice-presidents of the Sound Studios of New York, Frank Black (the studious chap at the right) and Gustav Haenschen (below) are responsible for the arrangement and production of such well-known programs as those of Palmolive and Seiberling.



selected to fit the general pattern and with proper regard for continuity and contrast, after which the individual pieces must be scored for the Palmolive Hour.

To Frank Black must go the credit for bringing the quartette back into good taste. The quartette is an old American institution, but much of its fine musical art and consequent popularity had all but disappeared until Mr. Black gathered a group of four men and trained them along novel lines. Many odd effects have been secured. Today, the Revelers are a national and even international institution, both to broadcast and to phonograph audiences.

Much the same applies to the singing violins, also originated by Mr. Black. The peculiar treatment of these instruments resulting in a bizarre sustained, flowing and blending effect, has introduced a new thrill in radio presentations.

CONSTANTLY must the broadcast art director search for new musical effects. While some are becoming known to the radio audience, others must be stored away in the warehouse of his mind for use in future broadcast offerings which will require a touch of distinction. Aside from musical effects, there are many sound effects to be worked out, such as a blotter held against an electric fan for an airplane in flight, and so on. Broadcast directors must be ingenious as well as genius.

The microphone technique also has its influence in broadcast musical direction. Like the camera lens, the microphone has its own peculiarities and interprets sound effects in odd ways. Therefore, the broadcast director must combine a knowledge of the technique of broadcasting with his musical art. After all, the program is rendered not so much for how it may sound to the handful of listeners in the studio, but for the millions of listeners-in scattered throughout the country who hear it as interpreted by the loud-speakers.

The broadcast art director must surround himself with a large variety of talent from which to draw for his various studio presentations. He must be able to obtain the soloists and musical ensembles best suited to any program. He must work well with musicians; more than that, he must inspire them, which, after

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WTMJ'S SURVEY

Relating to Certain Business Practices of Broadcasting Stations and Policies of Advertising Agencies

“THE ADVENT of electrically transcribed broadcast programs has added to the broadcaster's already full share of difficulties, two problems:

“First, what type of transcribing machines to use.

“Second, what to do about the matter of paying a fee to the increasing number of organizations setting themselves up as station representatives.”

So begins the report of a survey compiled by WTMJ, the Milwaukee Journal. Two questionnaires were sent out, one to broadcasters, the other to advertising agencies. Fifty-six radio stations and twenty-three agencies responded.

Of the stations answering, 92 per cent use electrical transcriptions, but only a small percentage own or lease their equipment, the others using turntables loaned by the makers of records; 72 per cent pay commissions to special representatives, and the other 28 per cent have all of their business placed direct by the agencies.

Returns to the question, “From what five classes of business does most of your local business originate?” were tabulated as follows:

Class	Per Cent	Class	Per Cent
Food products	16.9	Soft drinks	.9
Auto dealers	14.1	Flour	.9
Women's wear	13.6	Paints	.9
Men's clothing	7.5	Real estate	.9
Department stores	7.5	Agricultural implements	.9
Banks	6.1	Cleaning and dyeing	.9
Radio dealers	5.6	Hats	.5
Furniture	3.8	Sporting goods	.5
Gasoline and oil	3.3	Children's shoes	.5
Auto accessories	3.3	Flowers	.5
Jewelry	2.8	Haberdashery	.5
Radio manufacturers	1.9	Meat products	.5
Restaurants	1.9	Pianos	.5
Cosmetics	1.9	Insurance	.5
Public utilities	1.9	Beauty parlors	.5
Candy	1.4	Coal	.5
Building and loan	1.4	Mail order	.5
Washing machines	.9	Theaters	.5
Bakeries	.9	Publications	.5
Dairy and ice cream	.9	Medical	.5
Tobacco			.5

From these answers WTMJ concludes, “That the majority of radio stations will accept electrical transcriptions. . . . That stations are making every effort to reproduce them in the best possible manner. . . . That advertisers and agencies should give careful thought to how discs are manufactured.”

Also, “That stations generally are paying a percentage as a sales fee to almost any organization announcing itself as a sales representative. . . . That the practice of appointing exclusive representatives is being given considerable thought but is not yet in common

practice. . . . That sellers of radio time should take a lesson from the publishing field.”

REVIEWING the answers received from the twenty-three advertising agencies, WTMJ draws the following conclusions:

“That stations, after adopting a rate, must enforce that rate and not make concessions for any reason. Unless this is done advertisers and agencies will soon become discouraged in placing spot broadcasts and feel that it is not too much trouble to check up on individual stations. . . . That it behooves the stations to get down to bed rock, admit the truth and not claim the universe as coverage. . . . That they ought to answer their correspondence and give the information, even though it may take considerable time to compile, which can be used for general promotional purposes.

“That agencies should accept billing direct from stations as they do from publications. . . . That station owners should take a leaf from the publishing business and adopt most of the methods and policies in effect. . . . That the major question agencies want answered in regard to broadcasting is consistent and reliable coverage. . . . That the logical place for handling the list-schedules is inside the agency, and that, where some outside organization is called in, the agency should pay for such service and pass the charge along to the advertiser. . . . That radio stations ought to organize a central bureau to act as a clearing house for the dissemination of rates, coverage, etc., such an office not to handle business but to sell the idea of broadcasting and to furnish reliable information.”

C. B. S. Elects Bellows Vice-President; Makes Leslie Atlass Chicago Manager

HENRY A. BELLOWS, member of the original federal radio commission, head of the legislative committee of the National Association of Broadcasters, and president of station WCCO, Minneapolis, has been elected vice-president of the Columbia system, William S. Paley, its president, recently announced.

The second step in Columbia's expansion program in the west is the appointment of Leslie Atlass, who with his brother Ralph founded WBBM, as district manager for the network, in charge of the Chicago area. Under his direction steps are already going forward for a vastly increased organization here, an increase in all departments—production, sales, traffic and operation.

WBBM will continue to serve as the key station for the noontime Columbia Farm Community network programs. In addition, the Chicago station will be the key for several new evening programs now being made ready for the coast-to-coast network.

BROADCAST PERSONALITIES



Homer Hogan, KYW, Chicago



H. K. Carpenter, WPTF, Raleigh, N. C.



Henry Selinger, WGN, Chicago



Leslie Atlass, WBBM, Chicago



Henry Bellows, WCCO, Minneapolis



Paul Greene, WABC, New York City



J. W. Laughlin, KPO, San Francisco



N. C. Ruddell, WBOW, Terre Haute, Ind.



William Fay, WHAM, Rochester, N. Y.

Creative Intelligence + Hard Work =
GOOD
ADVERTISING
PROGRAMS

*This Formula for
Successful Broadcasts
Is Presented by
Melvin Brorby**

Secretary, NEEDHAM, LOUIS and BRORBY, Inc.

IN THE early days of radio broadcasting there were many difficulties in the way of handling this new form of advertising. Today, advertisers and agencies still have plenty of troubles with their programs, but they have learned a great deal, too; become more sophisticated. They don't make the *same* mistakes they made earlier in their experience, yet there is probably much more progress to be made in building the successful programs of the immediate future than has been made in all the time up to the present. Essentially what I have to say about radio from the advertising agency point of view is to urge that the real creative intelligence of the profession be devoted seriously to the task of building individualized programs that really fit the product advertised and somehow or other find the right audience for that product.

It would be an easy matter to fill these pages with a discussion of some of our present difficulties. Anyone who thinks of radio as an easy way for an agency to make money hasn't handled many programs. The medium is still new to most of its users, and opinions of what a program should be are apt to be widely divergent. There is first of all the difficulty of finding or creating the appropriate program; next, the difficulty of pleasing all the members of the client's official family; and third, the difficulty of getting the desirable time on the desirable stations.

The fact that the country's leading advertisers are anxious to use radio in spite of its troubles is, of course, proof of its tremendous vitality. In fact, some of its successes are reminiscent of the good old days of general advertising before the going was so competitive. Today especially, when appropriations are made to do more work than they did before, radio must be thoughtfully considered by everyone as a primary advertising medium.



OF THE three major difficulties mentioned, the one I should like to consider here is that of finding the appropriate radio program, for I consider this to be a chief function of the advertising agency and a burden which should not be placed entirely upon third parties, nor upon the radio stations themselves.

I do not mean to say that the job of buying time is not an important function. As a matter of fact it is one which gives us a great deal of trouble, due largely

Broadcast Advertising

to the fact that radio is a new medium. In spending a client's money we have to be reasonably sure of the number of listeners, and quite certain of the territory covered, so as to fit the advertising to the advertiser's markets. We have to study such problems as chain versus spot programs, and electrical recording. We must be constantly in touch with the experiences of advertisers with different types of programs. But, after all, the creative function of building suitable programs is of the greatest importance.

When radio advertising started, many agencies, in fact most agencies, and rightly so, viewed the medium askance. They were already getting good results for their clients from tried and tested media, why swap horses in midstream. Today, the agency which is not in close touch with radio is not in the main stream of advertising. Radio has taken its place alongside the magazines, newspapers, and direct-by-mail—not to supplant, but to supplement them.

For the intelligent writing of any kind of advertising, the advertising man needs to be in close touch with people, with what they are doing and reading and thinking. He should mix with them on all levels, at all times, and at all places—at their work and at their play. He should go to the movies as well as the theater; to dances as well as to the symphony concerts. He should be in the main stream of life; in other words, certainly not in intellectual seclusion. This is particularly true if he intends to build radio program that will not only entertain the listener, but will make him feel grateful to the sponsor and willing to buy his goods.

Because of its newness and its untried possibilities, radio is the present challenge of the advertising profession. It requires and demands the best creative intelligence of the profession. In theory one may sit down in his office and classify programs into three or four convenient groups—but sit down before the radio, and your classification vanishes. The programs, as you hear them, are of all kinds—musical, dramatic, historical, comic, educational—with or without direct sales material or a sales hook for an inquiry.

BOTH in listening to these varied programs and in attempting to plan one for a specific purpose, there are certain definite limitations apparent. Let us note a few of these.

One often hears the comment that it is so easy, with a flip of the fingers on the dial, to tune out an advertiser's program if it does not please. But in this I fail to see that radio is different from the newspapers or magazines. Surely there is no compulsion with those other media—no one standing over our chairs forcing us to stop and read instead of flipping the pages through hurriedly.

No, this does not mark the difference, which lies rather in the fact that radio has added to advertising the human voice, the living sounds of the violin and the piano. It is audible instead of visual. This is the principal difference which we have to consider in planning our programs. In place of the tricks and trappings of layout, type and color, we must secure attention and interest for our product in other ways.

A second characteristic immediately apparent is that radio goes directly into the home, to the family hearth. In this *intimacy* of radio lies a definite responsibility, a necessity for respecting the confidence and sincerity of this family group. Here is radio's glorious opportunity, and its greatest limitation as far as advertising is concerned. Most members of the family approach the radio in a relatively lazy frame of mind. They may want a certain amount of information, but essentially what they expect from their loud speakers is entertainment and contact with the world.

OUR newspaper and magazine advertising may be as *informative* as we please—as replete with the amazing details of our product's superiority as we choose—but our radio program must be *entertaining*. The eye may take in as much of the printed page as it likes. It may stop with the illustration and heading, or it may read through to the last paragraph. The ear, on the other hand, has no such easy choice. It really must either take a program or leave it. Attention may wander, but the spoken word goes on.

Of course, a program may be performing a useful service, such as telling us the time, giving us weather reports, market reports, news, baseball scores, or even describing certain department store bargains which we may order by mail. It may even give us worthwhile advice on our investments in educational talks. But along with this information we insist upon being entertained.

A third determining factor of radio is that it adds to advertising actual human personality. How hard we have tried in our printed pages to present people and their experiences! Even to the extent of insincere, paid testimonials. In radio we have to select personalities whose effect will be pleasing upon our desired audience—and the sky is the limit to the variety of effects we may secure.

A fourth factor of great importance is the period of time during which we may, if we are interesting enough, hold the attention and interest of our audience. A half hour, or even fifteen minutes, is a long time compared with the usual time allotted to the reading of our printed advertisements. This extra time is an opportunity, of course, but it is likewise a severe obligation, and it is one of the main reasons we should plan our programs as carefully as if we were writing a play for Mr. Belasco.

Thus, in a word of summary, we have seen four limiting characteristics of radio, as follows:

(1) It is audible, instead of visual; perceived by the ear instead of by the eye.

(2) It is intimate, going into the heart of the home, reaching all members of the family, who expect their radio to provide them primarily with entertainment.

(3) It introduces into advertising, through the voice, the warmth of *personality*.

(4) It gives us a half hour of our audience's time, to hold if we can.

With these limitations before us we set ourselves the task of building programs that capitalize the peculiar opportunities of radio. For our guidance, and because we love to have rules of conduct, which

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DON'T BE TOO MODEST

Is OIL-O-MATIC'S Advice After Two Years' Success With Broadcasting

By James A. Worsham
Sectional Sales Manager,
WILLIAMS OIL-O-MATIC HEATING Corp.

FOR the past two years, we have been using radio programs consistently, as a means of getting across to the listening public in this country and Canada some definite impressions about our products. The products are oil burners and electrical refrigeration.

When we started, we did not look upon this new advertising medium as something to take the place of our direct mail, co-operative newspaper or magazine advertising, and we do not consider it so now.

Its actual selling message must necessarily be too brief for any lengthy description of our products.

But we do view radio broadcasting, after these two years of use, as a worth while aid and supplement to the other means of publicity we employ.

Like every form of advertising in daily use by us or anyone else, the radio has certain distinctive accomplishments of its own for which it should be given credit.

One of the most valuable impressions it has left with those listening in is the idea that we are progressive. The fact that radio is a new form of publicity of course accounts for this. Using this form of publicity, while so new, also serves to leave the associated impression that our products must likewise be abreast of the times in every respect.

As brief as our actual

selling message must be in each radio program, another accomplishment is in evidence. We have found that speaking a selling message out loud into the human ear when the mind back of the ear is in a receptive mood, has resulted in clear-cut impressions of the few things we do say about our products that their definiteness has been a revelation to us.

As an example of this, we can mention the contacts the writer has had with large groups of people who visited the Passion play, given here in Bloomington every year.

During its fifty or more perform-



ances, many delegations from other cities take advantage of this opportunity, often coming by the train load. To transport this mass of people, the citizens of Bloomington meet the trains in their own automobiles as a special act of courtesy to the visitors.

THIS year a number of us made it a point to mention to each group we had in our cars that "Bloomington is the home of Oil-O-Matic," just to see what the response would be. Almost without exception, several in each group would answer, "Yes, I recall that it is. We often listen in to Oil-O-Matic programs. They make Ice-O-Matic also, don't they?"

Further discussion with the groups disclosed that while some of them had only a hazy idea of the nature of the products themselves, yet the name of the products had been gotten across to them in a very definite fashion.

Another phase of radio's special accomplishments is illustrated by an experience with a dealer who

Tune In--
Every
Tuesday Night
WJZ
and associated N. B. C. stations
10:00 to 10:30 p. m.
Eastern Standard Time

Every
Friday Night
WGN
8:30 to 9:00 p. m.
Central Standard Time

OIL-O-MATIC HEATING
Carefree as Sunshine

Who's on the air tonight?
Tell your friends, prospects & guests that—
WILLIAMS OIL-O-MATIC
broadcast twice weekly, a half hour of sparkling lively music.

Just Think!
Every Tuesday night 10:00 to 10:30 Eastern daylight Time WJZ, and NBC Network of stations present all Williams products on the air. Friday nights, WGN broadcasts 8:30 to 9:00 p. m. Central daylight Time.

These are the Modern programs you listen in.

Every opportunity is taken to remind dealers that Oil-O-Matic is on the air. A page from a sales booklet and a typical dealer post card are shown here

BUILD PRESTIGE *with* BROADCASTING

Radio Advertising Is Nearest
Thing to Direct Salesmanship
Says Frank Libby Blanchard

Director of Advertising and Publicity,
HENRY L. DOHERTY & Co., and CITIES SERVICE Co.

FROM the viewpoint of millions of people the radio is the most wonderful invention of ancient or modern times. Marconi's invention of wireless telegraphy and De Forest's introduction of wireless telephony were, in the opinion of scientists, just as wonderful, but the general public, because they seldom use either one, know little about them.

Today 10,000,000 radio receiving sets, located in as many homes, have brought 40,000,000 people in daily contact with the radio and, through listening to addresses, concerts, and the various forms of entertainment broadcast, have become thoroughly familiar with it.

When it became possible to use radio as an advertising medium you can readily understand what a gold mine it promised to become. To be able to command the attention of many millions of people simultaneously and get them to listen to what you have to say about your service or product is, you will admit, an almost priceless privilege. It was not until the Columbia and National Broadcasting Company chains were organized that it became possible to do this.

The ideal way of influencing people is by personal contact through which we can present our proposition direct to the prospect. Spoken words ring with sincerity. The sentences come "hot off the griddle." Behind them is the living personality of the salesman that gives added force and interest to what he says. Questions asked are answered on the spot. Objections are met and doubts are removed in an agreeable and convincing manner. While



sales may not, for various reasons, immediately follow the interview, the impressions left on the mind of the prospect are usually favorable and often, finally, result in a sale.

But this method of selling services, securities or merchandise is too expensive to employ when wide distribution is sought. It is therefore indeed fortunate that advertising, undoubtedly the greatest marketing force of our day, can successfully take up the burden and carry it on more effectively and at less cost.

OF THE different mediums available for reaching the public, broadcasting most closely resembles personal salesmanship in that the spoken message goes directly into the ears of the radio audience. Talking to people direct is more satisfactory than writing to them. While your radio audience is invisible, and whatever influence your physical presence might have is not in evidence, your voice comes to them

as clearly as if you were standing before them. You talk without effort to thousands and perhaps millions of people in their homes, the theaters, hotels, and sometimes in public parks and tented groves.

At night, when business and household cares are laid aside and the family is assembled in the living room, the concerts and other forms of entertainment come to them over the radio as a welcome relief to the day's work. The thoughtfully prepared advertising message accompanying the program does not irritate them provided it is not too obtrusive or dictatorial in character. Common sense ought to tell the advertiser that brevity is absolutely essential in presenting facts about the company, firm or product. The only reason why people are willing to listen to advertising presentations over the radio is their desire to hear the entertainment that accompanies it. Experience shows that few persons are content to listen to a long business solicitation on the air. Even addresses on general subjects are not popular unless given by celebrities.

Whether you should use broadcasting depends upon what you wish to accomplish. If it is to make direct sales alone I would not advise its employment. The broadcasting companies have placed certain restrictions upon the copy used in the hope of protecting investors from the wiles of irresponsible promoters. Like the newspapers which will not accept financial advertisements of any kind until they are convinced of the responsibility and integrity of the persons behind the offering, the broadcasting companies are equally

careful in maintaining a strict censorship of the advertising messages sent out from their stations.

THERE are concerns of a shady character that would be willing to pay big money to use the radio to swindle the public. Only reputable houses, however, are allowed to broadcast, but even these must be extremely careful not to make statements that cannot be proved or that might be misinterpreted by the public. If confidence in the company behind the broadcasting is not first established, through newspaper and magazine advertising, the messages on the air will not carry much weight.

If your object is to use radio advertising to build prestige and good will for your company which later may result in substantial sales of securities, then by all means employ this medium. People like to do business with concerns they know about through extensive advertising or through personal contact with them. This is especially true of those who have money to invest. What they have saved has, perhaps, been the result of much self-denial and even privation of many of the comforts of life. It is their anchor to the windward, their protection against want in their old age, their nest egg for a fund to provide for the education of their children in later years.

They need the advice of someone as to the securities they ought to buy with the money they have saved. No one is in a better position to furnish this information than reputable investment bankers and brokers. To win their confidence should be your first duty, and in no way can this be accomplished more quickly and satisfactorily than through the use of institutional advertising over the radio.

As the proof of the pudding is the eating thereof, perhaps you would like to have me tell you of the experience of our own house, Henry L. Doherty & Company, operating managers and fiscal agents of the Cities Service Company, a holding company having over a hundred public utility and oil subsidiaries. Outside of the local electric light and power, gas and street railway properties, our efforts are devoted to the sale of securities and petroleum products.

OUR first experience covering a three months' period, in 1926, and involving an expenditure of \$40,000, was not satisfactory, but we concluded the following year to give broadcasting another trial. From our study of the new medium we were convinced that it was unwise to go on the air with anything less than a first class attraction. So we engaged Goldman's band as our first entertainment feature. The concerts, given over WEA-F and sixteen stations every Friday night, quickly won popular approval, as was indicated by the thousands of letters and postal cards we received from our radio audiences.

One day a man called at a Missouri branch office of our securities department and asked to see the manager. When admitted to the latter's office, he said:

"My name is Thompson and I am a farmer living about 30 miles out of town. I have a radio receiving set and have been listening for some time to the Goldman Band concerts and want to tell you that they are the finest band concerts I ever heard. They have made such an impression upon my mind that I have concluded that a company that has the enterprise and generosity to give the radio public such wonderful concerts is the kind of a company in which I want to become a partner. I have brought with me \$3,000 with which to purchase Cities Service securities."

As we were at first more concerned in acquainting the public with the facts concerning Cities Service Company and its various subsidiaries than in selling our securities and petroleum products, most of the copy used was devoted to that purpose. We wanted the public to know our organization, the scope of its activities, and what it had already accomplished. If we could win its good will and confidence we felt that sales would naturally follow in due course.

DURING the Cities Service concert hour three advertising messages, each about one and a half to two minutes in length, are introduced. While at first they were institutional in character, later on they were devoted to the exploitation of our petroleum products and the promotion of thrift. Brevity in radio advertising messages is absolutely

necessary, as audiences soon become impatient and switch off if they exceed a few minutes in length. To say the right thing in a few words and in the right manner should be the aim of every advertising broadcaster.

At no time during our use of broadcasting have we directly urged our audiences to purchase Cities Service securities. What we have done has been to urge the importance of thrift and the desirability of laying aside, out of wages or income each week or month, a fixed amount in order to create a fund for sending their children to college when they grow up, or provide for the erection of a home later on, or make certain that they will not lack financial support in their old age.

In order to help them make a start we offered to send to anyone who asks for it an attractive family budget book; 108,000 radio listeners last year wrote for copies. Those who respond to our offer might be termed a hand-picked class. Certainly no one would take the trouble to send for such a book unless he is seriously thinking about saving money. But people cannot, of course, save money unless they earn more than enough to provide for their daily expenses. Therefore, those who respond to our booklet offer are, as a rule, thrifty-minded and many of them have deposits in savings banks. Others belong to the wealthier class of investors who believe that the budget book will enable them to so limit their household expenses that they can annually add more money to their reserve funds than has hitherto been possible.

When a request for a budget book is received, a copy printed on fine paper and containing blank pages for listing the items in the household or personal expense account for the year, advice on how to build the budget, a list of 12 tests for security investments, and specific information regarding Cities Service securities, is forwarded, together with a friendly letter from the company expressing the hope that the booklet will pave the way to financial independence.

A few weeks later an advertising booklet and letter describing the different properties owned by the company, a list of the securities it has issued and their advantages as in-

vestments are forwarded to him. It is not until he has had time to digest their contents that a salesman makes his first call upon him. The sales resulting from these contacts have been gratifying to the officers of our company. Of course, many persons who are approached are not in a position to make a purchase, but if the salesman succeeds in making a favorable impression it is quite likely that when the prospect's financial status improves and he seeks a good investment he will come across with an order.

IT IS impossible to determine the exact amount of direct sales that have been brought about through radio advertising. We know, however, that in April, 1929, over 29,000 shares of common stock was sold through its aid. One order for 50,000 barrels of oil was received as the result of a radio contact. But when people call to have their tanks filled, our station men, although glad to receive their patronage, do not feel like asking if radio sent them because some automobile drivers might be offended and go elsewhere for their gasoline.

Of this, however, we are certain, and that is we hear more about our radio advertising from our gasoline and oil customers than we do about other mediums and our sales have been largely increased.

Aside from the sales effected through our broadcasting, the greatest service it has rendered has been the conversion of many thousands of radio listeners into readers of our advertisements in the newspapers and magazines. The radio acquaints people so thoroughly with the advertiser's name and product that whenever they see one of his announcements in print their interest or curiosity is aroused as they read it. During 1930 we will increase our radio appropriation from \$300,000, the amount spent last year, to \$500,000. We are now broadcasting over 33 stations and have brought the number of musicians up to 33.

What the future of radio advertising will be we do not know. But my impression is that it will increase in popularity for many years to come. People will continue to enjoy the many entertainment features offered to those who use it,

and as long as they do it will remain one of advertising's best mediums.

OIL-O-MATIC ADVISES AIR ADVERTISERS AGAINST FALSE MODESTY

(Continued from page 19)

that the listening public can be divided into two classes so far as musical programs are concerned. One class prefers the classical or semi-classical music and the other class listens in only on the snappier and lighter kinds of music. We never attempt to mix the two in a single program.

At the present time we are using, once a week, ten stations of a chain of stations, and, on a different day in the week, we use a certain mid-western station alone.

It is our opinion that half an hour is sufficiently long for a program. We prefer evening programs when the head of the home and wife are listening in together.

Each program is carefully developed by our advertising agency working in close conjunction with our own advertising department and our president, Mr. C. U. Williams. Mr. Williams continually keeps this thought foremost, "To present just another program is not enough. We must be ever alert to new ideas if we can rightfully expect the public to continue listening in."

We often dedicate a program to a leading dealer, and of course the dealers in the immediate territory likewise benefit. Sometimes an outstanding event prompts the dedication of a special program like that to Premier McDonald on his recent visit here. The program was made up of music and songs of Canada and England. Tying in our products with items of a news character has been found acceptable. For instance, we have oil burners in use in homes on the equator, and a brief explanation of why makes a newsy item. Likewise keeping tulip bulbs in Holland safe from the sudden blizzards of the North Sea, heating water with Oil-O-Matics in China to scald hog bristles for our best hair brushes, scalding silk cocoons in China, inquiries from Iceland for Ice-O-Matics, and so on.

Out of all of this favorable experience with broadcasting we have, however, re-discovered this truth: no one special form of publicity is sufficient unto itself. It must be

supported by other forms of publicity. People have to be sold these radio programs just like our merchandise has to be sold. And we have to use direct mail, newspaper and magazine advertising to do it.

We use all of these means to encourage people to listen in, to get our dealers to make the most of this new vehicle of spreading information, and to show our dealers the importance of doing all they can also to get their local prospects to hear these programs.

In other words, radio programs have to be merchandised just like our other products, and each program must receive definite individual attention in this respect. We send dealers mats for this purpose for use in their local newspaper, and our co-operative newspaper advertising mats carry mention of these programs.

Space in our general magazine advertising is also used for the same purpose. Much space is taken up in our house publication, the "Oil-O-Matic News," featuring our radio programs and how and why the dealer should tie in with them.

It goes without saying that the entertainment part of the program must embody well-known numbers, which is equivalent to saying, "well advertised numbers," for it has been through some form of printed publicity that these numbers of music and song have become as well known as they are and are the ones upon which we must depend to hold our audience.

This leads us back to a statement made in the beginning with reference to this new merchandising weapon—radio—a valuable help in getting a merchandising message across to the American public, but one which should be supplemented with all of the known forms of publicity that have gone before.

Waco Station Now WACO

RADIO station WACO, of Waco, Texas, now has the distinction of being the only station in the country whose call letters spell correctly the name of the city in which it is located. Previously, WACO had the call letters WJAD.

New CBS Program

THE Ward Baking Company, New York, is now on the air with a half hour program each Thursday over the Columbia chain. The campaign features Tip Top bread and augments newspaper advertising in the Eastern states.

“CONTINENTAL’S” Electrical Transcriptions Offer the solution of Your “1930” Radio Broadcasting Problem

Because

“CONTINENTAL” Provides

- | | |
|-------------------------|--------------------------|
| —a complete service | —competent talent |
| —sensible planning | —proper rehearsals |
| —intelligent management | —superior recording |
| —smooth continuities | —highest quality records |

*As for placement of your radio programs—
Continental now offers an absolutely complete
national coverage. Let us give you particulars.*

Why HOLLYWOOD was chosen as “CONTINENTAL” Headquarters

Because here, where millions have been spent developing perfected recording of speech, music and effects, are made available the services of “talkie stars,” “big-name” artists of stage, screen and radio, composers, musicians and directors of first rank, the most talented writers, competent technicians, acoustically perfect studios, unexcelled processing facilities.



“BELIEVE US—THE AUDIENCE LISTENS”

A most interesting booklet explaining the services of Continental Broadcasting Corporation in producing Electrical Transcriptions (10-inch, 12-inch and 16-inch—both 78 and 33-1/3 R.P.M.) will be mailed upon request. You incur no expense or obligation. Write for your copy today.

ADVERTISERS ON THE AIR

This Is the Third Installment of a List of Advertising Agencies and Their Broadcast Accounts, Which Began in the December 1929 Number. To Date 149 Agencies Have Been Listed. Another Installment Will Appear in an Early Issue.

- | | | |
|---|--|---|
| Batten, Barton, Durstine & Osborn, Inc., New York City. | Campbell Advertising, Inc., Toledo, Ohio. | Mid-Continent Life Insurance Co. |
| Atwater-Kent Mfg. Co. | Indiana Hatcheries. | Makins Sand & Gravel Co. |
| General Motors Corp. | Dr. Thompson's Sterile Tooth Brush Co. | Oklahoma Furniture Co. |
| Standard Oil of New York. | | National Aid Life Association. |
| Waitt & Bond, Inc. | Cowan & Prindle, Inc., New York, N. Y. | Helprin, J. A., Advertising Organization, Baltimore, Md. |
| Johnson & Johnson, Inc. | Bourjois, Inc. | High Rock Gingerale Co. |
| Continental Baking Corp. | | Acme Heating Co. |
| Armstrong Cork Co. | Croot, Samuel C. Co., Inc., New York, N. Y. | Jensen, Carl, Advertising Service, Brooklyn, N. Y. |
| General Electric Co. | Natural Bridge Shoemakers. (Craddock-Terry Co.) | Larsen Baking Co. |
| Bond Bread. | | Lord & Thomas and Logan, New York City. |
| Fuller Brush Co. | Curtis, John, Co., Inc., New York, N. Y. | Lucky Strike. |
| Pepperell Mfg. Co. | Messrs. Thos. Cook & Son. | California Fruit Growers' Exchange (Sunkist). |
| Virginia-Carolina Chemical Corp. | Dorland Agency, Inc., New York City | Cooper, R., Jr., Inc. |
| E. L. Patch Co. | Dictograph Products Co. | Rex Cole. |
| Upson Co. | O'Cedar Corp. | MacManus Incorporated, Los Angeles, Cal. |
| Dorothy Gray | Lyons & Lyons. | General Petroleum Corp. of California. |
| Wildroot Co., Inc. | Tavannes Watch Co. of Canada. | Weinberg, Milton, Advertising Co., Los Angeles, Cal. |
| General Mills, Inc. | Gundlach Advertising Company, Chicago, Ill. | Dayton Rubber Co. of California. |
| Bellamy-Neff Company, Chicago, Ill. | Babson Statistical Organization. | Hercules Gasoline Co. |
| Park-Central Hotel. | Eisendrath Glove Co. | Nelson & Price, Inc. |
| Radio & Television Institute. | Nathan Elson Co. | Renton, The, Co. |
| Dashiell Motor Co. | Halsell, Harold Co., Oklahoma City, Okla. | |
| Axel Christensen School of Music. | Oklahoma Portland Cement Co. | |
| Briggs, Finney, Chicago, Ill. | | |
| Gerolsteiner Water Co. | | |
| Calkins & Holden, Inc., New York City. | | |
| H. J. Heinz Co. | | |
| Richard Hudnut. | | |

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

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

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

McELHINEY and ASSOCIATES

Accredited Radio Station Representatives

Railway Exchange Building,

St. Louis, Mo.

Vanderbilt Hotel
New York

Carbide & Carbon Bldg.
Chicago

Pioneer Trust Bldg.
Kansas City

Financial Center Bldg.
Los Angeles

PALEY TELLS SENATE OF COLUMBIA'S OPERATIONS

(Continued from page 11)

permost in our minds the need of rendering real public service, which I construe as the keystone of any successful business enterprise. We have found ourselves able to devote approximately 75 per cent of our time on the air to service, as contrasted with sponsored programs.

For instance, in the current week only 22 per cent of the programs over our system were sponsored. It may properly be observed here that sponsors of network broadcasts generally are acute and enlightened in maintaining careful balance of advertising announcements with the dramatic or musical quality of their programs.

Most sponsors have come to realize that the public will tune out if too much advertising is inserted. They now are voluntarily refining their presentations to a point where the briefest announcement of sponsorship is prevalent among the largest and most successful broadcasting advertisers.

In addition to the improvement of advertising programs we are now able to furnish regularly to each of our 71 associated stations well-balanced programs.

Regular feature programs, such as "The National Forum," have built vast radio audiences. This program emanates from Washington and is arranged by the Washington Star. It is the type of program that stimulates people to think.

The facilities of the Columbia network thus have been made available in this series to members of the legislative, executive and judicial branches of the Government. One of the objects of the forum is to bring before the public the currently important legislative issues by members of Congress and other Government officials.

Beginning next Tuesday evening (January 21), Columbia inaugurates a series of international good will programs, which is expected to comprise 55 weekly broadcasts from Washington and which will be carried over our international coast-to-coast network and borne to listeners across the seas by means of our short-wave transmitter in New York City.

Each ambassador and minister

accredited to the Government in Washington is being invited to present his message of good will, accompanied by music typical of his country. Sir Esme Howard, Ambassador of Great Britain and dean of the Washington diplomatic corps, inaugurates this series on Tuesday of next week, with the ambassadors of Peru, Brazil, and those of other countries following in order of seniority.

ALSO beginning next Tuesday (January 21) and on each Tuesday thereafter for the duration of the sessions of the Five Power Naval Conference in London, Columbia will broadcast the observations of Frederic William Wile, whom we have sent to London for this purpose. Mr. Wile is Columbia's Washington correspondent.

He is internationally known as a radio journalist. He is in his seventh consecutive year as a feature broadcaster. His weekly broadcasts from Washington, "The Political Situation in Washington Tonight," stimulate a large audience to think of the problems of the Federal Government and the issues confronting its legislators and its administrators.

Daily, except Sunday, a special program designed particularly to meet the needs and wishes of the great agricultural population of the Middle West is broadcast by Columbia's farm community network from Chicago. There are eight stations in this network, each of which is a participant in conducting the programs. A board of program directors selected from various points in the Corn Belt arrange the programs for this chain.

The "American School of the Air" is another of Columbia's scheduled features. Plans for the programs in this pioneer educational series have been approved by the Departments of the Interior and Agriculture and by the Bureau of Education. Noted educators are co-operating with Columbia to make this series of practical value in the schoolrooms of the nation.

These five features are only a part of the public service activities of the Columbia System.

In concluding, I wish to emphasize again that the Columbia Broadcasting System is independent. It is a child of the public. It has grown to its present importance in

the broadcasting field because it is giving the people a service which they sincerely want and genuinely appreciate.

Perhaps most important of all, the Columbia Broadcasting System has brought competition and variety into chain programs.

Sip of Gold Account Goes to Freeze-Vogel-Leopold

THE A. J. Kasper Company has appointed Freeze-Vogel-Leopold, Inc., Chicago, to handle the campaign on "Sip of Gold" coffee. Broadcasting, newspapers and outdoor advertising will be used.

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 Kc.

WESTERN ELECTRIC
SOUND REPRODUCING
SYSTEM

78 R.P.M. 33 $\frac{1}{3}$ R.P.M.

Write for Booklet and
Rate Card

K J B S

1380 BUSH STREET
SAN FRANCISCO

THIS BUSINESS OF EDITING
SPONSORED RADIO
PROGRAMS

(Continued from page 8)

springing into existence whose sole purpose is to build radio productions and programs of all kinds. These organizations are generally made up of people who have been in the theatrical or musical business, who know something of showmanship. There is no reason to believe that these production companies will not be able to relieve many advertising agencies who are not equipped

to carry expensive radio departments, of the problem of program arranging. They will also be welcomed by the radio station, who, even though it is equipped and glad to furnish ideas and talent, is constantly looking for new and fresh material.

Radio programs are carefully worked out not only as to content and appeal but as to time of day, and of course it is much easier for a local advertiser to buy the particular audience he is desirous of reaching with a spot program than

through one of the chains. A program put on at 10 o'clock in Chicago dissatisfies an audience that must wait until 11 to hear it in the east. The controversy over the time of the Amos and Andy program last fall proves this point. As you know, we finally had to feed the National Broadcasting Chain for the eastern stations at 6 o'clock Chicago time, 7 o'clock New York time, to satisfy the east, and to rebroadcast the same episode at 10:30 Chicago time for the middle and far west to satisfy the rest of the country.

Too few people realize how many things must be taken into consideration before the hour of a program can be changed. We receive letters constantly asking why we can't do this and that, our audiences expecting everything of us nowadays because we have, with apparently so little effort, given them what at first might have seemed the impossible. We are asked, for instance, why we can't pick up the entire Naval Conference from London daily, or any event that seems of importance to this or that particular person.


They do not realize that line charges to Evanston, for example, cost around \$350, to Champaign between \$800 and \$1,000, to say nothing of trying to rearrange dozens of schedules to make a certain pickup possible. They do not realize that most advertising contracts are sold on a 13, 26 or 52-week basis, that the individual programs for those schedules are planned weeks ahead, often talent is engaged for the entire life of the contract, and that it is not a simple matter to change even an hour's program for the sake of picking up some convention banquet.

The connections with the chains make it even more difficult to change schedules and when a radio station has as many different affiliations as WMAQ, for instance, it is extremely complicated. I imagine we have more of these connections than any other station in the country at the present time. We are on both the National and the Columbia chains, also on the Quality Group, have a special hook-up with WJR and WLW and another with WCCO. At one time during the week we are feeding a program to the NBC, another to WLW, another to the Columbia chain, and



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



broadcasting still another, all from our own studios at the same hour.

In offering radio to a client we do so with the full belief that we can bring him a medium that will show results based on the results of other advertisers. It has come to stay as an advertising medium; what its future is to be is problematical to a certain extent. Too lengthy announcements or credit lines used in connection with a program may kill that program for a certain advertiser, so at the expiration of his contract he may say that radio advertising has failed to move his product or to create the good will which he anticipated. Nine times out of ten in such cases he has disregarded the counsels of the broadcasting station and insisted stubbornly on his own way, knowing nothing of the business.

Several years ago we were broadcasting once a week a lovely musical program for a high-class shop, purely an institutional announcement used in conjunction with the musical numbers. They were to have a hosiery sale and ordered that in the middle of the program following one of the really lovely numbers we inject the words that on the following day they would conduct a hosiery sale, selling hose at \$1 a pair. I begged and implored the gentleman who owned the business to let his newspaper copy carry that announcement but to leave it out of the radio program which came during the evening. But he was adamant and I finally realized that the only way to prove I was right and he was wrong as to the time and place for such an announcement was to allow it to go on for one time.

It happened that he and his wife were dining with friends that evening who very gallantly tuned in his program during a game of bridge after dinner. Everything went well up to the point where the \$1 sale was to be announced, and he told me the next day, "If I could have crawled under the table and gotten out of the door without being seen, everything might have been all right." But he couldn't and the bridge game ceased while he was told by his friends just what they thought of him and his \$1 sale. There is a time and place for all kinds of programs, and I am firmly convinced that a radio station, with

its years of experience, knows better where those times and places are.

The public will respond to your appeal if you give them what they are looking for. They will write to you if you are offering them something for nothing; if you can tell them something they really want to hear. They like copies of different kinds of speeches; they like outlines of talks and lectures; they like text books and exercise charts, and they like samples. They will not write you often in connection with a beautiful orchestra concert or a good jazz program, but offer to send them the picture of the artist, Rudy Vallee, or Amos and Andy, and watch the letters flock in.

You first must be sure just what you are trying to get from your radio program, what results you want to attain, and then build accordingly. Don't build an institutional program pure and simple and then expect the public to flock to the nearest store the next day and ask for your product; it will take more than one program to do that. Atwater Kent accomplished it after continual weeks of broadcasting,

while on the other hand a food product with an entirely different appeal secured results the first week after the first program. Be sure of what you are buying as to station, audience, transmission and program before attempting radio, but when you are satisfied, try it out thoroughly before you say, "It is no good; we have thrown our money away."

"You are buying, by and large, a greater circulation from any accredited radio station today than any other medium can offer you, and if you tie your media up into a well-

Commercial Manager Available

Thoroughly experienced commercial manager of one of the leading radio stations wants change of location for good reasons. Seven years in radio, five years in publication advertising, with record of securing 50% more commercial broadcasting than any competitive station. Have handled and developed large number of important schedules.

Can produce material increase in revenue for radio station in large city or for any large advertising agency.

For interview,

Write Box A c/o
Broadcast Advertising
440 South Dearborn Street
CHICAGO

NORTHERN CALIFORNIA COVERAGE

KYA

SAN FRANCISCO

No Chain Affiliation

Equipment — 1000 watt transmitter. Crystal controlled. 1230 Keys—243.7 meters. Unlimited Time.

Programs — Outstanding Musicians and Entertainers—Continuity Writers to prepare special programs for each advertiser.

Transcriptions — Electrically transcribed advertising programs solicited — Attractive hours and rates.

*Send for Rates
and Schedules*

Pacific Broadcasting Corp.

Prospect 3456
933 Market St.

San Francisco, Cal.

rounded out merchandising campaign you will find radio is as practical and as profitable as any other form of advertising you have ever used.

It has ceased to be intangible; this you can prove by keying your program; and it is undoubtedly the quickest good will builder that you can buy. A worth while program brings you a friendly intimacy that cannot be secured in any other way; a favorite announcer soon becomes a member of the family and his nightly advice on various products

"In the Land of the Sky"

W W N C

"The Voice That Speaks in the Home"

MEMBER
**COLUMBIA
BROADCASTING
SYSTEM**



THE ONLY station in the "playground of Eastern America" providing 16 hours of GOOD program every day . . . with one of the BEST audiences in America. Liked by listeners because it does not abuse their confidence.



**CITIZEN
BROADCASTING CO.
INC.**

**815 Flatiron Building
ASHEVILLE, N. C.**

Rate card on request—rates published in
STANDARD RATE AND DATA.

is accepted without question, just as the veracity of a favorite newspaper is never questioned. Radio is the country's audible newspaper. Edited wisely, it will be the daily companion of the family and of great benefit to its advertisers; edited badly, as dead as last year's news.

Canadian Government to Take Over All Broadcasting

PLANS for the nationalization of all radio stations in Canada have been announced. The government proposes to pass legislation at the next session of parliament to take over all private stations and to establish seven national broadcasting stations of 50,000 watts each.

The initial cost of building these stations is estimated as about \$3,000,000, with annual operating costs of \$2,500,000. The receiving set owner's license fee will probably be increased from \$1 to \$3, which will bring in about \$900,000. A similar amount is expected to be raised by selling advertising time and a government subsidy will care for the remainder.

HOW ONE RADIO DIRECTOR SOUNDED MUSICAL NOTE OF FARM AUDIENCE

(Continued from page 9)

sacred music, and music of the "hill billy" type. Hence two other programs on the Columbia Farm Community Network—"Mid-day Meditations" each Thursday, and "Market Day in the Mountains" each Saturday.

In this one week of programs every musical demand that the farmer has made from his mail order house is supplied at the loud speaker.

WHAT evidence of appreciation is the farmer giving? A recent one week series of twenty-five minute broadcasts drew 15,000 letters from rural listeners—and this on a comparatively new network.

"I believe that too many of the so-called farm programs on the air today burlesque the farmer, that they are creating not good, but ill-will," Smith said. "Many of these programs cater to a farmer who no longer exists, except on the vaudeville and the musical comedy stage.

"True, the farmer likes old fashioned music, tunes that carry him back to his care free, boyhood days—but he wants those tunes well done and free of the 'by heck' type of comedy. You cannot burlesque an audience and sell that audience all at the same time."

"The Band Concert," a Wednesday noontime feature on the network, is further illustrative of Smith's ideas in program building. This is a comedy-musical feature, but the comedy and the music are kept religiously separated. Once the band strikes up, no further attempt at laugh making is made. Blue notes are taboo—it's straight music, and good music.

PERMANENT RADIO LAW IS GREATLY NEEDED

(Continued from page 5)

casters are expecting to make huge investments, some of them running up to more than one-half a million dollars, and yet they have no certainty that ninety days hence they will have the same wave length, the same amount of power, the same time on the air, or even that they will be in business at all.

There are countless other problems that make the life a hectic one. It is no business for anyone to engage in if peace and tranquility are desired; but if excitement such as one may secure by sitting on a volcano is enjoyed, broadcasting is a great business.

There was considerable wisdom on the part of Congress in putting into the law that radio must be in the public interest, convenience and necessity. Although that term has not been adequately defined, at the same time it serves notice not only to broadcasters, but to everyone engaged in the radio industry of the public trust we possess. Radio is so close to the public that any abuses which may grow up in the radio industry will become of vital public interest. If we of the radio industry permit anyone to monopolize the

W J A C

Johnstown - Penna.

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

Owned and Operated by
Johnstown Automobile Co.

Write for Rate Card

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

551953 A

broadcast channels, if we permit any one group to dominate the industry so that prices of receivers are put beyond reason, we will be permitting a situation to arise whereby great political capital may be made of it. Even today radio looms as a possible political issue of great importance because of the fact that it is so close to the public.

We of the radio industry have a public trust and we must discharge our obligations in the public interest, convenience and necessity.

PUT
YOUR
MESSAGE
OVER

KWCR

CEDAR RAPIDS, IOWA
A Popular Station in a Populous Area

It has the

EQUIPMENT

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

PERSONNEL

artistic and technical, long experienced in radio broadcasting.

PROGRAMS

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

LOCATIONS

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

Include This Resultful
Station in Your
Schedule

Send for Our Rates and
Prospectus.

CEDAR RAPIDS
BROADCASTING CORPORATION
CEDAR RAPIDS, IOWA

AYLESWORTH OPPOSES CONTROL OF RATES FOR BROADCASTING

(Continued from page 10)

it is impossible to predict when a thing that has never been done will be done.

I mention this prospect not because I think its realization is in the immediate future but in order to point out that we are engaged in this advancement of the art because we must and do follow a policy of advancing the science. That is the surest way to good will and safety. There has been much discussion of synchronization as though it were only a few months away. This is misleading. All we can promise is that we will discharge our responsibility to ourselves and the public by advancing the science to the best of our ability.

ANY BODY of men charged with the responsibility, as you gentlemen are, of drafting the plan and principles for governmental regulation must necessarily begin with a definition of the thing to be regulated. Radio broadcasting is only 10 years old and not yet defined with finality either by the courts, legislatures, or the existing regulatory body. I assume therefore that my views as to what it is will be welcome.

I regard radio broadcasting as a public service, subject to regulation as such, but not as a public utility. It is not a monopoly. It is not a primary necessity, and it is not paid for directly by the public. The latter fact especially distinguishes it from point to point communication by radio for toll which beyond doubt is a public utility. Radio broadcasting prospers solely by giving accept-

able service and receiving in return good will.

Every sponsored program offered by the National Broadcasting Company, no less than those for which we pay all of the costs, is subject to our refusal, and if we do not think that the program meets our standards of quality it is refused. Radio programs are subject to the severest public censorship that I believe it is possible to devise. Specifically the listener has but to turn a knob and that program, so far as he is concerned, is ended forever. Whenever a sufficient number of owners of receiving sets tune out or fail to tune in the broadcasting company, whichever one it may be, is through.

I realize that the enormous power concentrated in the hands of a few men controlling a vast network of radio stations is a matter for the consideration of statesmen. This fact is so keenly realized in the executive offices and by the board of the National Broadcasting Company that the greatest care has been taken to place this power and responsibility under the supervision of a representative advisory council to which appeals can be carried over the heads of the operating executives. The National Broadcasting Company must be fair or the death penalty will be exacted by the public. Our hope of existence is dependent upon the public's confidence. Even before we reach the public we pass through the censorship of our associated stations.

We do not control them nor even have contracts with them. They are free to refuse any or all programs. Consequently if what we offered was objectionable, the units of our own network would destroy our organization. All of these facts, I believe, mark the sharp distinction between the National Broadcasting Company and a public utility. The soundest proof that our policy is dictated by the stern necessity to deal fairly and seek ever higher standards lies in the fact that we do not now and never have faced serious accusations. We must bring to the people what they want and nothing else.

ONE of the most interesting developments in the religious world since the advent of network broadcasting has been the use of the

In the Kansas City
Territory it's

KMBC

2,500 watts daytime, 1,000 watts
night—950 kilocycles

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

Selected Circulation

Since the Early

Part of 1929 many thousands of letters have been mailed to prospective subscribers, urging them to become regular readers of *Broadcast Advertising*.

The Result has indeed been gratifying. We have built up a paid circulation among advertisers and agencies of people vitally interested in broadcasting.

To All Who wish to reach those who buy or those who influence the buying of time on the air, *Broadcast Advertising* offers an ideal medium---one with a minimum of waste circulation.

*We shall gladly send
detailed information.*

Broadcast Advertising

440 South Dearborn Street

Chicago, Ill.

facilities of the National Broadcasting Company by the organized religious forces of this country, they and not we sponsoring the programs. In the earliest days of network broadcasting, stations were at the disposal of individual churches but it proved impossible to accommodate every faith and denomination.

We therefore, in order to be just to all, recognized for network broadcasting the three great faiths—Protestant, Catholic, and Jewish. Today the National Broadcasting

Company is giving 15 programs free of charge consuming six and a half hours a week. Moreover, we expect in the near future to add another hour to religious programs.

Since its formation, the National Broadcasting Company has done everything in its power to awaken the educators of this country to the possibilities of radio broadcasting in conjunction with the work of schools and colleges. We feel that network broadcasting can bring to the lecture room men and women not otherwise obtainable. We could,

at any time, put on an educational program under our own direction but the educator, quite rightly, zealously protects his own institution.

I am opposed to undertaking any scheme for education by radio in schools and colleges until it has received the thoughtful consideration and full approval of responsible and recognized educational authorities who would use our facilities merely as a medium to gain nation-wide distribution. We want the educators themselves to determine the use of radio.

Five days a week at noon a special program known as the National Farm and Home Hour is presented over our system through about 40 stations. I say about 40 because the number has been growing and will continue to grow. We dedicated this daily program to agriculture but we do not undertake to advise the farmers. We leave that to the United States Department of Agriculture and other recognized experts in responsible positions.

These men are thus enabled to reach millions of farms instantly with the news and advice that could not possibly be transmitted with equal promptness by any other means. This service costs the farmers nothing. The National Broadcasting Company pays all of the costs. The existence of this means of rapid communication between the market centers and the producers on their farms and ranches is already bringing about revolutionary changes in marketing.

It gives the farmer all the information available to the buyer of his products and for the first time in the history of the world places him upon an equal footing with the buyer. Nothing comparable to this has ever been done anywhere else on earth. The possibilities such a service creates are so tremendous that another five years will be necessary before they can be adequately estimated.

Saturdays at noon the National Farm and Home Hour is under the direction of the great national agricultural organizations. Their speakers present the policies of these organizations with full freedom. The programs are entirely in their hands.

In order to make the National Broadcasting Company a national institution, we have extended our network into certain territories that

Heart of the Rocky Mountain Region
Served by

KFEL



500
Watts
20
KC
325.9
Meters

DENVER—
Key City of an
Empire!

IN A 150 MILE RADIUS OF DENVER

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

EXCELLENT SELECTION OF TALENT

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

are not now profitable and we shall continue our extensions as rapidly as our financial strength permits. We are under no compulsion from our owners to show a profit; our function is solely to give service. If we can make the radio receiving set the most appreciated article in the American home we shall have accomplished our task. And that is our only task.

We are not concerned with either profit or propaganda but we are deeply concerned with the integrity and the dignity of this new art. We are ready to submit all of the facts about everything that we have done and hope to do; about our ownership, our revenues and our expenditures, our methods and our policies. I believe in the principle of regulation for the protection of the public interest. All that I contend for before this committee is painstaking, careful consideration lest any well meant measure check, even for a brief period, the technical development of a new art which this country has brought to its present usefulness.

After completing his direct statement, Mr. Aylesworth was questioned by the committee. Senator Dill quoted Dr. Lee De Forest, pioneer radio inventor, who recently said that advertising was fast destroying the popularity of radio. Mr. Aylesworth replied that he opposed stating prices or "plugging" one commodity over another, but added that national advertisers are using chain programs to build up good will for their products. Consequently the N. B. C. encourages "short newsy statements" preceding and following such programs.

Stating that the major expense of operating a network is that of telephone tolls and that his company will spend more than \$3,000,000 for leased wires this year, Mr. Aylesworth added that nevertheless the charges for sustaining programs to the more than 70 subscribing stations had been reduced on January 1st from \$45 to \$25 per hour at night and from \$22.50 to \$15 per hour during the day. A sustaining program is one not sponsored by advertisers, but put on by the network itself.

The N. B. C. is constantly trying to improve its service and to supply its subscribers with more "free" programs of national interest, like

world series games or campaign speeches. Next season intercollegiate football games will go on the free list, he stated.

EXPLAINING that the N. B. C. is not a profit-making organization and that only last year did it become self-sustaining, Mr. Aylesworth said that this year it is going to borrow \$1,000,000 from the parent companies, "if we can get it," a large part of which will be "loaned" to the Radio Music Company. This company is an N. B. C. subsidiary, founded to furnish music to radio because the movies have bought most of the existing music copyrights.

The parent companies of N. B. C. are the Radio Corporation of America, owning 50 per cent, the General Electric, with 30 per cent, and the Westinghouse Electric & Manufacturing Company, with 20 per cent, the total investment being \$3,300,000.

When Senator Brookhart again raised the question of public utilities and fixing the rates for broadcast advertising, Mr. Aylesworth declared that rates for broadcasting can no more be regulated than those for newspaper or magazine advertising. Asked about excessive duplication of programs because most of the cleared channels are occupied by chain subscribers, he replied that the N. B. C. does not own any of the subscribing stations, that it manages four stations, and that it serves the others as a press association serves newspapers.

Correction

IN the January issue of "Broadcast Advertising" appeared an item saying that Frank Gage had been made manager of Radio Station KTM. This was in error, as Mr. Gage is program director. KTM'S station manager is Glenhall Taylor.

W I B W

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

W I B W programs and schedule appeal regularly in—

The Kansas Farmer—121,000 circulation

The Topeka Daily Capital—44,000 circulation

The Kansas City Kansan—25,000 circulation

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

W I B W is the Kansas station with dealer influence and prestige.

Member Columbia Chain
580 Kilowatts

The CAPPER
PUBLICATIONS
TOPEKA, KANSAS

Northern California's



**1000 Watts
Push-Pull
100% Modulation
Crystal Control**

*One of the most
modern transmitters
in the West*

THE 455,000 receiving sets in the San Francisco Bay District and Northern California trading territory are reached completely through KFWM, an old established station with new equipment and a great following.

The Happy Hayseed program gives us a tremendous farm audience.

The Home Economic Period is in charge of the most popular food expert in the West, Mrs. Mary Dowd Reardon, thus assuring the Housewives as an audience for your food items.

An Expert Food Merchandiser is employed on the KFWM Commercial Staff and is at the service of the food industry.

Finally this station works with the following organizations:

California Retail Grocers & Merchants Association
The Disabled American Veterans
The Veterans of Foreign Wars
The American Radio Relay League

Also we carry ads in four San Francisco Bay District papers, assuring our accounts the maximum of Publicity—If it is Results you want use KFWM. 1520 8th Avenue, Oakland, Calif.

KFWM

**EDUCATIONAL
BROADCASTING
CORPORATION**

1520 Eighth Avenue
OAKLAND, CAL.

THERE'S MUSIC IN THE AIR
TO FIT PRODUCT AND
PLEASE PUBLIC

(Continued from page 13)

all, is the secret of successful musical directing. It is a case of inspiration—a sort of combination strategist and cheer leader. Our orchestra groups have been functioning for the past five years under other designations. Due to the high esteem in which artists performing for Sound Studios programs are held, the studios are flooded with talent. The best are always at the

command of the directors. They are picked men. For example, recently Gustav Haenschen wanted a concert maestro for a certain selection. He found himself confronted with four candidates in his orchestra, each one fully qualified for the special assignment.

When a program has been planned, the pieces selected and scored, the musicians are mobilized. Through long association, the director and his men work in perfect harmony, and a program is soon whipped into shape. Everyone works toward one end—perfection of the programs. No matter how difficult the material, even though it entails extra hours of rehearsing, all rough spots are ironed out by the final rehearsal—before the performance.

Timing is an important factor in the handling of the broadcast program. Obviously, broadcasting stations today must operate on a split-second, time-table basis. The program must terminate precisely within the allotted time; to this end, the program director arranges his selections with the time element in mind. In addition, to insure the split-second ending of the program, the closing piece is definitely timed in advance. Just ahead of this there is a choice of two or three selections so that the musical director, watching his time, can introduce the selection which will fill the gap precisely, with the final piece starting on time.

But the finest musical direction, together with the very best musical efforts, would be of little avail if the mechanics of broadcasting were not properly co-ordinated to these features. Hence our broadcast directors have made it a point to work

in close harmony with the broadcast technicians, since their art is judged purely in terms of loud-speaker performance.

The monitor operator, who regulates how much or how little of the sound aimed at the microphone will be accepted, had to be won over to the new art of broadcasting. There was a time, not so long ago, when the monitor operator would lose his job if he permitted a loud note to go out. The musicians were either cramped in their style or their climactic crescendos were reduced to flat failures. Today, the broadcast program directors work in close harmony with the monitor operators and broadcast engineers, regulating the rendition with a full knowledge of what the radio end can and can not handle, and yet with every assurance that an unknown soft-pedal will not be applied to ruin their efforts.

There is also the important feature of microphone placement and the mixing panel operation. In the usual elaborate program, a number of microphones are employed, such as two placed on either side of the conductor's stand, facing the orchestra, two overhead, and one for the announcer. The skilled broadcast conductor signals to the operator as to which microphone to open or close, or provides for this feature in his scoring. The soloist or singing groups, at the required time, step up to the assigned microphone and do their bit. By proper mixing panel operation it becomes possible for a whispering voice to predominate an orchestra playing at full volume, through relative microphone pick-up. This technique has made possible unique effects in broadcasting presentations.

The broadcast director is called upon to plan a program from beginning to end. It is his presentation. He is entirely responsible for every detail. In addition, the broadcast director is often called upon to serve as guest conductor, in which event he takes the program and the talent as prepared and gathered by others and handles the presentation with his distinctive touch.

Stephan Edits Radio

ROBERT S. STEPHAN is now radio editor of the *Cleveland Plain Dealer*, succeeding Deane Kintner, whose assistant Mr. Stephan has been.

Broadcast Advertising

**HAWAII'S
PIONEER
STATION**

KGU
HONOLULU
*The Radio Service of
The Honolulu Advertiser*

KGU covers a prosperous land. Imports to Hawaii for 1929 total over ONE HUNDRED MILLION DOLLARS. If you want to establish your product in this market, use KGU. It reaches 75,000 radio auditors.

KGU
HONOLULU
HAWAII

HEINL

Keeps You Informed

on the

National Situation

Heinl Radio Business Letter

Insurance Building
Washington, D. C.

PRICE \$10 A MONTH

ADVERTISING PROGRAMS TAKE INTELLIGENCE AND HARD WORK

(Continued from page 17)

usually come in convenient packages of ten, we attempt to put down ten rules for the continuity writer to nail to his masthead as he sails his uncharted seas. Here are the rules:

(1) Build a program especially adapted to your product. Just another musical program is not enough of a contribution. Find out the kind of people that will buy your goods; find out when they can be reached over the air at lowest cost, and talk to them on their own level, in terms of their own interests.

Naturally, the broader the market (e.g., a toothpaste), the broader your program can be. But even if you wish to talk with a very limited group, such as a group of investors, you can make your program interesting enough to them so that you can catch as many of them as you would by another medium.

If the product itself can be sampled on the air in an interesting way, a program of very high advertising value results. Examples of

this sampling process may be heard in such programs as True Detective Mysteries, Brunswick, My Bookhouse Storytime for Children, and Babson Service.

(2) Build your program around personalities—real or fictitious—to whom you may hope to attach your prospect's respect and even affection. The great programs of the air today—like Amos and Andy, Rudy Vallee, The Three Doctors, Paul Whiteman—are clear illustrations of this point, and if we need to go slightly afield, consider Valentino and the heartaches occasioned by his death.

(3) Regard your selling talk as a medicine. Give it in small doses, sugar coated with humor or romance if possible. Make the program either good entertainment or good service. Standard Oil of Indiana and Atwater Kent are examples of this inoffensive use of advertising, giving it in small doses.

(4) Use your radio program to secure attention and interest. Leave most of your direct selling to your newspaper and magazine copy, or to the direct-by-mail material you may put into your listeners' hands

by means of an inquiry. Whatever you give away should be closely associated with your product (an actual sample where convenient) and presented in an interesting way. This rule is well exemplified in such programs as A & P Gypsies.

(5) Build a *unified* program, one that hangs together, that starts from your prospect's interests and works to a climax. A loose framework for songs and jokes is already out of date. The present performance on the vaudeville stage, which has unity, in contrast to the old type of loosely constructed vaudeville, is a good illustration of this point. Examples of unified radio programs are those offered by LaPalina Cigars and Graybar.

(6) Be sincere. Remember that you are sitting in the living room with mother, father and the children. Strike the heart string if you will, but avoid the artificial note.

(7) Have variety, and lots of it, in your program. Don't strike the same note too long. There are plenty of good programs which illustrate this point—that gain variety either in a straight musical program or one of comedy. We might men-

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.

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

tion the General Motors Party, Bourjois Evening in Paris, and the Majestic Theater of the Air.

(8) Merchandise your program—that is, tell everybody about it; your own sales organization, your customers, your prospects, the general public. The more it is talked about, the more people will listen to it. One of our Chicago programs, that of Halsey Stuart, is a good illustration of a radio program thoughtfully merchandised.

(9) Synchronize the radio program with the other media you are using—that is, tell the same story at the same time, letting the printed advertisement carry the burden of information and detailed sales arguments. My Bookhouse Storytime is a program that attempts this tie-up, the magazine copy and the sales representatives presenting the same stories that Russell Pratt is reading over the air, at the same time.

(10) Use a time especially suited to reaching your prospects. Daytime rates are one-half evening rates. If your product sells to women, you *can* use daytime hours. If you can use the influence of children, a program in the late afternoon for boys and girls can be made very profitable.

These rules, like any others, are at best only convenient guideposts. They do indicate, however, a point of view, and they are suggested here with a plea for a more intelligent use of our best creative talents in the building of individualized radio programs designed to really fit the products advertised, and interest the particular audience that might be induced to buy those products.

Italy Opens 50,000 Watt Station

A NEW super-power station, designed and installed by American engineers as part of the contract under which the RCA Victor Company sold the equipment, was opened near Rome on January 19 by the Italian Broadcasting Company. Rated at 50,000 watts, the new station has 100 per cent modulation, which enables it to reach 200,000 watts.

Correction

CREDIT for the chart appearing on page 20 of the January issue of "Broadcast Advertising" should have been given to the Columbia Broadcasting System as well as to National Advertising Records, as the Columbia people printed a similar chart in a copyrighted booklet they published last summer.

THE EDITOR'S MAIL

Believes Limit of Available Radio Time Should Be Stressed

TO THE EDITOR: There is just one point that you fail to stress in your publication through the articles. That is the limit of available radio time. When the more conservative type of advertiser wakes up to the fact that radio will help his product, there will be no available time.

I feel that the average advertiser does not appreciate or take advantage of daytime programs. This is one time you can appeal to women only, because the men cannot listen in.

Your publication has certainly given me food for thought and you may be sure that I will renew my subscription as soon as it expires. Incidentally I am one of the first subscribers.

CARLETON McVARISH,
O'Malley Advertising & Selling Co.,
Boston, Mass.

Mr. Baker's Experiment with Discs Interests This Reader

TO THE EDITOR: The article in your December number by L. S. Baker regarding proposition of choosing the right method of air presentation is quite interesting. The latter part of his speech, which dealt with recorded radio programs versus studio programs, in which Mr. Baker is quite noticeably favoring the studio programs, was also quite interesting because his carefully arranged demonstration seemed to be very much in favor of the recorded discs.

Twenty-two individuals thought the studio program was the recorded program and twenty-seven guessed correctly and the others attending were uncertain; which, as I said before, seems to be quite favorable toward the recorded program as far as perfection is concerned.

N. P. ROWE,
Potts-Turnbull Company,
Kansas City, Mo.

Excuse Our Blushes

TO THE EDITOR: I am very pleased to note the announcement on page 25 of the January issue that "Broadcast Advertising" is to be enlarged to standard size.

"Broadcast Advertising" since its very first issue has been of very great help to us in our work and every member of the commercial staffs of the Westinghouse stations has been urged to make constant use of your wonderful little magazine. The writer carries a copy with him constantly on his trips and studies it carefully during spare moments.

Here's wishing you continued success and greater usefulness during the coming months. Please be assured that you will have our co-operation in advancing the cause of high-class radio broadcasting.

LLOYD C. THOMAS,
Commercial Manager, Westinghouse
Radio Stations.

Build Individual Programs Speakers Tell Ad Men

THE importance of building individual programs for advertising over the air was driven home to the more than two hundred members and guests of the Advertising Council of the Chicago Association of Commerce at their weekly luncheon on January 30. While the general subject was "The Use of Radio in Advertising," each speaker emphasized the fact that, although other problems of broadcasting are worth considerable attention, it is the actual program and the reaction it arouses in its listeners that makes it a good or a poor advertisement.

Miss Judith A. Waller, director of WMAQ, spoke first from the point of view of the station; Melvin Brorby, of Needham, Louis & Brorby, presented the agency's position; and Frank Libby Blanchard, advertising manager of the Cities Service Co., discussed what the advertiser thinks about radio. Excerpts from their addresses will be found on other pages of this number of "Broadcast Advertising."

Central Broadcasting Company to Combine WHO and WOC

THE Central Broadcasting Company of Des Moines, Iowa, in an application filed with the Federal Radio Commission January 29, proposed single ownership of station WHO, Des Moines, and WOC, Davenport. Synchronization of the two stations who are at present dividing time, would give continuous service to their territory. Plans call for the erection of a 50,000 watt station, to be ready for use by next September. The purchase price of WHO is reported to be \$172,000. The new corporation is capitalized at \$500,000.

Classified Advertisements

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

Broadcast Advertising,
440 South Dearborn St., Chicago.

SITUATIONS WANTED

CONTINUITY writer and program producer, possessing liberal knowledge of the Fine Arts, expert musician, arranger, orchestra conductor. Extensive literary attainments and theatrical production experience. Desires to hear from radio station or advertising agency seeking such service. Address Box 202, Broadcast Advertising Magazine.

CONTINUITY EXPERT will submit samples and ideas for both commercial or station programs. I am a thoroughly experienced radio and theatrical writer and producer. Will consider affiliation with station or advertiser. Address Box 201, Broadcast Advertising Magazine.