ADVERTISING BY RADIO

By

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FOREWORD BY MERLIN HALL AYLESWORTH
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TO
CHARLES MONROE DUNLAP

FOREWORD

Orrin E. Dunlap, Jr., author of "Advertising by Radio," is thoroughly familiar with the development of Radio Broadcasting and has demonstrated a thorough grasp of the entire subject.

I agree with the author that Radio is an advertising medium of amazing potentialities. It is neither a fad nor a fancy. Tangible results reveal the microphone as an open gateway to national markets, to millions of consumers, and to thousands upon thousands of retailers. And as such radio is a mighty powerful ally of the printed word.

But what is this invisible power of broadcasting? Radio is sales energy that reaches an unknown and unseen clientele. It promotes distribution and sales, and cultivates the tremendous asset of goodwill among consumers, dealers, and jobbers. The ether is a quick and economical pathway to the people. It enters the home without a knock at the door so that broadcasters have the rare privilege of entering the very heart of the American home and of speaking to and entertaining every member of the family. Radio today is a public service and is welcomed as such. Therefore, any benefits to be derived by the advertiser must be secondary to the interests of the listening public.

As a public service institution radio's product is universally available and is accepted or rejected at the discretion of the consumer. Its influence is entirely

dependent upon its desirability. The real value is measured in terms of listener interest. The radio set owner is in an enviable position of getting what he wants, rather than what someone thinks he wants. He demands service and if he does not get it, he rejects the offering without the slightest inconvenience. The public, therefore, makes the program. The immediate aim of the program sponsor, who is successful, must be to best serve the public with candor and sincerity of purpose.

MERLIN HALL AYLESWORTH,
PRESIDENT OF THE NATIONAL BROADCASTING COMPANY.

PREFACE

Radio has given advertising and national distribution a potent auxiliary force. Approximately $6,000,000 were spent in 1927 over the National Broadcasting System in presenting radio programs, and in addition more than $2,000,000 were spent for talent by fifty American industries. The National Broadcasting Company also paid about $500,000 for talent on "sustaining" programs. The wire service and tolls alone were in excess of $1,350,000. The total expenditure for broadcasting facilities and talent over the National System in 1928 is estimated to have been at least $10,000,000. In addition to this there is the money spent over the Columbia System and over hundreds of independent stations, which radiate what might be termed local advertisements.

The new medium, as thus far developed, has differed from all others in that it is invisible and appeals to the mind through the ear. With television looming up, however, the scope of advertising by radio promises to be enormously widened. This book is an unbiased study of the new mode of advertising that is destined to play an even greater rôle in business.

Wherein lies the advertising value of radio? It can create goodwill, that indispensable factor in the foundation of successful sales promotion. Radio not only makes friends for a product among the listening public, but it stimulates and encourages retailers to stock mer-

chandise that is promoted through the microphone. The commercial value of broadcasting, therefore, cannot be judged in six months or even a year. The road to success lies in keeping everlastingly at it, at the same time coordinating the radio activities with other mediums of advertising.

As radio editor the author has had a finger on the pulse of broadcasting ever since it began, and upon the pulse of the radio public. Letters from all parts of the world and from every state in the Union reveal what listeners want to hear; what they like and what they dislike from their loudspeakers. If these helpful suggestions can be passed on to advertisers, students of advertising, retailers and broadcasters, it may save them aimless groping in the emptiness of space. Through entertaining the radio audience as it wants to be entertained the men behind the microphone will create goodwill and prosper.

The author acknowledges with sincere appreciation the aid given by the National Broadcasting Company, and by the Columbia Broadcasting System, in obtaining material facts which actually and candidly portray radio's success in the advertising field.

ORRIN E. DUNLAP, JR.

New York City,
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ADVERTISING BY RADIO

CHAPTER I

GOODWILL IS THE KEYNOTE

Advertising's Fourth Dimension

Radio broadcasting is a growing and recognized aid in advertising and sales promotion. It is a full-fledged advertising medium. Why? Because it has entrée to millions of people sitting comfortably at home. They are likely to be in a receptive mood. There is a chance to make a friendly contact. It is then that manufacturers have a golden opportunity to entertain their customers and dealers right at a moment when they want to be entertained. Some day the radio set owner, feeling kindly toward the man or product that has added to his joys of life in leisure time, may reciprocate and buy what the broadcaster sells. The retailer, aware of the manufacturer's effort to establish goodwill for his product, will stock it so that he too can cash in on the broadcasting.

Broadcasting properly conducted creates goodwill. And goodwill is defined as "a desire for the prosperity and well-being of others." There is nothing selfish in that.

As one broadcaster said, "Goodwill is the determining factor in the value of the radio message—goodwill on the part of the listening public toward the sponsored program, goodwill toward the institution that sponsors it, and goodwill toward the service or product represented by that institution."

Does sponsorship of radio programs pay? The answer by national advertisers who have given broadcasting a fair trial is invariably yes. Radio makes trade-names household words. The broadcast sponsors, as the buyers of ethereal space are called, are pleased in most cases with the results. They laud and value the ability of radio to make steadfast friends for them and their wares. That is why they renew broadcasting contracts and keep everlastingly at it. That is why more and more advertisers are adopting the microphone as a means of finding loyal friends, and more stations are being added to the networks.

Repudiating the Prophets

Results obtained through broadcasting are repudiating all the prophets of woe who saw in the sponsored program the ruin of broadcasting, according to Merlin H. Aylesworth, president of the National Broadcasting Company. He points out that our forefathers no doubt shed bitter tears at the commercialization of the newspaper when it first included business announcements in its columns; they wept when the first magazine publisher found that commerce and industry were his greatest props of support in the development of a successful magazine; they saw the "desecration" of the countryside in any form of outdoor advertising appeal.

Nevertheless, the fact remains that the newspapers of today could not render the magnificent service they do were it not that they offer the key to the public markets, to commerce, and to industry. Magazines, through advertising support, are sold to the reading public at less than the cost of production. And today, the best in

letters were unsigned. Twelve thousand gave tangible proof of their places in the world by sending separate packages, prospectuses of new religious cults, health plans, newspaper clippings of achievements, concert programs, and seed catalogues. More than 4,000 sent poems, while original drawings enclosed in letters are numerous enough to fill an art gallery. The longest letters are written by mothers who relate in detail the moments of joy that the youngsters spend with "Roxy." More than 500 have invited him to share a Sunday dinner, and each holds out a particular geographical inducement. There is Maryland chicken, Massachusetts pie, Virginia ham, California sunshine, and Vermont maple syrup. Such is the psychology of the invisible audience.

Now, in contrast with "Roxy's" way of handling his advertising message, how many radio set owners would stay in tune with such words as the following which might well be carried in a printed automobile advertisement: "Our chassis spring ends are now mounted in rubber shock insulators instead of metal shackles. Among other inimitable advantages are the 7-bearing crankshaft in perfect balance; hydraulic four-wheel brakes; always perfectly equalized ventilated crankcase; and for safety, pivotal steering."

Why should a radio set owner listen to such information? Why should he burn his vacuum tubes and consume electricity to reproduce it in the living room of his home? It is not entertainment.

Effective Advertising

Advertising to be effective must educate the public as to the value of a product and then influence it to

delightful—refreshing—inside. We have the world's largest theatre cooling plant in operation. Our picture this week is a triumph. The stage revue is sparkling. Come and see it. Oh! what a drama. A gang of crooks led by a beautiful gun moll—a fearless two-fisted captain of detectives who shot first and finger-printed later—in their desperate romance one must give way—which? Come to the Roxy and see."

But the theatre impresario at the microphone might say, as he often does in first greeting the radio announcer, "Hello, Milton. Did you see the picture? Go on, Milton, tell them all about the program."

Whereupon Milton answers in a talkative and confiding tone, "You bet I did. Oh! what a drama, gang of crooks and detectives. It is very, very colorful. It is nice and cool in there too. You must have the largest cooling plant in the world."

"Roxy's" barometer of success is 4,000,000 letters stowed away in a room in his theatre. They represent the radio "applause" he has received during six years of broadcasting. Advertisers will probably be interested to know that the majority of the letters come from the smaller cities of the Middle West, "where faces are religiously turned east to receive what is being offered them on the radio." Although there are thousands of notes from the large cities, it is clear that New Yorkers are least addicted to entering into the radio applause. It is said that Springfield, Mass., Bethlehem, Pa., and Northampton, Mass., can claim the lead in "Roxy's" correspondence. More than 1,000,000 letters were received from suburbs on Long Island, in Westchester, Connecticut, and New Jersey. Two thousand of the

the retailers and public are familiar. Broadcasts create confidence as a result of enjoyable entertainment and what might be termed pleasant associations on the radio.

Broadcasting and window displays can be linked to bring customers to a store. A radio listener in passing a window and seeing a display that recalls a friendly trade-name heard on the radio is likely to be receptive of an invitation to try the product. The window display-radio factor is often overlooked. It is an asset because it invites new customers and helps to hold old ones. A well-dressed show window is a winning way to increase sales. It is a strong advertising aid because it is at the entrance of the store. It only requires a few steps by the potential customer to get the product if the immediate impulse to buy is created. Let the window be a connecting link between the radio and the retailer. Dress the windows so that they attract the passerby, and thus capitalize on the interest that broadcasting has aroused. Is it not one of the chief functions of advertising to make and keep friends for the product, the retailer, and the manufacturer?

Applying Old Principles

Can the principles of printed advertising that attract the eye be applied to broadcasting, which indirectly leads to sales via the ear? Yes, the fundamentals are the same in most instances. However, there are some things that print can be trusted to do that cannot be done by the microphone. For example, "Roxy" is too much of a radio showman to open his program on the air with, "Hello, everybody! No matter how hot it is outside, the Cathedral of the Motion Picture is always cool—

musical programs, education, and information is available freely and without taxation to millions of people in the United States, largely through the sponsorship of broadcasting.

Increasing Distribution

The microphone is so closely allied with advertising that its efficiency must be measured in one of two ways: to justify itself it must increase the selling price or decrease selling costs. Radio waves justify their participation in the advertising campaign by preparing the mind of the consumer, so that the dealer or salesman finds him a more responsive or sure buyer. Broadcasts lower selling costs by bringing dealers into more intimate contact with the efforts of the manufacturer to bring customers to his store. The dealer hears the program and is quick to realize that the manufacturer is seeking prospective buyers throughout his town as well as in others. This inspires the retailer to carry the stock and promote sales. He knows it is to his advantage to handle what radio set owners are likely to ask for. He knows that radio creates goodwill for the products on his shelf. Goodwill is a capital investment.

The maximum intensity of consumer demand which effective goodwill broadcasting can hope to create is to get new customers to inquire for an article. If these inquiries come in sufficient volume, the dealer will stock the product if he does not already carry it. This increases distribution.

Broadcasting also establishes a friendly point of contact for the traveling salesman. It popularizes names. Products most easily sold are the ones with whose names

buy. The elements employed in print to accomplish this end are: education, assertion, iteration, information, stimulation, and persuasion. The most effective of these is that of education or service, as it might be called. Entertainment is not listed. It belongs to radio's part in the campaign. Likewise, not all the elements found in the realm of print can be applied successfully to broadcasting, that is, to create goodwill. A manufacturer cannot use radio to educate listeners to use his brand to the extent that he can in print. It would be folly for him to assert its qualifications, shape, style, and size. It would be unwise to inform listeners about a product's merits or price; he cannot stimulate or persuade people to buy. All he can do on the radio without defeating his own purpose is to entertain. Print and salesmen must do the rest. They must educate, assert, iterate, inform, stimulate, and persuade. Reiteration of a trade-name or slogan is permissible on the radio, and results in capitalizing on the broadcasting.

Do not overlook the fact that broadcasting supplements printed advertisements. It by no means supplants newspapers, magazines, and billboards, which give more tangible results. Print says things that radio cannot say without offending.

"Our own experience has shown that broadcasting is a most valuable supplement to printed advertising," reports L. Ames Brown, president of Lord & Thomas and Logan. "But we do not believe that the radio can ever become a substitute for the printing press. A few papers and magazines will always be the great primary forces in advertising. Examination of expenditures for the past year of advertisers who are using radio shows

that while they are now spending millions of dollars on the air, they have increased rather than reduced their expenditures for printed advertising."

The broadcasters call attention to the fact that the radio word is more or less spontaneous. It is born, it lives, and it dies in a fraction of a second. The printed word, on the other hand, is not spontaneous thought by the time it reaches the public. It is several steps removed from the original spontaneous thought. It is printed at any time and read at any time. It is preserved. It is recorded thought in convenient form for reading and rereading at the option of the public.

There can be no conflict between the printed word and the broadcast word, Mr. Aylesworth asserts, because both serve individual and distinct functions. In certain respects the broadcast word suffers certain inherent handicaps. It is spoken but once, and it must be heard and understood the first time or not at all. The written word may flaunt its message both to the willing and unwilling eye; the spoken word on the radio can be tuned out by the little finger touching a dial. Nevertheless, broadcasting represents the greatest force for the imparting of spontaneous thought and personality ever placed in the hands of man.

Broadcasting stations have only sixteen hours at their disposal daily. They cannot afford to crowd the air with programs which will not interest people. They are not in the position of a magazine, which can extend its pages and leave the readers to select what interests them. They are not in competition with the newspapers. It would take at least a day to broadcast, word for word, the 200 columns of reading matter printed in any week-

day edition of a metropolitan newspaper. Facsimile broadcasting is another matter.

What Higham Thinks

Sir Charles Higham, England's star advertising man, in discussing various methods of advertising gave his expert opinion as follows: "Film is an educational power. Wireless may accomplish wonders, but I believe that the modern newspaper and periodical will remain, as it is the quickest, cheapest, and most effective means of reaching the people. No other means has its power. It is alive, it is vital, it is dynamic and dramatic." Incidentally, these elements are just what a radio program director should strive to inject into his broadcasts.

Radio stimulates the public to read other forms of advertising with greater interest. Radio, as a part of the advertising campaign, plays a part in helping the manufacturer to maintain his price in the face of rising costs of raw material and labor. Advertising enables him to sell more economically. It aids in mass production. It creates mass demand that leads to mass production and lower costs. Mass production is only possible where there is mass demand.

Roger W. Babson, economist, once said: "Radio is changing our lives and habits as a nation. The great basic law of action and reaction which governs our social and economic worlds is seen once more in the development of radio broadcasting and reception. Emerson called it 'the law of compensation.' Nature employs it to keep things in balance. America has always been

a home-loving nation, but we have been more home-loving at some times than at others.

"The automobile changed our lives. Quick and relatively easy transportation widened our horizons. We had held pretty much within a radius of five miles; suddenly our individual world is expanded and we change our habits of life to take advantage of our broadened horizons. Our social, business, and economic lives have almost had to be built all over again to meet these changes. The automobile took us out of our homes. Radio is bringing us back.

"Radio broadcasting is competing successfully with the movies and the boulevards. We are beginning to stay home again. A few quiet evenings with good music is assuring millions of Americans that they have been missing something that is very much worth while. Radio with its magic is working a social wonder. The home is growing once more."

"A permanently successful business is never born great," said Mr. Babson, "but must achieve greatness with national advertising playing an almost indispensable rôle."

Radio is now a part of national advertising because of its national scope and ability to reach the homes of America.

CHAPTER II

WHY BROADCASTING PAYS

Value of Radio Advertising

Radio broadcasting serves in one sense, as a letter of introduction. To some, a product may never have existed until radio loudspeakers spoke its name.

"What ginger ale do you carry?" the motorist asks the waiter at the inn. "Canada Dry," he answers, "C and C, Hoffman's, Saegertown, and Clicquot."

"That's it. Bring me Clicquot."

Why was it selected? Because the name was known better than the others. The traveler had heard of it on the radio at home. It was sort of a friend among strangers.

You see New York welcome a hero triumphant. Thousands line the streets, and in the midst of the shower of ticker tape and flying bits of paper the parade winds its way up through lower Broadway's canyon of skyscrapers. You recognize the hero. Perhaps it is Lindbergh, who was unknown except to a few friends and acquaintances until he triumphed. But now he has flown the Atlantic. You recognize him as he waves from the official car. The newspapers taught you his name and fame. The rotogravure introduced him further. Who else in the parade and among the multitudes do you recognize? Possibly the Mayor. Yes, because he is widely photographed and you have read much about him. The same rule of acquaintance applies to broad-

casting. The loudspeaker teaches names and popularizes them. Newspaper and magazine advertisements teach you more about them. The window and counter displays show them to you. You may forget some of the things said in print because you just glanced at the advertisements as you read the paper on the way to work. But, week after week you hear names mentioned on the radio while you sit at home with most of your attention directed on the loudspeaker. Those names just seem to stay with you. That is why some day you may ask for Clicquot, Ipana, or Maxwell.

To go back to the parade—in the sea of faces you could pick out the celebrities, because they were advertised, so to speak. Radio helps to put the name of a product in the celebrity class. In the parade you probably recognized the Packard, Cadillac, Lincoln, or Pierce Arrow. Why were they so easy to distinguish? Because of advertising. The people in the cars were just other people, although the announcer might have been telling the invisible audience that they were the "dignitaries of the City of New York." They looked like all the rest of the crowd because you were not familiar with them. They had not been publicized as had Lindbergh and the Mayor.

So it is with products named on the radio. The public becomes acquainted with them. They become friends. Few would refuse an airplane ride with Lindbergh. The public has confidence in him as a flier. But before he hopped off for a flight across the Atlantic he was just another aviator. His achievement made him famous. The newspapers printed column after column about him. He was heralded as the greatest airman. The

public knew his name and fame. It would fly with him. Radio inspires confidence in names and products, and the public will "fly" with them. Radio makes new friends and holds old ones. To stop broadcasting is to stop saying hello to your old friends and adding new ones to your list.

Coordination with Other Sales and Advertising Effort

Goodwill alone cannot ring the dealer's cash register. It must be aided by sales and advertising forces. You may set your timepiece daily by the Howard watch and be grateful for the service, but it will take more than the sound of the goodwill gong on the radio at 7 o'clock to induce you to buy a particular watch, especially if the dealer presents others as being equally reliable. The consumer's appreciation must be converted into action. How can it be done?

The story is told how a station at Cincinnati presented a concert orchestra representing a paint manufacturer whose two leading products were a varnish that would dry in six hours and a floor enamel. The music was supplemented by weekly talks during the Housewives' Hour in the morning. A half-pint, full-sized sample of the product was offered at the end of the program to those who mailed a request. The announcer was careful to make it clear that it was not a stingy sample but a can of sufficient size to enamel or varnish a good-sized surface. To those who wrote, a folder was sent with each sample, showing how to use the contents of the can most effectively. A card of introduction to the nearest dealer was also supplied. The dealers were given the names of the listeners who requested

samples in their districts. It showed the dealers that the manufacturer was trying to help them in a progressive way.

Samples should be mailed as rapidly as the requests are received. Delays in sending samples or booklets offered on the radio offset the goodwill which the program creates. Prompt action inspires confidence and indicates to the consumer that the company is ready to give the best of service. It is a good plan to send a stamped, addressed, return postal card with samples sent to sections where no local dealer is near at hand. On the card ask the consumer to fill in the blank with the name and address of the local retailer who could handle the product. If properly followed up by the sales department this idea leads to increased distribution. One company did this in broadcasting over a single station, and during the first few weeks sent 7,000 samples and increased the channels of distribution.

Be An Opportunist

Broadcasters must be opportunists. They should be ever on the alert to take advantage of popular fancies, novelties or "crazes." When the cross-word puzzle took the country by storm, the B. F. Goodrich Company offered puzzle books to listeners who wrote for them. A few days netted more than 200,000 requests. The post office at Akron, Ohio, was overwhelmed. So the next time the announcer notified the radio audience to call at the nearest Goodrich dealer for the puzzle books. Three million individuals are said to have visited the tire dealers, thereby demonstrating radio's effectiveness and the effort of the manufacturer to aid the retailers.

Every cross-word puzzle was a Goodrich advertisement when worked out. The dealers paid for the booklets.

Offers of something free made through the microphone should always be based upon the self-interest of the radio fan and not as an appeal for applause to please the artist or to express appreciation to the sponsor for his effort. Direct useful offers to ordinary people. They form the backbone of radio. The well-to-do have radio sets but they are likely to have more diversions and recreations than the common people, who spend more time at home, and, therefore, at their radios. Radio is one of the chief entertainment mediums of the masses. A receiving set serves the entire family. The tired working man and the farmer at the close of day need not get dressed up to enjoy the radio. That is one reason why they like it. The well-dressed diners at the Waldorf Astoria or on the Astor roof have no advantage over the working man these days so far as music with the meals is concerned. You will find the workman and his family much more faithful to the loudspeaker than those who forsake the radio for golf, tennis, yachting, theatres, motoring, swimming, and fishing. Furthermore, the person of more than average means is not likely to be the one who will write for samples or free booklets.

How Retailers Cash In

How can the retailer "cash in" on the manufacturer's broadcasting which gives "local coverage"? One broadcaster sends a weekly radio bulletin to 6,500 dealers, with instructions to help them "cash in." First, the suggestion is made that the products be displayed in

the windows at regular intervals. Second, a loose-sheet program of the next concert printed in two colors, in special display cut-out form, is provided for display in the window. Additional programs for display in the radio and other departments are supplied upon request. The third suggestion is that the retailer mail the advance program each week to a list of carefully selected customers and prospects. These are supplied free in any quantity the dealer desires. Some dealers request 100 a week. The fourth recommendation is that the retailer insert a copy of the current program in the store advertising space in the local newspaper.

Broadcasting by the Eastman Kodak Company is of the type known as "reminder advertising." The purpose of the broadcasts is to encourage owners of Kodaks to use them more often, thereby increasing the sale of films. It is considered a "natural air account."

Convincing Evidence

A remarkable evidence of response by the unseen multitude of radio listeners is provided by Alfred W. McCann, who broadcasts over WOR during the morning hours. His talks about the service value of products indicate that radio response knows no operating rule. Like electricity, a person cannot see the power in a live wire, but nevertheless the radio speaker knows that there is great power in the mute microphone. Mr. McCann does not make it a practice to solicit letters; in fact, after 12,000 were received in a single week from WOR listeners, he asked at least once weekly, that no letters be sent because it was impossible to give attention to so much correspondence. Thousands of these

letters were from persons writing for the first time, who were inspired by what some termed "the human touch as opposed to cold business." In one broadcast Mr. McCann expressed enthusiasm for the Pearlmint Rubber Toothbrush. As a result more than 59,000 pieces of mail arrived at WOR in less than two weeks.

Further testimony of radio's effectiveness in reaching the people came from a single reference through the microphone relative to a New York department store having in stock a year's supply of pinhead oatmeal. One mention of this on the radio cleaned up the entire stock in three days, according to a representative of WOR.

On another occasion Mr. McCann mentioned the Imperial gallon of sap maple syrup from the government of Quebec. The radio announced that no samples were available and buyers would have to wait at least three weeks. Those who wanted it were told to send their check or money order for $3.75 in advance. WOR listeners before the end of the week sent in more than $7,000 and bought a carload of the syrup.

Colgate's broadcast of setting-up exercises linked up with the company's tooth paste as a good way to begin the day, is reputed to have greatly increased sales and lowered the cost of individual sales.

A letter from a little lad in New Jersey is held responsible for a large battery manufacturer renewing the broadcast contract which the organization was not completely sold on, despite the fact that they had sponsored a program for more than three years. The boy's letter read something like this: "Yesterday I needed batteries for my radio. I went to the store and asked for your make. The store did not have any so I went to

another radio shop. That man did not carry your battery either. I thought it was mean of him to try to sell me another kind of battery after your wonderful programs."

The battery manufacturer reasoned that if one little boy thought that much about the programs and linked them so closely with the battery there must be thousands of others who felt the same but did not write. The decision was made to continue broadcasting.

One battery manufacturer in 1928 found the electric radio sets threatening to cut into his business. He had built up goodwill for several years on the radio and it was likely to be of little use unless it could be capitalized in another way. The result was that an electric radio set was selected as the best way to cash in on the goodwill already established. Thus he caters to those who need batteries and also to those who have used his batteries for years but cast them aside for the more modern electric outfit. The friends of the batteries are likely to be friends of the new receiving set. The batteries served well and listeners have confidence that the electric set with the same name will do likewise.

A Bad Example

Never send out an advance notice of a program and then change it without explaining to the audience, otherwise listeners will note the glowing announcements and thereafter consider future programs as hokum. Do not use misleading program titles. The program listing in the newspapers should be properly labeled.

For example, one program was listed as "Musical narrative—Napoleon's Retreat from Moscow." The

broadcast opened with "The Dance of the Ice Cubes," followed by a popular jazz selection "Katrinka." It had nothing to do with Napoleon. Similar music followed. At the end of the first fifteen minutes the announcer finally mentioned that hunger defeated Napoleon in Russia but today an electric ice-box preserves foods. That was the connection the Little Corporal had with modern times in creating goodwill by radio for electric refrigeration. Dialogue was then used so that Napoleon himself could tell the invisible audience that "an army travels on its stomach." Those who tuned in to hear Napoleon's retreat were no doubt disappointed and would have been much happier if a good orchestra had played Tchaikovsky's "Overture 1812" a masterful musical portrayal of the French retreat. Next, as if to hurry the already disappointed audience off that wave length, the announcer said, "There are five cardinal features which you have a right to expect from automatic refrigeration." He used sixty-two words to describe the cardinal features and then invited the audience to visit local dealers. He followed this with a list of the other products of the manufacturer and a musical selection which had absolutely nothing to do with the advertised program, "Napoleon's Retreat."

Attracting the Dealers

The Seiberling Rubber Company tested radio on an impressive scale, featuring dealer tie-ins. This company works under an exclusive dealer plan involving a much smaller dealer list than that of some companies. The exclusive representation naturally carries certain advantages and certain obligations. Prior to the broad-

casting the complete radio campaign was presented to dealers with the assistance of elaborate demonstrating material, featuring a large stiff-covered folio book which told all about the broadcasting plans. Large broadsides and other printed material effectively presented in red and black were also used in the preliminary merchandising campaign. The magnitude of Seiberling advertising, particularly on the radio, and the consequent result that dealers should find Seiberling tires easier to sell and more profitable to carry than any other tire, were featured in the copy. What happened?

Five hundred new dealers were added to the Seiberling list prior to the initial radio performance. A month later, 800 dealers had been added and at the end of five months on the air the new dealers totaled 1,900.

One night a particular station in the broadcasting network was silent for the period prior to the Seiberling program. Two minutes before the concert was scheduled, and without any preliminary means of attracting attention, a direct offer was made from that station to give any listener who would call at a certain address, a rubber mat on which to stand his loudspeaker. The address was that of a dealer in a remote section of the city. More than 300 called for the mat on that evening, indicating that many listeners were standing by on the wave length of the silent transmitter waiting for the curtain to rise on the Seiberling program.

The concerts were given by the Seiberling Singers, a chorus of male voices. After a month on the air, the sponsor felt that the broadcasts were attracting "an Atlantic Monthly audience," so the programs were revised and popularized. Seiberling contracts for double spread

space in trade journals, and some of these advertisements have been devoted to the radio campaign. Dealers have also been supplied with a large corrugated board display in the form of a window backing, which, by its brilliant coloring and prominent lettering, dominates the average tire dealer's window and gives it a tie-up with the broadcasting.

Mail Tells a Story

A rug manufacturer in commenting upon broadcasting said, "We firmly believe that radio gives us a generous return for money invested. We know that our mills are running a larger proportion of full time than any carpet mill in the country. This may be due to radio and again solely to our established reputation and quality of our product, but the fact remains that we are not getting as bad a licking as some of the rest of the fellows, and one of the things which we have and which they do not have is radio broadcasting."

Station WEAF received this letter from Indiana: "My husband and I would like to know where we can get some Clicquot Pale Dry and Golden Ginger Ale as we have never seen any in this part of the country. We just remarked if the ginger ale is as good as the Eskimos, it sure is the best that can be had and I know we will enjoy every drop."

The New York Edison Company in broadcasting over WRNY distributed 70,000 booklets entitled "Twenty-One Adventurous Nights"; another booklet, "Musical Palette," netted 57,500 requests; "The World Tour in the Realm of Music" was sent to 40,000; "Further Travels in the Realm of Music" received 17,-

500 requests; and the "Music Map of the World" was sent to more than 16,000 listeners who requested it.

These are just a few items to show how radio is allied with advertising and how skillfully the two in combination must be handled. Other pertinent examples will be found in later chapters. Practically all supporters of radio regard it, to use the words of a prominent broadcaster, as "a main artery leading to the heart—if people have anything to say that is honest and informative and has a bearing on the unsolved problems of life."

The advertiser who plans to enter the field of broadcasting should consider it a new and effective way of entertaining his customers. But do not forget this: in your efforts as an entertainer do not plead for your product. Let the broadcast stand as entertainment and nothing but that. Pleas on the radio offend listeners. Let the printed word extol the product. Be satisfied to let the trade-name or name of the manufacturer identify the sponsor. Consider the billboards. Note how few words some of the most attractive contain. Perhaps it is a picture of a man comfortably sitting in the glow of his fireside, while the only words on the illustration are "Chesterfield—They Satisfy." Or it may be just a colorful picture of a lone tire rolling down the highway with a caption to explain that "26,000,000 Are Running."

This same principle applies to broadcast advertising. The entertainment is likened to the billboard's art. The message, to be effective, must be brief. How many motorists would stop to read a long advertising message on a billboard? How many radio listeners will stay in

tune with a long blast of advertising? Few. As the artist strives to make the billboard attractive to the eye so the radio man must make the entertainment magnetic to attract the mind through the ear. Radio will carry the performance to millions of loudspeakers and polish friendship's crown. It will create goodwill. But remember, friendship is a plant of slow growth.

CHAPTER III

WHAT THE LISTENERS WANT

Response From the Audience

A close study of broadcasting since it began in 1920, the tuning in of broadcast after broadcast, and the reading of thousands of letters from radio set owners, reveal the likes and dislikes of the radio public, and how the broadcasters succeed or fail in their efforts to cater to their unseen audience. These observations disclose what the public wants the ether waves to carry, and what listeners will tolerate in the way of advertising that is welcomed to their homes by the mere snap of a switch and slight turn of a dial.

This is a letter received by a newspaper from a broadcast listener: "I use Ipana tooth paste twice a day. One of my receiving sets is an Atwater Kent. When I have use for ginger ale I ask for Clicquot Club. When I marry I most certainly will endeavor to purchase Anglo-Persian rugs, Radiola accessories, and maybe even a combined Victor and Radiola.

"Why? Because each of these concerns has furnished me with many untold hours of enjoyment—they have saved me many times the cost of things I have purchased through hearing their names and products mentioned; because it has been possible for me to sit in my home and listen to every type of music or talk that suited my fancy—and if I did not like to listen to what was broadcast I could tune it out.

"I appreciate the fact that broadcasting costs money, and that someone has to pay the bill, and that I am one of the 15,000,000 who must do their share. I do it gladly and readily by purchasing the products of those persons and firms who bring me music each night."

Errors in Broadcasting

Here is a different type of letter from a radio fan, typical of complaints registered against broadcasters who fail to observe broadcasting etiquette: "How curiously persistent the radio broadcasters are in putting conversation on the air. I should wager that not one radio listener in fifty listens to more than twenty words of conversation. Certainly nothing is more annoying than to tune in on some agreeable music and get settled comfortably to read, talk, or play cards, then to become conscious after a time of some annoying radio chatter having supplemented the music that one took the trouble to attune to.

"The error probably lies in the broadcaster's mistaken notion that the great mass of listeners live with the station while it is on the air and intently follow it item by item. But in reality, nobody—barring the aged and eccentric people—do anything of the sort. On the contrary they promptly tune out. The smart radio advertisers are those who confine their messages to a few words accompanied by a background of music. I should venture the estimate that the preference of radio auditors runs about in this proportion: popular music, 90 per cent; light music, 85 per cent; heavy classical music, 70; popular songs by men, 50; popular songs by women, 40; classical songs, 30; recitations and plays by men,

4; recitations and plays by women, 2; educational talks, 5; speeches, 5; and the President of the United States, 30 per cent."

The advertiser on the radio who is egotistical wastes his money and a wave length, as well as the time and talent of the artists. He is tuned out the minute he begins to broadcast for his own advantage. The public resents and resists selfishness in advertising. In newspapers and magazines selfish advertisements are seldom read. In radio they are tuned out. The broadcaster who has the desires of his listeners at heart in an unselfish way wins the big audience. The secret is to help the listeners. Give them a budget or something that will make their lives happier, their tasks easier, or their pleasure greater and the broadcast will not be in vain. A wise man does not break up a fine musical program with a talk by an officer of the organization lauding his plant, output, product, or store. Few will listen to such talk. If you want the radio millions to flock and park on your wave length, as sparrows often do on an electric wire alongside a country road, do not be selfish. And do not boast. Strive to serve the radio public better than the other broadcasters. You may triumph with a commonplace idea, so simple that other broadcasters overlook it.

A magazine strives to offer stories that the public will read. The more readers that like the stories the greater is the circulation of the advertising matter. A good broadcaster offers entertainment that the public will tune in and leave tuned. The greater the number that enjoy the program the greater is the "circulation," and the product or name attached to the broad-

cast will have greater opportunity to create goodwill, which gains momentum as buying power. Unconsciously people will find themselves at the store asking for bread, ginger ale, candy, cigarettes, or soap, the names of which they were taught by the loudspeakers. Radio is a powerful educator for old and young.

General J. G. Harbord, president of the Radio Corporation of America, once said that the radio listener wants what he wants when he wants it. The average listener is intelligently critical. The broadcasters have had to learn a great deal about the interests, the tastes, the whims, the idiosyncrasies of the millions who are invisible but not inaudible. No one has been more amazed than have radio leaders to discover how much of the so-called "long-haired" music Americans will enjoy—and ask for more. Investigations show that less than 10 per cent of the listeners want jazz. A general rule has been established that radio fans do not like speeches. However, there are exceptions in the case of an address by the President of the United States or by a lesser personage talking on a vital subject, which listeners will tune in expectantly.

Direct advertising sandwiched in between numbers of a broadcast program in this country would be a splendid way of reducing sales. The same man or woman who lingers long over a newspaper or magazine is instantly offended if the loudspeaker starts telling where to buy and what. A twirl of the dial and the listener goes elsewhere. And he will go elsewhere to purchase goods. Broadcast listeners do not want instruction. They bought their radio receivers for entertainment, not to intercept advertisements.

An investigation made by Dr. Daniel Starch of Harvard revealed that in communities of all sizes, from farms to big cities, the highest vote was, first, for orchestral music, and second, for popular entertainers. The relative popularity of other types of programs varied considerably according to the size of the community, but on the combined vote over the country the third and fourth most popular types were dance music and musical programs generally. It is clear that the public today is most interested in radio as a means of getting musical entertainment out of the air.

The Starch report also shows that the larger the community, the greater the popularity of classical music and grand opera. The smaller the community, the greater the interest in broadcasts of religious services, crop and market reports, and children's programs.

The Starch tabulation of eighteen types of programs, in the order of their popularity, revealed the fifth in rank is "short talks on interesting subjects." Forty per cent of the radio homes gave this as one of the five best liked types of program on the air. Forty per cent is the average for the entire country, with 46 per cent among farm families, 43 per cent in villages, 34 per cent in small cities, and 36 per cent in large cities.

"Radio listeners will tune in on short talks if they are really interesting and are well done," said L. Ames Brown, president of Lord & Thomas and Logan. "But they must be both. Several of the most popular programs on the air today carry no music or only an incidental musical background. One careful survey covering a large section of the country in communities of all sizes proved that one of the three best liked

features on the air is a program made up of talk and very little music. The popularity of this program is apparently due entirely to its non-musical features.

"It takes much more ingenuity to plan a successful non-musical program, but when such a program is a success, it is likely to be a big success," said Mr. Brown. "When letters and inquiries come in by the thousands and tens of thousands in response to a program of talk, you certainly have assurance that there are possibilities in the use of radio as an advertising medium, far beyond the furnishing of musical entertainment."

Reaching the Masses

Many an advertiser on the radio wastes effort because the theme of the broadcast is too highbrow. Radio reaches the masses. There is no clearly defined class circulation, as in the newspaper and magazine fields.

The story is told of the rage of the president of a large publishing house on the morning following the initial broadcast designed to increase the circulation of one of his magazines. He called everyone connected with the program up on the carpet. It looked like the end of broadcast promotion for that periodical, some of the stories of which had been dramatized on the air. The next day the mail began to arrive. The public lauded the first program. The ether waves had struck a responsive chord "out there in the sticks." Hundreds of letters were laid on the executive's desk. He was overcome.

"Well, if that's what the public wants give it to them," he said.

The broadcasts were continued. The circulation leaped upward. It was a revelation.

There rests a moral. Please the radio listener who knows much less than you do. Never overlook or ignore the taste of the crowd. If you are to increase sales by broadcasting, cater to the millions who buy. Never judge a program by your own likes and dislikes. Remember that the theme of the program may not be too commonplace. Facts that are commonplace often touch the heart, the mind, and the pocketbook.

The Main Street Sketches with Uncle Luke Higgins and Sary scored a big hit on WOR's wave, while some of the more highbrow observers laughed and wondered who in the world would ever listen to them. But the sketches had atmosphere that the multitudes cherish and enjoy. 'Tis true that New Yorkers may not like the rural atmosphere, but Manhattan Island represents a small part of the radio audience. Remember that 31,000,000 people in this country live on farms. And do not discard the fact that there are thousands of so-called New Yorkers who hail from Main Street, a radio sketch of which revives pleasant memories of the folks back home, boyhood days and the "ole swimmin' hole." The real New Yorker is scarce even in New York, so the broadcaster who aims at the "sticks" aims at the heart of America. The village band is a renewed delight for the many pilgrims from Main Street now cooped up in New York apartments. Few bandana handkerchiefs are sold on Broadway, but there is a large market for them in the land that lies west of the Hudson River. Do not overlook that fact in broadcasting. The ether

wave that leads to success in broadcast advertising is the one that is tuned in by ordinary people.

Curiosity Broadcasts

Curiosity, a strong trait in human nature, injected into a radio program is an attractive factor, especially with women. Curiosity arouses desire to try a product continually mentioned. The "Silver Masked Tenor," "Cheerio," and others who hide their identity create interest in their broadcasts. The offer of a secret gift to those who write to criticize the program one way or another is a good basis upon which to gauge interest in the broadcast. The secret gift in the Crackerjack box has enticed many a small boy, no matter how simple the find at the bottom of the sweet molasses-covered popcorn.

Kolin Hager, program director of WGY at Schenectady, N. Y., since its inception, says that even a conservative guess as to how many actually eavesdrop on a popular radio presentation might give a figure in so many millions as to seem incredible.

"Mind you, we say a conservative figure," said Mr. Hager. "If the actual number could be known most people would not believe it. And so, if you were asked the question, 'What do listeners enjoy most on the radio?' you would probably answer, 'A prize fight.' Probably you would be correct. Unfortunately, perhaps, such features take place only about once in a year or two—that is, where world titles are contested. So go to the question, 'What do listeners enjoy most?' and think of it as applying to the regular daily programs."

Broadcasters have observed, according to Mr. Hager,

that the tired business man and the rest of the family generally take kindly to anything with a bright, cheerful theme, whether it be music, a play, or some dialogue. Evening encourages relaxation, and relaxation demands amusement. Probably nowhere is it more difficult to "get across" that infectious something which makes people forget for the time being their cares and give way to a whole-hearted laugh. The comedian on the stage has an easy time of it in comparison with the movie humorist, but he in turn must bow to the greater difficulties which confront the radio fun-maker. The latter must depend upon the voice alone until television comes to his rescue. Until then, such personality and frolic as he creates must all go out on the air as sound.

Popular Tastes

Possibly some have occasionally criticized rather severely a luckless entertainer who was trying his best to bridge that wide gap between the microphone and the loudspeaker to stir a few laughs. He may have been quite capable, and may have given much that was delightful to many of the hearers, but to some it was banal because they had already heard some of the lines. It must be kept in mind that the radio audience is mighty and far-reaching. Few jokes are new to everybody listening in. Much more thought, therefore, must be given to evolving a cleverer way of introducing radio merrymakers.

An old favorite with listeners which has not lost prestige after a comparatively long run on the air is the radio play, and the most popular type is the comedy, according to Mr. Hager. After seven years of experi-

menting in this branch of radio entertainment, many new developments have come forth in the way of sound effects, so that today almost any kind of play can be effectively enacted on the radio.

Still another type of broadcast frequently mentioned by listeners as very acceptable is made up of orchestral music from musical comedies past and present. Little symphony groups, which have been featuring this kind of music, fairly sparkling with lively and catchy melodies, have made a big hit. Several of these well-known orchestras have gained a wide radio following, partly because of their numerous unique arrangements of airs which had become musically trite. With clever embellishments these arrangers have made possible some rare treats for the radio audience. With this growing emphasis on special arrangements for instrumental music, the vocal groups have been neglected. However, the program directors have discovered that a male quartet adds variety to the orchestral concerts. Good examples are the Revelers Male Quartet, Cavaliers, Stromberg-Carlson, Wonder Bakers, and Atwater Kent quartets.

What Women Like to Hear

Women constitute a large part of the radio audience. The program sponsors must reckon with their opinions and tastes for entertainment. What do they like the loudspeaker to bring them? Women no longer look upon radio as an "eye sore" and dust catcher in the home. Receiver styles have changed. Women are not antagonistic to radio.

Letters indicate that women rate broadcast programs in order of popularity as follows: symphony orches-

tras; familiar operas; symphonic dance music; good music of classical or string type; religious hours; songs with a story; historic and dramatic hours; dance music; children's hours; housekeeping; setting-up exercises; books; investment talks; and last on the list—humor.

"I know that drama appeals intensely to the average woman, and the improvement in broadcasting first manifested itself when the dramatic element entered into it," said the director of a New York station. "When I speak of drama, I am not referring to strictly dramatic programs, but rather to the dramatic element which makes broadcast features carry a continuous appeal to their audiences."

When loudspeakers came into general use, more and more women became "broadcast-conscious," and their opinions relative to the programs grew increasingly important. Women discovered that during the day, while the men were out of the house they could gain a wealth of diversion from radio. Music made the routine household tasks seem easier. It was found that a great deal of helpful and interesting information could be broadcast to housewives during the morning and early afternoon hours. Bags of mail testify to the popularity of the women's hours on the air. The sponsor who conducts his morning programs in keeping with radio's etiquette wins many friends for his product.

It has been found that women welcome instructive talks by national advertisers about household products: how to prepare new dishes from nationally advertised products; how to get the best results from labor-saving devices; how to use trade-marked articles; how to make

the home more comfortable and attractive. This is educational advertising and if properly handled is not resented. Housewives prefer helpful talks rather than the same string trio morning after morning.

In making the report of the chairman of the committee on women's activities to the advisory council of the National Broadcasting Company, Mrs. John D. Sherman made the plea that there be no attempt now or in the future to put a woman's program on the air in the evening or at any hour when the men and children are at home. She pointed out that there are subjects concerned with child care or discipline, with dress, and with housekeeping, with which normal women are deeply concerned and which they discuss constantly among themselves and in the clubs. Discussion of these subjects a woman welcomes gladly over the radio as she moves about her work after the children have gone to school and before they and the husband come home in the afternoon and evening. Broadcasters should never be tempted to encourage the making of evening or other leisure hour programs with special reference to either men or women alone. In the evening, on Sundays, and on holidays, listeners want to hear music, the dramatization of great moments in history, readings, comedies, and talks on public affairs which both men and women, young and old, can enjoy together.

Appealing to Children

An advertiser who desires to appeal to children may find food for thought in the answers to questionnaires sent by the Preliminary Committee on Educational Broadcasting to 1,300 schools. Those who replied speci-

fied the nature of the broadcasts that they believed would be of value to the students.

Musical appreciation led, with geography and travel broadcasts second; literature was third, health and hygiene a close fourth. There was but little interest in such subjects as safety, spelling and grammar, domestic science, and vocational guidance. Nature study and science, dramatics, talks by prominent people, civics and citizenship, and current events were well up in the list. In all there were twenty-two subjects. The highest approval was given to musical appreciation and the lowest to domestic science.

CHAPTER IV

SEEING THE UNSEEN AUDIENCE

Visualizing Radio's Realm

Radio's realm has been visualized by Augustus Thomas as a vast sea of darkness in which millions of fireflies glitter, providing, of course, that one could look down from above and actually see the ether. A firefly may be a good analogy for a broadcast listener, because listeners are even more numerous than are fireflies on a warm June night. An advertiser might relish to picture each faithful listener as bright as an incandescent lamp, but taking the radio realm as a whole, every auditor shines with the same faint glow—just a flicker.

Some of the veteran radio actors say that they no longer suffer microphone fright. They nonchalantly shrug their shoulders and say, "Oh! we are accustomed to it all. Lack of applause means nothing to us." But if they should pause to catch a glimpse of that unfathomed sea of darkness on the other side of the microphone and see thousands of lights go out, they might take fright. Each flicker means that someone is "walking out." Even the old-timers might then become rattled, and the advertisers fretful.

In this ocean of "darkness" that envelops the earth and extends off into the vastness of space, advertisers are floating large expenditures to "paint" the invisible

advertisements, which they hope will attract throngs of the "fireflies" and thereby stimulate sales. So, what they most desire is a Milky Way in the ether, which will mean that their program is meeting with approval. But no one can see those lights. No one knows how much of a glow there is when a certain program is on the air. It is all a matter of imagination and speculation. However, investigations reveal that an average radio set operates 850 hours a year and that more than two-thirds of the sets are in use from two to six hours daily.

The actors and sponsors like to feel that most of the lights are aglow for them. But all are aware that broadcasting is a game in which no single winner takes all. Yet they keep on vibrating the ether night after night, pumping it full of words and music in hope that their ethereal pathway will shine as brilliantly as Broadway or the flood lights that illuminate Niagara at night. They like to think that if someone is looking down from above with the power to see all the "fireflies in the darkness," they will be able to say, "Oh! look at all those lights come on. It is 8 o'clock on Saturday night down there on the earth. Oh! of course, it is Snappiest Bread Hour on the radio."

Why Programs Are Sponsored

There are few program sponsors who, before making up their budgets for next season, would not give a great deal for a bird's-eye view of that radio darkness, just to see how many listeners they are attracting. The advertiser wants the feature, whether it be a brass band

or a soprano, a symphony orchestra or a tenor, that will make myriad lights brighten in the radio heavens, when his cohorts go on the air. So, what the advertisers want is more light. Every click of a dial to their wave length adds a new "firefly."

Millions of dollars are being spent on the air. Ask the sponsor of a radio program why he does it and he will answer, "goodwill." And they say that goodwill results in increased sales. One broadcast sponsor was asked what he gained by spending $300,000 a year for a radio program. He scratched his head to stir up this reply, "Well to be honest we don't know, but we have been at it now for five years, and the truth is we are afraid to stop."

Television's Part in Advertising

Nevertheless, there is no doubt that some advertisers on the radio are reaping what they sow. In fact, there is every indication that radio is destined to play a more important rôle in advertising as years go by. To say nothing of television, which will add sight to the sound waves. Television will be a great boon to advertising. The man who establishes his product in the minds of the countless audience today will reap greater profits when the public can see the artist clothed in advertising regalia at the same time the entertainment is heard. For example, Old Dutch Cleanser in her chase for dirt would be recognized quickly on a television screen should she pause to entertain with a violin solo. The scenic effects will also be dressed up to benefit the advertiser, but in a way that will not offend the lookers-in.

Radio Needs New Ideas

Today broadcasting has reached a stage where the same songs are played over and over. Melodies are worn out. Most of them need a rest. The maestro of one of the most costly hours on the air recently said, "What we want is new ideas. Radio is going stale. We want something new and original. Something that gets away from the music that has been played over and over since 1920. Of course there are new songs, but radio shortens their life. It plays them to death."

So far, no advertising genius of the ether has appeared. No one has become master of the technique of writing invisible advertisements which when turned into sound at the loudspeaker will stir the public and start a stampede to buy. Radio needs original and productive ideas. There is too great a tendency to follow in the same beaten tracks in order to "let spoken words by careful inflection substitute for grimaces and grins."

They say that dialogue must carry the burden holding the radio continuity intact. But who would enjoy an auditorium concert if some "clever" speaker interrupted the music to cast a bright remark or inject a bit of humor or a "wise crack" about the next selection to be played? The audience would soon diminish, and the same is true of radio. If the broadcaster could look down upon the face of the United States as that "vast area of darkness speckled brightly with millions of fireflies," they would no doubt see a multitude of flickers as the radio audience tuned out the speaker who interrupted the musical program with a "bright" remark. Advertisers say that humor has no place in advertising. So far, no place has been found for it in broadcasting.

Formula for Programs

The formula for creating a radio program today is about as follows: First, the nature of the program is selected. The client may have a certain type of program he desires, one which he thinks will create a mood that suggests the product behind the broadcast. If the client is a manufacturer of gasoline, the program obviously would be one connected with automobiles, such as a tour. Then the cast is picked and the continuity written. The program is now ready for rehearsal. The length of time rehearsals require depends upon the extent of the program. Each unit rehearses separately. Finally, all are grouped together and the orchestra, quartet, and soloists rehearse at one time. If the rehearsal is satisfactory the program is ready to go on the air.

Should dialogue be given such an important rôle? Most of the radio dialogists are unnatural in their chatter. For example, Jim will say, "Why, hello there, Harry," in a way that is supposed to allude to the fact that Harry just entered the room. Yet the unnatural tone of Jim's voice plainly reveals that Harry has been standing alongside the microphone all the time. Then to make matters worse, Jim asks, "Did you bring your ukulele?" And of course, the radio audience that has not tuned out already knows Harry will answer "Yes," and Jim will say, "Well, let her go." Then comes, "On the Beach at Waikiki." By this time probably, not many radio "fireflies" are glowing on that particular wave; the chatter has driven them away.

This does not mean that all radio speakers are not

natural at the microphone. Consider again, Uncle Luke in WOR's Main Street Sketch. He is a fine example of naturalness. To him the microphone seems to have warmth and he talks as if in natural surroundings among friends. Possibly, there are plenty of "fireflies" aglow for Uncle Luke, because on the streets one often hears a schoolboy call another "Uncle Luke." The popularity of comic characters is recognized when boys call one another "Happy Hooligan," "Foxy Grandpa," "Buster Brown," "Mutt," or "Jeff"; or a pet is named "Tige." Uncle Luke is one of the few radio characters who can boast that his name has been "lifted." The "Happiness Boys" is a radio cognomen which is often handed to two happy characters. Radio names popularized to the extent that they are used by others in fun outside the ethereal realm belong to entertainers for whom countless "fireflies" glitter.

Arrangements With the Broadcaster

The first step toward the microphone pedestal is to answer a group of questions that will enable the broadcasters to put the advertiser "on the air" most effectively. When an advertiser inquires at the National Broadcasting Company, he is asked to fill in the following blank. So, before you go to the broadcaster, have the answers to these questions ready:

Company .....Product .....
Address.....Phone Number.....
Description of product.....
Package identification, trade-mark, etc.....
Price range.....Frequency of purchase.....

Advertising

Appeal: Men—Women—Children—General Use—Manufacturer's use .....
Local—Sectional—National—Remarks .....
Using: Newspapers—Magazines—Trade papers—Billboards.....
Car cards—Direct mail.....
Dealer helps.....Remarks.....
.....

Please attach samples of advertising.

Distribution

Local—Sectional—National—Remarks .....
Direct to consumer—Through dealers—Through jobbers.....
Remarks .....

Previous Broadcasting Experience

Has radio ever been used?.....If so, when?.....
What stations?.....
Type of program.....
What results?.....
Why discontinued?.....
Remarks .....

Present Broadcasting Requirements

Number of stations.....Time desired.....
Length of contract.....Maximum program cost.....weekly.
Has advertiser any suggestion as to program?.....
.....
Are there any racial or sectional problems to be considered?.....
.....

Approved by: Information
Sales manager.....furnished by.....
Program director.....Account executive.....

CONTINUITY DEPARTMENT

Answers to the following questions will be most helpful to the NBC continuity writers. Please make answers as complete as possible.

To what particular type of person, or group of people, do you wish to direct your advertising message?

Would you prefer to have your campaign designed to strengthen dealer cooperation, or would you prefer to devote your efforts to securing an immediate buying reaction?

Which particular slogans, phrases, or words in your printed advertising best express your sales message?

Advertising has often changed buying habits. Is it your desire to do any "educational" work—introduce a new product—a new use—or change present buying habits, either in quantity or quality?

After the advertiser entertains for several weeks he may begin to wonder how many are really listening. He may become anxious for encouragement, so will seek applause by offering a booklet or some other item to attract letters that will tell whether many or few are in tune with his performance.

WJZ NETWORK

	1927				1928		
Client	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March
A	1,212	11,474	5,065	3,119	2,947	12,473	9,363
B	175	254	601	705	741	946	464
C	115	106	905	1,301	1,456	9,044	1,015
D	1,018	503	1,148	2,900	4,109	12,642	9,887
E	14	153	406	507	789	701	552

WEAF NETWORK

	1927				1928		
Client	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March
A	4,437	4,374	5,417	6,345	25,235	10,214	6,607
B	245	674	920	1,090	1,432	1,103	1,112
C	266	541	631	1,135	1,405	789	2,019
D	764	409	489	953	779	673	550
E	119	195	235	223	356	428	632

The table above indicates what may be expected. It reveals the mail response on a seven months' scale over two networks for several clients' evening programs. Sudden increases are accounted for by new offers of booklets that stimulate response from the audience.

CHAPTER V

CHOOSING YOUR BROADCASTER

How to Appraise Stations

Correct appraisal of broadcasting stations to be utilized in a campaign is extremely important. How can an advertiser select the best transmitters for his particular purpose? First, he must consider the location of the station. Is the area within a 50-mile radius densely populated, or are the homes scattered? The consistent range of the majority of stations is 50 to 100 miles, that is, within this range reliable reception can be expected at all times under normal conditions. The waves may travel much further at night and during the winter, but outside the 50-mile area the broadcast energy is weaker, fading is likely to attack the waves, and extraneous noises can creep in more easily.

Consider the power output. A transmitter using 5,000 watts or more power can be depended upon for better reception over a wider area than 250 watts. A watt is the unit of electric power. The peanut vendor who goes through the baseball stands feebly calling his wares makes fewer sales than the peddler who shouts. The same applies to broadcasting. Few pay attention to feeble signals when there are loud, clear broadcasts on the air. A station with an exclusive wave and high power is generally a good one. High power is an asset to a program sponsor. A strong station need worry

little about static, even in the summer, because the signal strength is much greater than the noise.

The wave length is important. It is a good plan to have a complete, up-to-date list of all stations grouped according to wave length. Note how many transmitters share the wave length of the station under consideration, and whether or not the stations are widely separated. A good station in New York, for example, might share a channel with a less attractive station in New Jersey or on Long Island. The New York programs might be interesting to listeners, but if the other station creates a bad name for that particular wave it will reflect on the superior station, because radio set owners will not form the habit of tuning it in.

If there are two stations in Buffalo, one on 509 meters and another on 214 meters, which wave would be better? With modern receivers in operation it would be just as easy to tune in one as the other, but with some of the older sets the tuning circuit would favor the higher wave length.

Service Area of Stations

Advertisers should study the "service area" and "nuisance area" of the broadcasters. Both vary from time to time. Data furnished by the Federal Radio Commission make it clear that the service area of any station is dependent upon the power of the transmitter, upon the nature of the territory being served, and upon the extent of interference, whether from other broadcasting stations, from static or from electrical noise-making apparatus, such as elevator motors, oil burners, transformers, leaky power lines, etc. Such disturbing

factors minimize the service range of broadcasting stations.

Similarly, it is pointed out that the nuisance area depends entirely upon one's definition of nuisance. For a distance immediately surrounding the broadcasting station one can tolerate interference of intensity which would be so loud as to completely wipe out service at a greater distance; that is, an intensity of interfering signal which does not constitute a nuisance for those tuned in on a nearby station may assume an intensity which will be an intolerable nuisance in reception of weaker signals from more distant stations.

Radio engineers estimate that a 50-watt transmitter under average conditions is competent to produce what is termed very good service at a distance of 2 miles or less. It is capable of rendering good service at a distance of 10 miles or less, and it will produce rural service up to 100 miles, which will serve in the absence of interference, and will be much better than no radio service at all.

A 500-watt station is rated as capable of very good service up to 6 miles or less; good service within a 30-mile radius and the rural type of service at 300 miles or less.

A 5,000-watt broadcaster can be depended upon under normal conditions for very good service over a radius of 20 miles; good service over a 100-mile radius, and rural service up to 1,000 miles.

A 50,000-watt installation will give very good service over a distance of 60 miles; good service up to 300 miles; and rural service practically across the country for a distance of 3,000 miles.

These range estimates are based upon average good winter signals, and the assumption is that each station's distribution is circular, although in most cases the waves will travel better in one direction than in others.

The nuisance areas of broadcasters of various powers are extremely flexible. On the nights when the distant stations are heard most loudly, the nuisance area of any broadcasting station is at its maximum. On such occasions the carrier waves will creep into the zones of service of other broadcasters located at a substantial distance, and will interfere with reception by listeners to those stations. This will occur despite the fact that these auditors, in listening to the stations interfered with, have no impression of interference during the nights that are marked by poor reception or during daylight. It is impossible, therefore, to specify a fixed nuisance area of a station of any given power because atmospheric conditions are the controlling factor.

Engineers estimate, however, that during the average winter night the nuisance radius for a 50-watt station is 300 miles; for a 100-watt transmitter, 450 miles; for 500 watts it is 900 miles; for 1,000 watts it is 1,350 miles; for a 5,000-watt station, 3,000 miles; and for 50,000 watts it extends beyond the limits of the United States in all directions.

Advertisers should study the relation of the broadcasters to be used in the campaign with other transmitters on the same wave length in order to select stations less likely to be interfered with. J. V. L. Hogan, past president of the Institute of Radio Engineers, has made the following calculations with respect to broadcasters of varying power, as to the extent to which two

or more of them may be assigned to the same wave length without interference. The resulting service area is also given.

Obtaining Maximum Service

An ideal broadcasting service, that is, one in which all the stations will be given their full service range for the distribution of their signals or at least a substantial part of that service range, requires that on each wave in the entire United States there must be no more than one 5,000-watt station and no more than one 1,000-watt station; that is, if a 1,000-watt transmitter is put on a single channel, there must be no other 1,000-watt station on that channel if the first one is to have undisturbed use of its service range, or even if a substantial part of its service range is to be available for rural listeners.

Stations rated at 500 watts may be duplicated without serious interference if they are kept about 1,800 miles apart. It is possible to get two or three 500-watt stations on one channel if they are geographically about 1,800 miles apart. Stations of 100-watts power may be distributed about seven to a wave length if they are about 900 miles apart. The advertiser would then get effective use of the transmitters, but if two or three 100-watt transmitters were clustered within a 300-mile area and they were all on the air at the same time, the broadcast would be interfered with before it reached all listeners within the 900-mile radius.

Even if one is satisfied to protect stations on a basis that might be characterized as good instead of excellent, it is still impossible to duplicate 5,000-watt

stations on one channel without materially reducing the service range, according to engineering measurements and observations. However, as pointed out, 1,000-watt stations can be duplicated on single channels to the extent that two or three may use the same wave if they are 1,800 miles apart; five or six 500-watt stations can operate simultaneously on a wave if they are located 1,200 miles apart; and if 100-watt transmitters are 600 miles apart, nine or ten can use the same wave throughout the United States without serious interference.

Study the reputation of the station. Is the program standard high? What hours is the station on the air, if time is divided with another transmitter? How long has the station been licensed? Is the personnel of high calibre? Do leading newspapers in the vicinity print the programs of the station regularly? This is indicative of the respect in which the station is held. Are the clients of the station of the standard with which you can well associate your business? The old saying that a man is judged by the company he keeps applies to broadcasting.

Can You Compete?

Study the competing factors with which your program may have to contend. For example, if you select the Sunday 9:15 P. M. hour on WJZ, can you successfully compete with the Atwater Kent concert on WEAF's network? In this connection it would be well to study the schedules of all stations within a 50-mile radius.

Has the station a real showman? Many broadcast-

ers have fine electrical equipment but their programs fail to "bring down the house" because the program producer has no sense of showmanship. A good showman will always strive for individuality and distinction of programs. One broadcasting system tells advertisers: "It is not necessary for anyone in your organization to know the show business. We take over the whole problem."

Is the Market Within Range?

Does the station reach your market? A tractor manufacturer would not select a New York broadcaster to reach the buyers of his product unless he felt that the waves would reach farmers on Long Island, in New Jersey, and in southern New England. He would want stations within consistent range of the farm belt.

Billy Jones and Ernest Hare were heard exclusively over WEAF for several years because the candy company sponsoring their program had distribution only in the metropolitan area. When they joined the Flit Soldiers a network of stations was utilized, because that product had national distribution.

Why do New York motion picture theatres, such as the Capitol and Roxy, broadcast over station networks? It is because thousands outside of New York come to the big city at least once in their life. These people comprise a large part of the Broadway theatre crowds. They hear the stage entertainment on their radios and curiosity takes them to the theatre when in New York. The same applies to hotel orchestras on the air. People learn the names of the hotels from their loudspeakers. When they arrive in New York

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they are likely to go to the hotel which they became acquainted with on the radio. They will at least want to dine or dance alongside the orchestra that furnishes the music on the radio at home. That is the way the hotel men reason.

CHAPTER VI

WHAT NIGHT IS BEST?

Rotation of Programs

Regularity of performance affixes a program on listeners' minds. Adhere to an established time schedule if you desire to attract a regular following. Continual shifting to different hours may be detrimental unless an acid test proves that the wrong time is being used for the particular type of entertainment. The Good Book counsels to prove all things and hold fast that which is good. If radio auditors like a program, they will form a habit of looking for it at a certain spot on the dial at a regular time each week.

On the other hand, rotation of programs is an excellent idea for the sponsor who desires to find the largest number of listeners over what might be termed a "long pull." The same people are likely to listen in on Sunday nights, week in, week out. If after a while the entertainment is shifted to about the same hour on another day, a new group of listeners will be attracted. This brings up the question, what night draws the largest crowd on the radio? The answer is, there is no night which really offers a larger audience than another. However, there are some who slightly favor Sunday and Monday nights, because they feel that more people are at home on those nights. Theatre managers say that Monday night brings the slimmest audience to the theatre. That is why "Roxy" chose Monday night for

his main broadcast. He reasoned that if fewer people attended the theatres on Monday night probably they would be home after their week-end of pleasure, and they might listen in.

A survey of radio broadcasting prepared for the National Broadcasting Company by Dr. Daniel Starch reveals interesting data obtained in the territory east of the Rocky Mountains by canvassers who visited 17,099 families. It is a known fact that there are 9,023,366 families east of the Rockies operating radio sets in their homes, representing a radio audience of 38,800,474. Of this group, New England has the largest percentage, namely, 43.85; Middle Atlantic States next with 43.75; followed by the Middle West, east of the Mississippi 38.96; west of the Mississippi 36.33; while the South Atlantic and South Central are 23.95 and 20.60 respectively. The weighted average of the entire group is 34.59, or a little over one-third of the families east of the Rocky Mountains. Using the same basis of computation, the broadcasters estimate that including the Pacific Coast there are 9,640,348 families owning radio receiving sets, which, figured on a basis of 4.3 members to a family, gives a total radio audience of 41,453,496.

Four-fifths of the families east of the Rockies report that they listen in daily. Three-quarters of them listen about equally on all nights, but Saturday and Sunday nights are favored. The percentage is believed to run about as follows: on Sunday 1,339,068 families listening in; Monday 712,846; Tuesday 587,421; Wednesday 810,298; Thursday 660,510; Friday 885,192; Saturday 1,347,189.

Families live on more or less of a routine schedule.

One night they may set aside for the movies, another for a visit to grandma, while some have schedules for lodge, club, bowling, the gymnasium, cards, the theatre, etc. So each day contributes its quota to the radio audience. Those away from home on Monday are probably there on Tuesday, and vice versa.

The Choir Invisible proved to be an attraction on Sunday nights over station WOR. A representative of the station said that he believed "everybody in the world knew about the choir." Later, commercial contracts necessitated a shift of this program to Thursday. Several attached to the studio staff feared that the mail would be reduced. They reasoned that fewer people might be at home on Thursday nights, but this did not prove to be the fact. Just as many letters of appreciation were received. Many listeners who had enjoyed the program on Sunday are believed to have followed it to Thursday. The mail revealed new listeners who had never heard the choir on Sundays. A reduction in the audience was offset by the new auditors who tuned in on Thursday night. The choir was later transferred back to Sunday because the program was more appropriate to the Sabbath, when commercial contracts did not interfere. This illustrates the advantage of program rotation. A new audience is found.

Effect of Rotation

A broadcaster might begin with a Monday program and continue on that night for six months and then shift to Tuesday, and so on through the week, even skipping around so far as days are concerned, to obtain

a productive hour on the air if it could be arranged with the radio company. However, if he desires to entertain practically the same audience week after week, it would be better to cling to a fixed schedule. To find new listeners, program rotation is a good procedure. Rotation gives more variety to radio and guards against monotony. The one disadvantage is that rotation requires a longer time to create goodwill with a given group. In the long run, rotation no doubt pays so far as mass appeal is concerned, because it affords a greater following and establishes contact with more people. It is true, of course, that some who heard the concert on Sunday night will miss the program and take it for granted that the sponsor has discontinued broadcasting, instead of just shifting to another night. Therefore, in the case of rotation it is a good plan to have the announcer at the previously scheduled time on Sunday, tell the audience for several weeks that the program is on the air Monday or whichever night is selected. It is possible that some day programs will be rotated from week to week in order to reach a greater audience, give variety to broadcasting, and avert boredom. Broadcasters should consider the application of this idea to their programs. They would be surprised how many new people would write for their booklets or whatever they may offer. The Clicquot Club Eskimos once changed their night on the air and cut their time to a half-hour instead of a full hour. The mail response was greatly increased, as the new audience expressed appreciation. The Ipana Troubadours also shifted to a different night, chiefly to secure a larger

network, and found that they lost nothing by the rotation.

Sunday's Audience Is Large

Sunday night assures a good-sized audience, especially in the winter, because there is no doubt that freedom from work and social activities enables a greater number to be at home on the seventh day. However, a program sponsor must be extremely careful in selecting the material to be wafted across the land on the Sabbath. It is not good for an advertiser to compete on the air with the churches. Listeners are likely to resent commercialism in competition with religion. Furthermore, in the case of program rotation, the selections played by an orchestra or sung by a male quartet on Sunday night should be of classical, semi-classical, or sacred type rather than jazz, to attract the largest audience.

How Many Listen In

It is estimated that there are between 8,000,000 and 9,000,000 receiving sets in the United States. There are 23,000,000 homes. When events of national interest are radiated by network stations, it is estimated by the broadcasters—optimistically, of course—that the audience runs as high as 50,000,000. It is safer and more conservative, however, to say "many millions." No one can calculate how many people one station will reach at a given time or how many a nation-wide chain of transmitters will attract. There are too many variable factors involved to permit an accurate answer. This does not mean that there are not 50,000,000 people

within range of the broadcasts. But how can anyone tell how many listen in?

The cost of installing and maintaining radio in the home leads to the logical assumption that the millions of families now enjoying radio broadcasting have more than average buying power. Taking rental value of homes as an index, a survey made by Dr. Daniel Starch shows that in the country as a whole the economic status of radio families is 40 per cent higher than that of non-radio families. This differential is 24 per cent in the large cities, 34 per cent in the small cities, and 78 per cent in smaller communities.

Best Hour on the Air

What is the best hour to go on the air? It depends upon the class of audience desired. For mass appeal the minutes from 7:30 to 11 P. M. are rated high. The broadcasters say that there is no half-hour within this space of time that is better than another. The morning and afternoon audience is, of course, smaller than that of the night, but particular groups can be reached effectively on the radio in the daytime. The majority of stations charge half rate for daytime broadcasts.

The survey that Dr. Daniel Starch made for the National Broadcasting Company, as well as the experience of broadcasting stations and national advertisers, shows that there is a vast audience in the homes of the country using radio as a means of entertainment, information, and instruction all during the day. A daylight sampling test on one of the smaller broadcasting chains brought 59,000 inquiries in the course of two weeks. A regular morning feature on another network

is receiving over 6,000 inquiries a month. Sampling tests on a breakfast hour, featured on a single New York station, brought 75,000 inquiries in thirty weeks. Another morning program feature on a single station recently received 19,000 inquiries in two weeks. Many other such tests clearly indicate that national advertisers, with products appealing to the housewife, can profitably use the daylight hours, and reach vast audiences of women through the big chains.

At 10 P. M., the audience begins to tire and to dwindle, especially in rural places. Then the light music, the jazz bands, and slumber ensembles come into their own. City folks are more likely to stay with the loudspeakers until 11 o'clock. Broadcasts after 10 o'clock at night are usually called "background entertainment." The audience is not as attentive as it was earlier in the evening.

The seasons regulate the size of the audience. The invisible assemblage is not as large from St. Patrick's Day to Labor Day. Outdoor recreations and amusements silence loudspeakers for a greater number of hours during the spring, summer, and early fall. Days and nights with inclement weather that holds people at home are blessings to the radio entertainer.

Educational broadcasts seem to be well received around 7 o'clock at night. The hour from five to six, especially in the winter, is effective for children's programs. The sixty minutes from six to seven are generally assigned to dinner music. The morning hours are used to gain the goodwill of housewives. Farmers ask for the market reports, news, weather, and time between 12 noon and 1 P. M. That is why the Mont-

gomery Ward program was shifted from night to noon. Luncheon music has a place on the program until 2 o'clock, after which talks on current events, beauty, fashions, menus, and what-not, aimed at women listeners, are radiated. The rest of the afternoon is given over to "casual entertainment" featuring string trios, orchestras, and soloists, both vocal and instrumental. These hours are being cultivated to make them more productive for sponsored programs.

Broadcasters call attention to the fact that daylight broadcasting is going to play a much more important part in radio advertising. The improvement in radio set design, as well as in transmitting apparatus, has made daylight reception much more effective. In fact, except for long-distance work, the modern multiple-tubed radio set, with all-electric operation, gives about as good results during the day as at night.

Personalities Are Impressive

Personality linked with an advertising campaign on the radio is an impressive idea. People like to see, hear, or deal with men and women whose names are associated with accomplishments. This is an established fact in advertising and the advertisers on the air will do well to take advantage of it, as some have already done. Radio is called an adjunct to hero worship. There is a thrill in hearing the voice of a famous person. That is why Commander Richard E. Byrd—who with Floyd Bennett was the first man to fly to the North Pole—the crew of the transatlantic airplane "Bremen," Charles M. Schwab, and a host of others have been sponsored on the radio. The public tunes in on a person

who can give it a first-hand story of achievement. That is why the announcer scrambles through the ropes with the microphone at the end of a championship prize fight to have the winner greet the invisible audience. His hurriedly spoken words in breathless fashion add personality to the ringside broadcast. That is why John McCormack usually greets his radio audience with spoken words at the finale of his concert. To hear him speak makes radio more human. It satisfies the curiosity of many who wonder how the Irish tenor sounds when he talks; whether, for instance, he has an Irish brogue.

Keep Announcers in Background

Why do some advertisers on the radio forsake the trained announcer and have one of their own men officiate at the microphone? Is it a good idea? They say that a regular announcer grows too commonplace, too cold; whereas if their own man appears before the microphone he gives individuality to the program and affords a more intimate touch than would the trained announcer. This is a dangerous practice, because many persons think that they have been born with a real radio voice and microphone technique when just the opposite is true.

Announcers should keep in the background, yet they have a habit of creeping out. They seem to form a habit of putting themselves ahead of the program. They think the radio audience is always ready to hear of their personal experiences, no matter how trivial. During an interesting part of the program when Lindbergh landed at Havana, a New York announcer who went to Cuba to handle the microphone, insisted on

telling how he lost his baggage and a lot of personal stuff in which the radio audience had absolutely no interest. Announcers can lose an audience quickly for an advertiser if they are allowed to talk too much. Even the best of them insist on putting themselves in the limelight. During the Democratic National Convention at Houston, Texas, in 1928, the president of one of the broadcasting chains had to wire his chief announcer to keep in the background and let the public hear the convention bands and demonstrations.

A talkative announcer ruins an advertiser's effort to entertain and make friends. The announcer who describes in detail each dance selection or strives to create atmosphere, ending up with a long drawn out sentence that alludes to the name of the selection loses a great part of his public. Listeners who tune in a tango do not care to hear an announcer in Newark or Brooklyn, Davenport or Syracuse, paint an elaborate word picture of Spain, señoritas and bull fights, of which he knows nothing except what he has read. The listeners have probably read the same. The announcer should make every word count, else it will act as a signal for thousands to tune out. It has been remarked that an announcer should cut out every word that would not be worth ten dollars if printed in an advertisement. One advantage of written continuity for a sponsored broadcast is that it prescribes what the announcer is to say and excludes any personal remarks.

Serial Broadcasts

Serial broadcasts do not win listeners if they are concluded abruptly at a high point of tension. For ex-

ample, "tune in next Friday night and you will hear the rest of the story." Each broadcast should tell a complete story. People do not read advertisements in a series. They do not listen in a series. There is too much on the air. Competition is keen. Furthermore, the mind does not retain half a radio story for a week until the rest is forthcoming. It is the full story concisely and dramatically told that a listener remembers. Curiosity woven into a radio dramatization makes a stronger appeal than description.

How the Audience Grows

A program does not win the favor of the radio audience in the first half-hour. All the people do not listen at once. But by word of mouth the news spreads that a certain program is good. Then the next time the neighbors make it a point to tune in. If they like it they pass the word along to someone else, and so the audience grows. The seats in the ethereal theatre are never sold out. The card "Standing Room Only" is never displayed. There is no limit to the number that can be entertained simultaneously. This is one of the encouraging factors of radio. As the program is improved the audience continues to grow and the sponsor profits. Follow the inclination of the crowd. If you are convinced that they favor dance bands, give them dance bands. Be friendly. Just because you are trying to sell high-grade motor cars is no sign that grand opera should be the backbone of the broadcast. You may find that people who buy expensive cars like dance orchestras at certain times much better than opera.

They say that diversified programs helped LaSalle car sales.

What the Troubadours Learned

Some may wonder why the Troubadours for more than three years have played dance music, week after week. Does it not become a monotonous program? Do not forget that continuous advertising along one line grows monotonous to the advertiser, but not to the public. The Troubadours scored a big hit at the beginning. They went on the air as more or less of an experiment. It was found that their melodies sold tooth paste to thousands. They made lots of friends. And they rightfully figure that the music that appeals to thousands is probably the best way to appeal to other thousands. If you are on a good thing stick to it.

Selecting the Program

Why did the Troubadours select the type of program which they have followed since the beginning? They asked the Victor Talking Machine Company what class of record led the sales. The answer was popular dance selections. A fine orchestra under an able conductor was hired, and off the Troubadours went to help sell tooth paste. Today they are called "one of the most successful sales organizations in existence." In fact it is said that the Troubadours have enabled radio to achieve the apparently impossible by giving real personality to a tooth paste. They went on the air on April 8, 1925, over two stations. Radio proved its worth. On December 1, 1928, the Troubadours were entertaining over a network of thirty-one stations.

How was the name "Ipana Troubadours" chosen? The explanation is that "it sounds well, is sufficiently distinctive, and suggests night serenaders, which they are in Ipana's behalf. The traditional Troubadour costume, predominantly red and yellow, makes a close link with the red and yellow tube of Ipana Tooth Paste." The announcer never fails to emphasize this, because package identification is an important selling point. The program always opens with the popular selection "Smiles," to announce the presence of the Troubadours who strive on the radio to "improve the smiles of a nation."

Great care is taken that the sales message is not made so insistent as to antagonize listeners, but the power of suggestion is used with a marked effect. As the opening bars of "Smiles" died away the announcer once said: "Smile and the world smiles with you—good advice from the Ipana Troubadours, who have had many months' experience in sending smiles by radio to thousands of friends. And it's a happy message, you'll agree, this message of smiles that the Troubadours bring you from the makers of Ipana tooth paste each Wednesday night—a message to which every one of us may take heed.

"Tonight's cheery array of smiles includes: [At this point the announcer runs through the names of the selections on the program]. These will be played in the best Ipana manner, which means plenty of pep, sparkle, and brilliance. And, too, the Ipana Troubadours are wearing their red and yellow costume to mark them as representatives of Ipana—the tooth paste in the red and yellow striped tube."

The program then continues. The liveliest number is played next to the last, and sets the stage for these words: "Brilliance and sparkle are characteristic of the Ipana Troubadours' program of musical smiles, for they want you to know how Ipana tooth paste can give your smiles the same qualities."

The final bars of "Smiles" are played as the finale, and as the music fades in the background the announcer concludes by saying: "If you enjoy the smiles brought by the Ipana Troubadours, they hope that the very next time you are in a drug store you will treat yourself to a smile. Just remember them as the representatives of Ipana, I-P-A-N-A, the tooth paste in the red and yellow striped tube."

CHAPTER VII

PROGRAM GAUGES

One secret of success in advertising on the radio is to have the name of the broadcast sponsor or entertainer form a reasonably complete advertisement. For example, the Happiness Boys, Eveready Hour, Trade and Mark, the Flit Soldiers, the Capitol Family, Roxy's Gang, the Stetson band, the Palmolive Schoolgirls, whom of course the radio audience is asked to visualize as having "that schoolgirl complexion." This brings out the point that there is no stronger appeal on the radio to women than beauty.

Value of Nation-Wide Hook-Ups

Human nature is alike the country over. A radio program that pleases in Michigan will please in Massachusetts, Ohio, or California. That is why network stations can radiate the same program with good results. Dealers are an excellent index of how a broadcast is received. How many times have you heard an announcer say, "If you have enjoyed this program tell your local dealer." It gives the retailer a new contact with his customers.

On the other hand, does a nation-wide novelty broadcast pay? What benefit does an automobile manufacturer, for example, gain by buying an hour on the air with stations linked into the circuit from coast to coast and border to border, with talent entertaining

from different cities, such as New York, New Orleans, Chicago, and San Francisco? It all depends upon the result desired. If the object is to induce people in all parts of the nation to visit the dealers' showrooms the next day to see the newest car, the plan is excellent.

Advance publicity in the newspapers builds up an attentive audience, anxious to hear the participants in the program, people of whom they have read much in the newspapers. It is true, the entertainment value of such a broadcast is not generally up to standard and is soon forgotten. The novelty is what attracts the large audience. Thousands no doubt are informed under somewhat pleasant circumstances that there is a new automobile on the market. If they do not like the program they may reason this way, "Well, if the car is no better than that fellow sang, then it cannot be much."

Very likely, however, many enjoy the broadcast and visit the showroom the next day. Radio has aroused their curiosity. If this motor car manufacturer has offered a new road map to all who call at the dealers, added thousands will visit the showrooms, where the salesmen are on duty to direct attention to the new car.

This novel radio stunt was used by Dodge Brothers to introduce the Victory Six car to the nation. The program cost $67,000, a trifle more than $1,000 a minute. The entertainers received $25,000 of the sum. Will Rogers acted as master of ceremonies from the living room of his home in Beverly Hills, Calif.; Fred and Dorothy Stone talked and sang from the backstage of the Erlanger theatre in Chicago; Al Jolson at the Roosevelt Hotel in New Orleans put a "Mammy" song

on the air and attempted to waft several jokes across the continent, while Paul Whiteman's orchestra actuated a microphone in New York with the "Rhapsody in Blue."

The nation was hooked up in virtually one studio. The real advertising value of the event came from the publicity afforded by the novelty of the radio audience from coast to coast being able to hear entertainers from four quarters of the United States on the same program. There have been superior broadcasts before and since, so far as entertainment quality is concerned. It was estimated, nevertheless, that 30,000,000 listeners were within range of the broadcast. How many stayed in tune from beginning to end? Probably a goodly number because it was a new and novel show on the radio.

On the whole, we may say that such novelty broadcasts are like comets, sky-writing by an airplane, or one-page advertisements inserted once. The effectiveness is short-lived. A month later ask a radio fan what was the biggest broadcast and he would probably say the Lindbergh celebration, the Tunney-Dempsey fight, or the national political conventions. If the broadcaster is to profit he must keep everlastingly at it, just as in any form of advertising, otherwise the songs are likely to have been sung for a lost cause.

Music Radio's Safety First

This type of performance brings up the question whether or not stars of the stage can be stars of the microphone. Their voices are not necessarily effective by radio. Ninety per cent of the black-faced come-

dian is in seeing him in action on the stage or in the talking movies. The same applies to the majority of theatrical entertainers; their real value is in seeing them act or dance in the glare of the footlights. Their voices are not usually radio voices. Will Rogers is fair on the radio, but being a humorist he is not as well suited for broadcasting as he is for stage appearances or writing. If he tries to be funny in a radio studio the microphone will probably extract the laughs, but if he faces an audience and forgets the microphone the broadcast will be more real. The best part of the Dodge program was Whiteman's orchestra. It proved again that music is radio's "safety first." Few souls are saved after the first five minutes of a program that neglects good music to favor humor.

Stay away from the brilliant continuity writer with unique style who knits the program together with complex words and music. Simplicity is what counts. Francis De Sales said that worldly friendship is profuse in honeyed words, passionate endearments, commendations of beauty, while true friendship speaks a simple, honest language. The radio audience cares nothing for "hifalutin" words. Talk in language everyone can understand. Let the theme of the program be simple. Foreign phrases may show that the announcer has a command of languages, but as the two Black Crows might say, "Who cares."

Frivolity and humor have no place in advertising on the radio. Even the best jokesters fall pitifully flat when their words are given the wings of radio. The microphone simply does not handle jokes unless they are brand new. It requires more than voice personality

to make a huge audience laugh. Most humorists need facial expressions and gestures to aid them. Radio without television cannot handle them and they waste time at a microphone. The real radio humorist has not yet appeared. Until he does let the man who foots the broadcasting bill beware. One must see a comedian to appreciate his antics.

How can a broadcaster determine the interest in his program? In the days of 1921 and 1922, the mail was an excellent indicator. The announcers asked for criticism of the programs and for reports on how far the waves traveled. Broadcasting was then a novelty. It inspired a letter, postal card or telegram. But times have changed. Today listeners are poor correspondents. They are more like the theatre audience which does not think of stopping at the box office on the way out to praise the show or when they get home writing a letter to the producer. Aside from the change in the psychology of radio listeners, no one knows whether one letter represents five or five thousand auditors. The proof is intangible. Pleading for mail is bad etiquette on the radio today.

Several years ago Marion Davies, movie actress, spoke on the radio from a New York studio and offered an autographed photograph to all who wrote to her. The station reported that she received 15,000 requests, though she was not on the air more than ten minutes. In those days it was estimated that at least 10 per cent of the unseen audience would take advantage of such an offer. If this were true Miss Davies talked to 150,000 people. And that was before the days of chain broadcasting. Orchestra leaders and many artists tried

the same stunt, but the public became wary. Perhaps they wondered if a movie star, or radio artist would sit down and autograph thousands of photographs—a job in itself.

The sponsors of one prominent hour on the air have tried every way under the sun to determine how much the public enjoys the programs. They canvassed from door to door in various residential sections in an effort to see what the housewife thought of their entertainment. They were surprised to discover that few recalled a feature as part of any particular hour on the air. For example, many remembered hearing Charlie Chaplin, John Barrymore, Commander Richard E. Byrd, Trader Horn, and others on the radio, but they did not link them with any particular sponsorship, such as Eveready. They recalled hearing John McCormack, Mary Garden, and other talented singers, but a month or so later they could not say who the angel was who sent the voices of distinction to them. Was it Atwater Kent, Victor Talking Machine, or Columbia Phonograph? Well, the radio listener just did not remember. So the house-to-house canvass was given up.

Testing by the Jury System

After all other methods had been tested and abandoned, the following plan was adopted as a program gauge. It is called the "jury system." An impartial survey of opinion is obtained within forty-eight hours.

Each week a questionnaire (see Appendix for form used) is sent to more than one hundred employees of the company sponsoring the program. A cross-section group comprising executives, office boys, stenographers,

clerks, factory hands, truck drivers, etc., receives the blank form. And if they happen to be listening in at that particular hour they are asked to fill in the answers to the questionnaire and thus tell what they think of the program. It has been found that this is a fairly satisfactory way to obtain a cross-section opinion of the total radio audience. The results are tabulated and the program rated accordingly. The danger of this method is that the executives are likely to be too critical, while the office force will endeavor to praise instead of giving a frank opinion. It is obvious that the reports to be of value must be unbiased.

This company also has tried to determine the size of its audience but so far the report is that "only a composite picture of the mute and invisible audience is available."

Repetition of Programs

"No matter how good a program, alas, some people will dislike it," contends George Furness, director of the Eveready Hour. On the other hand, no matter how bad a program is, some people will like it. The task of the broadcaster is to secure majorities of approval for his offerings at all times. He must find out what will please a large cross-section of people sufficiently well at one time, and another large cross-section at another time. Upon his findings depends the amount of success with which he rotates his types of broadcasts in an effort to please all of the people through the sum total of his programs. One man's or one woman's opinion does not definitely prove anything one way or another of any radio production. The test of mass ap-

peal is what counts. A man might be wrong one night because his own temperament was or was not behaving as usual. Therefore, the larger the collection of opinions the more effectively will the public interest in the program be judged.

"Fan mail can be classified as largely negative in influencing broadcasters," asserts Mr. Furness. "People write to tell how pleased they were. They seldom write to express displeasure—it is far easier to spin the dial to another station. Of course, offense to their moral, religious, or political natures may cause them to write because they are angered. The wise broadcaster does not rely on mail alone as an index to the popular verdict. The national broadcaster who has been on the air for several years and has tested his programs is in a far better position to please his public than when he first started. Programs of the universal type can be repeated once a year if experience proves their power as an attraction."

Keep the Hook Covered

Remember that in "fishing" for buyers in the sea of radio, as in fishing for perch, the hook must be covered with the bait. Be natural and simple. Use the shortest possible words and make every word ring with sincerity. The advertiser on the radio must reach the emotions through the mind. Never has this been more clearly demonstrated than in the case of broadcasting the 1924 National Democratic Convention. There was a marked difference in the attitude of the crowds in Madison Square Garden at the convention as they listened to the orators within their sight and hearing, and

the attitude of the crowd, fully as large, gathered in Madison Square outside the building, listening to the same orators through the loudspeakers of the public address system. When the crowd inside was aroused to a frenzy of applause and excitement the silent crowd outside in the park made no outcry and indulged in no applause.

It is pointed out that the audience inside listened as a crowd with aroused emotions but dulled intellects. The audience outside listened with unaroused emotions as thinking individuals. In other words, radio, which gives the speaker the greatest hearing, has destroyed his power to rouse the emotion of his audience except through an appeal to their reason. Instead of reaching the mind through the emotions, he must, when speaking over the radio, reach the emotions through the mind if he is to reach them at all.

Some will applaud the song of the nightingale, some Niagara's roar, others the whistle of the winds atop Pike's Peak—others will tune out all three and applaud the sound of the surf at Atlantic City. Such is the radio audience!

Radio "Coupons"

A broadcaster can estimate only approximately how many he entertains. The best way to get this inkling and test the attention value of the program is to offer something that listeners will want and request. It may be a budget book, a poem, a souvenir, a picture of a celebrity, a radio station log, the football schedule, a copy of the Constitution of the United States, the Declaration of Independence, a road map, or what-not.

If it is something that the listeners can save, something that is decorative, instructive, or of service in some way, it is likely to score for the sponsor. A free booklet properly handled is considered as broadcasting's coupon. No broadcaster can guarantee circulation. Make a "coupon" test at reasonable intervals, at least three times yearly. Guard against selling copy in the booklet. Keep it in harmony with the broadcast program. Beware of veiled selling talks and tricks used to disguise direct advertising. Thrift, economy, and efficiency are keynotes that strike responsive chords. Helpful offers along such lines are usually successful.

One broadcaster offered a budget book. Thousands requested it. Out of 20,000 writing to express appreciation of the program, 17,000 asked for the book. Why was a budget featured? Because this radio sponsor had securities to sell as well as a widely used product. Those interested in a budget proved to be the type of people interested in savings and sound investments. It is reported that a good percentage of those who asked for the budget book also bought the stock as an investment.

The old adage that "there is nothing free in this world" applies to radio. There is method behind the anxiety of a broadcaster to give something away. He wants something in return. Otherwise he becomes a philanthropist. He is no longer a salesman.

Compare Territorial Sales

It is a good idea to compare territorial sales in sections covered by broadcasting and districts not within consistent range of the waves. Compare sales in one

area with sales in the same area six months after the broadcasts are instituted. It is unfair to judge the broadcasts until at least a six months' trial. It takes time for a program to gain a reputation. Do not offer free booklets, pictures, etc., during the first month. Listening in on the radio is now a pretty cold proposition. You must break the ice. Listeners get accustomed to tuning in favorite programs and favorite stations. They are not going to flock to the new program and leave the tried and tested, unless it is mighty attractive. Radio friends are won gradually, not by sudden leaps and bounds. The radio audience is the most elusive of humanity's gatherings.

"Every advertiser on the air should make regular tests of the size of his audience, but I believe it is a mistake to make these tests too frequently," said L. Ames Brown, chairman of the Radio Committee of the American Association of Advertising Agencies, in his report for 1928. "Experience has shown that there is a limit to the total number of letters or inquiries that can be obtained from the audience of any station, regardless of the number of advertisers who seek such responses. In other words, too intense competition among advertisers for listener returns simply defeats its purpose.

"We believe that restriction of the number of these tests is to the advantage of all advertisers on the air. In the early days of broadcasting, all stations were nightly appealing for applause cards and on all programs, but that is a thing of the past. Whether you ask for them or not, brickbats and bouquets come pour-

ing into the big stations day after day by mail, telegraph, and telephone."

It is pointed out that testing audience response is not always a simple matter. Sometimes a change in method produces a startling change in result. Showmanship is just as essential to success on the air as in the theatre. On the stage it is frequently found that a slight change in the manner in which a scene is handled transforms it from a failure to a success. The same is true in radio. One night during the production of a popular broadcast program, it was announced that a photograph of one of the artists was available for distribution to listeners. Only 500 requests came in. That plainly was a failure as a test of audience response. Several weeks later, during this same program, there was staged over the radio the taking of a flashlight picture of the artist. There were 11,000 requests for copies of this.

Sampling by Radio

Attempts have been made to give samples of a product to all who report reception of a broadcast or to those who request the sample that is offered. Few radio set owners, however, will rush for pen and paper, and use a two-cent stamp to write for a sample of anything such as a small tube of tooth paste, which is frequently handed out on the streets when a new product is introduced. Why should a listener go to all that trouble for a mere sample? If he takes the time to write, he feels that he should get more than a tiny sample. When he gets it the impression created is that it was not worth the effort. Sampling in a careless man-

ner on the radio is dangerous. It cheapens the product. Some may ask, Why not give a full-sized package to all who request it? Such widespread and free distribution offends grocers, druggists, or whoever the retailer may be. Free distribution reduces their sales. What the broadcaster must do is to acquaint the consumer with the name of the product, trade-mark, or the service the product will perform. Then let the dealer supply the demand.

Sampling on the air is not allowed by the National Broadcasting Company. Why not? The situation is somewhat similar to that of magazine advertising. The contention is that magazine premiums injure periodicals more than help them, because the public buys the magazines to get the premiums. The gain is not good readers. If a client of a broadcasting station offers samples, it is considered the same as the station offering them. The NBC will not sanction contests or sampling because they do not secure the "kind of audience we want." It is all very well to send samples to those who write about the program or to those who send for booklets, etc., but do not offer samples through the microphone.

Testimonials

Testimonials on the radio as yet have not had a fair trial but it is doubtful that they will be effective. Why should the radio audience give up Camels for Lucky Strikes because an announcer interrupts a fine dance program to read a letter or telegram from a channel swimmer, society dame, aviator, movie star, or World's Series pitcher eulogizing the Luckies? Does the public

not feel that these endorsements are paid for and carry little or no conviction? Do the endorsements necessarily involve the use by the person who lauds the article? The majority of listeners are not credulous.

This is a good point to call attention to the fact that all things done on the radio are not approved by the advertising agent. The agency generally knows better than the client, but the man who spends the money feels that he is not getting the most out of broadcasting unless he hears his product's name, the name of his company, testimonials, etc., come from his loudspeaker. It is pleasing to him. It satisfies his vanity but defeats his purpose in broadcasting. It is a joy for the program sponsor to sit at home and hear an opera singer or a noted actor laud his product. But what about the listeners, the majority of whom are probably aware that the testimonials are "bought and paid for," either by money or by the publicity afforded by the broadcast.

It will be noted that in printed advertisements in which celebrities endorse cigarettes, most of the space is devoted to a picture of the person while only a few words comprise the testimonial. Why should the program sponsor treat radio differently, and if he must radiate testimonials, forsake brevity? If he insists upon putting the endorsements on the air, they should be brief. They should not be broadcast at the opening or close of the program. Bury them in the music at the intermission.

When Lucky Strike went on the radio the sponsors proposed that testimonials be broadcast. The advertising board of the broadcasting company cried, "No."

But they had no definite reason for their negative reply other than the fact that veteran advertisers consider paid endorsements a discredit to advertising. They liken the paid testimonial and the genuine endorsement to a rotten orange in contact with a good one. The blemish soon spreads. Therefore, the genuine endorsement, as sincere as it may be, is no more convincing on the radio than one that is solicited and paid for.

Nevertheless, Lucky Strike mixes testimonials with dance music. The orchestra plays over a transcontinental network beginning at 10 P. M., on Saturday night opening with the selection "This Is My Lucky Day." Six dance tunes follow. Then the announcer says:

"The nation looks to New York, Palm Beach, and Newport for knowledge of the social trend. Miss Marjorie Oelrichs is among the leaders of the younger set at these fashionable resorts. In speaking of her favorite cigarette, Lucky Strike, Miss Oelrichs says: 'Since Lucky Strike is my favorite cigarette it is the only one I serve to my friends. It is surprising to note how many of them prefer Luckies to all other cigarettes. We are all agreed that toasting gives us the finest flavor and removes those impurities which cause throat irritation and harshness.'

"The makers of Lucky Strike thank Miss Oelrichs for her high praise of Lucky Strike cigarettes."

Three more dance melodies vibrate the ether before another interruption is made to broadcast an equally long endorsement by a golf champion, Johnny Farrell. Five more tunes end the program.

Long testimonials on the radio are not convincing although the announcer does his best to make them

sound genuine, sincere, and voluntary. They do not create goodwill. The nation-wide audience tunes in for entertainment. The testimonials interrupt it.

A dance orchestra, prize bout, football game, or World's Series offer appropriate programs to be sponsored in advertising cigarettes on the radio. Lucky Strike selected a dance orchestra because inquiry among dealers throughout the country revealed preference for dance melodies. Old Gold sponsored Broadway musical comedies direct from the theatre.

There is some question whether Saturday night is productive for the Lucky Strike dance band, especially with a nation-wide network involved. When the concert begins it is 10 P. M., in the East, which no doubt is a good hour for the broadcast. But with a national hook-up radiating the music it is 9 o'clock in the Middle West, 8 o'clock in the Mountain region, and 7 o'clock along the Pacific coast. The early hours of Saturday night are regarded as somewhat undesirable on the radio, because it is shopping time in many of the smaller cities and towns throughout the country and the audience is likely to be less than on other nights at the same time. It would do no harm to rotate a program of this type—that is, try another night.

During the Presidential campaign of 1928, Herbert Hoover was scheduled to deliver one of the main speeches of his campaign on a Saturday night in New York. It was shifted to a Monday night because the Republicans felt that a greater audience would be on the radio.

CHAPTER VIII

MUSIC IN ADVERTISING

If you were an advertiser seeking goodwill on the radio, what would you send through the microphone to entertain a million listeners and hold them spell-bound on a series of wave lengths until the program concludes? Would you contract for the Goldman band, Will Rogers, Irvin Cobb, or would you link the name of your product with George Gershwin, Galli Curci, Al Jolson, a prize fight, or Paul Whiteman's orchestra? Or would you select an opera? If so what would be most suitable for broadcasting, "La Traviata," "Faust," "Aida," or "The King's Henchman"? What on the radio would appeal to the class of people that might buy your product?

"Headlines" in Radio

The headline of a printed advertisement is extremely important. It catches the eye. The headline of an ethereal advertisement must attract the ear. It is usually done by the opening announcement or in some cases an orchestra plays an introductory musical selection before a word is spoken. It is often easier to lure the ear with a snappy musical selection than with words. But advertisers are warned to be careful that too much advertising is not injected by the songsters who put the words to the music on the air. These musical headlines must not dwell too much upon the product and

its merits. New words grafted upon an old-time favorite tune should be selected with care. The opening selection by the Wonder Bakers quartet, the Champion Sparkers, the Wrigley Spearmen, the Hoover Sentinels, are examples of the effort to use music in advertising. The words to most of these songs say too much about the products. The opening strains, of course, introduce the program, identify the sponsor, and tell something about the products, whether they be vacuum cleaners, spark plugs, tires, coffee, or rugs.

There is a good opportunity lurking here for the gifted composer who can create an original radio tune, which if picked up and whistled or hummed by the masses no matter where, will always be associated with a nationally advertised product. If a boy whistles "Home Sweet Home" the tune is instantly recognized as such and not as the tuneful name of a tooth paste, shaving cream, or breakfast food. For example, "Old Black Joe" would not be called the song of Palmolive.

It is generally conceded that a musical headline is more impressive than the words of an announcer. The locomotive overture of George Olsen's Orchestra that chugs across the airways is one of the best examples of a distinctive headline. It captures the imagination. The same is true of the Olsen finale, when the locomotive pulls away from the depot. Music is more captivating than words on the radio.

If anything is to be offered to the audience or the sponsor identified, it is advisable to do the necessary talking before the last selection is microphoned. At the end the announcer can briefly reveal the sponsor's

name and sign off. How many listen in at the end of the General Motors broadcast to hear the announcer name the G. M. family, week after week? It is too large a family to broadcast name by name. When the announcer begins to list the individuals of a commercial clan, the audience realizes that the "curtain is falling." They head for the exits, which in radio means that the dial is turned to another station. The "family" should not be listed name by name at the beginning of the program either.

Awakening the Imagination

Products cannot be demonstrated through the microphone. Until television is in everyday use dramatization is extremely valuable. It will be a great day for salesmanship when the ether handles dramatic demonstrations. Then millions can see at once how serviceable and convenient is a vacuum cleaner or how de luxe a new motor car looks. But until that day arrives the broadcaster must strive to awaken the imagination of the audience with music and carefully selected words.

The Eskimos play "sparkling" music because their ginger ale sparkles. They open their program with the Clicquot March and the bark of the Eskimo dogs. They hope that when listeners see the bottle with the Eskimo on the label they will recognize it as the same Clicquot that made their loudspeakers sparkle with pleasant banjo tunes. Here is a good example: A man reports that his wife asked him to buy some ginger ale while down street. He was not familiar with the various brands and did not recall that she mentioned any par-

ticular kind. The only one he could think of when he arrived at the store was Clicquot. He said that he knew that because he had heard of it on the radio.

The Stetson Parade band is a good example of radio showmanship that stirs the imagination by recreating parades and associated scenes of days gone by. For example, the review of the Army of the Potomac as the blue-clad warriors marched up Pennsylvania Avenue at the close of the Civil War "in the greatest military pageant ever witnessed in America"; the transcontinental march of the Forty-niners with "Oh! Suzanna" echoing through the ether as "the ghosts of the pioneers marched again toward the gold fields of California," were broadcasts of this type.

The "Old Ironsides" program is another illustration of interesting and educational entertainment. A microphone supposedly located on the roof of the warehouse close to the Long Wharf where the "Constitution" docked, picked up the sounds of the joyous welcome as "Old Ironsides" entered Boston harbor. Listeners heard a description of the parade which escorted Captain Isaac Hull and his fellow-officers to the Exchange Coffee House on State Street and then to Faneuil Hall for the banquet and speech-making in their honor. There the ceremonies gained added brilliance when an old sailor told the invisible audience about the last cruise of Old Ironsides.

Manufacturers, in an effort to show their international scope, can broadcast music characteristic of the various countries in which they have plants or selling activities. The A. & P. Gypsies, in order to impress

the radio audience of more than thirty stations that A. & P. stores are found in every state, played a series of programs dedicated to each state in the Union.

There are various ways in which music can be utilized in advertising. It is natural that the Burns Brothers Miners play "Fireside Melodies" and "Keep the Home Fires Burning," and that the Wrigley Spearmen play Grieg's "March of the Dwarfs." In the printed advertisements of Fisk the pajama-clad lad with the candle, yawning as he heads for dreamland, is captioned "Time to Re-Tire." Therefore, in the broadcasting the two songsters on the Fisk program are named the "Time-to-Re-Tire boys."

The Standard Oil Company sponsors the Socony-land Sketch to acquaint motorists with historic spots along the highways. And the announcement is made that road maps can be obtained at Socony service stations. Few stop to ask for a map gratis without taking on a few gallons of gasoline or replenishing their oil.

The Maxwell House concert opens with the Old Colonel March. The old southern colonel referred to is none other than the gentleman often pictured in the magazine advertisements, on billboards and car cards, holding up the empty cup as he remarks, "Good to the last drop." He is the old colonel who dined at the Maxwell House at Nashville, Tenn., because he enjoyed the coffee that Cheek Neal blended.

The Circus Is Broadcast

The Dixie Circus goes on the air with Uncle Bob Sherwood, "the last of P. T. Barnum's clowns" taking

two little friends, Dorothy and Dick, to the big tent. The overture is "Dixie." The circus atmosphere is supplied by the roars and grunts of the animals, the circus band, and last but not least the calliope. Uncle Bob tells interesting facts about the circus and the animals as the trio stops at the various cages. The incentive for the program is to create goodwill for Dixie sanitary cups.

Dorothy and Dick spy the circus lemonade! They ask Uncle Bob if they can have a drink. He agrees that lemonade is part of the circus, "but you youngsters don't have to drink out of half-washed glasses as we used to do. You can have yours in fresh, individual Dixies." This has been classed by some critics as too much advertising. But, nevertheless, the calliope makes a big hit. A dozen listeners in a Massachusetts town signed one letter pleading for at least ten minutes of the calliope instead of a few short blasts at the conclusion of the program. Unfortunately, the calliope always brings up the rear of the circus parade.

Band music is popular on the radio. The United States Army, Navy, and Marine bands, the Goldman, United Military, and Stetson bands are favorites with a multitude of listeners. The problem is to find out what type of music they should play to please the audience. The answer is a well-balanced concert with martial strains not overlooked, because the bands can play them especially well, while operatic selections or "highbrow" music can be heard from orchestras on a variety of waves at almost any time. Incidentally, the Tchaikovsky "Overture 1812" is a popular selection.

A Bandmaster's Opinion

"There is no question as to the invisible audience preferring standard music," asserts Edwin Franko Goldman, conductor of the band. "I find invisible audiences are no different in this respect than visible audiences. They both demand good music well played. I believe our audiences prefer Wagner and Tchaikovsky. These two composers seem to grip listeners. Beethoven, Bach, Handel, and Mozart are also received enthusiastically. If I want to create general enthusiasm I have the band play Liszt's 'Second Rhapsody,' the 'William Tell Overture,' or the Wagner 'Tannhäuser Overture.' These are general favorites. At the same time, music lovers want variety. Too much of any one kind of music becomes monotonous. A program that contains nothing but slow music wears on the listeners just as all allegro music would become tiring. Radio programs must have plenty of contrast. Where Handel's 'Largo' is played it should not be followed by the 'Funeral March' by Chopin or 'Ave Maria' by Schubert, but by some brighter compositions in keeping with the dignity of the 'Largo.'

"Concert bands and symphony orchestras are quite different in their appeal to the public," said Mr. Goldman. "The band has a greater appeal. Symphony orchestras almost without exception devote their efforts to the classics, modern symphonic works, and the ultra-modern. The concert band performs this type of music not to such a great degree and includes all the standard operatic music, lighter classics, and music which symphony orchestras have discarded from their repertoire.

Such numbers are always 'sure-fire hits' because they are melodious, brilliant, and appealing. Such numbers when broadcast never fail to bring applause. The radio audience like a happy medium. It does not care for too much ultramodern music, but prefers large doses of melodic music."

Popular Radio Operas

Deems Taylor's American opera, "The King's Henchman," was put on the air by WOR, but it was not well adapted for broadcasting because it moved too slowly. There were too many pauses and not enough swinging melody to hold an invisible audience. Verdi's "Aida" is the best of all operas for broadcasting. "Aida" has everything for everybody. "La Gioconda" is rated second for broadcasting.

Musicians deplore the fact that "cold business men in the advertising agencies" cut selections to pieces in order to shorten them and speed up the program to get as many selections on the air as possible. They say that such "butchering" kills the music and makes the entire program sound like "patchwork." For example, a representative of an advertising agency said that the "Marriage of Figaro," which requires about seven minutes on the air, must be cut to four minutes. Cutting of music spoils many selections. Advertisers should remember that radio listeners do not sit with watches in hand to time the numbers. If it is good music it matters little whether the selection runs for four or seven minutes. Also radio dances, often held on Saturday night, should not be too short.

Mechanical Music

Mechanical music on the radio does not generally create goodwill, because it can be heard at home without the use of a radio set. It may help a music dealer in the sale of records, if properly handled. But in any case tell the truth. Notify the listeners that mechanical music is being radiated. Do not so disguise the announcement that some may get the impression that the rendition is given by a well-known artist or orchestra in the studio. Make sure that the audience understands that the broadcast is not an original performance. Broadcasting of mechanical music without labeling it as such is a violation of the radio law and may be punished by a fine of not more than $500 for each offense as well as revocation of the license. The law does not ban broadcasting music rolls or phonograph records, but it is considered a fraud unless the truth is told.

Judge Ira E. Robinson, as chairman of the Federal Radio Commission came out openly against broadcasting of phonograph records, and several commissioners have privately expressed themselves adversely. So nearly do the electrically reproduced phonograph records sound like the real thing that Judge Robinson admitted that he had been fooled by them, and was unaware that a record was being radiated until the announcer revealed the fact. He said that he was not prejudiced against phonograph records but that it was his impression that listeners as a body are opposed to this type of entertainment because it can be obtained at home without broadcasting.

The Radio Commission states: "A station which devotes the main portion of its hours of operation to

broadcasting phonograph records is not giving the public anything it cannot readily have without such a station. If, in addition to this, the station is located in a city where there are large resources in program material, the continued operation of the station means that some other station is being kept out of existence which might put to use such original program material. The Commission realizes that the situation is not the same in some of the smaller towns and farming communities in which such program resources are not available.

"Without placing the stamp of approval on the use of phonograph records under such circumstances, the Commission will not go so far, at present, as to state that the practice is at all times and under all conditions a violation of the test provided by the statute. It may be also that the development of special phonograph records will take such a form that the result can be made available by broadcasting only, and not available to the public commercially, and if such proves to be the case, the Commission will take the fact into consideration. The Commission cannot close its eyes to the fact that the real purpose of the use of phonograph records in most communities is to provide a cheaper method of advertising for advertisers, who are thereby saved the expense of providing an original program."

CHAPTER IX

LESSONS IN BROADCASTING

Finding Out What the Public Wants

There are many things that program supporters would like to know about broadcasting, and perhaps if they can find the right answers they will be encouraged to take more time on the air or entertain over larger networks. A successful theatrical performance can run for years without a change in the lines or the cast, but not so on the radio. Each performance is a new show. That is why after years of program planning, week in week out, one is likely to go stale or, as they say in football after too much practice and playing, become "mechanical." Some broadcasters might go on forever illusioned because they have no direct way of determining whether a million tune them in or a million tune them out. The secret of success and popularity in broadcasting is the same as in the theatre, namely, to find out what the public wants. In the theatre the showman soon finds out if the play or movie is a hit. In radio the crowds are phantom; there is no ticket office where receipts can be checked, there is no applause. The sponsors send out the entertainment with their name attached, but know not where the waves will be welcomed. They may wonder if the same program that pleases Missouri and Vermont will be applauded by New Yorkers and Virginians. One thing is certain—no broadcaster can please all the people all

the time, but when a big advertised feature goes on the air over a network, there is a concentration of listener-interest never before dreamed of in advertising.

Controversy Is Dangerous

One reason why so many radio programs lean toward music instead of talks, debates, and plays is that good music is less likely to offend. If a debate is radiated on prohibition, even with both sides well represented, some are certain to protest, because they feel that the sponsors of the program favored the other side. It is most dangerous for a man seeking goodwill for a product on the radio to argue or talk about religion or politics. Too many listeners will "read between the lines." In broadcasting the Republican National Convention in 1928, mechanical difficulties on one or two occasions necessitated a break in the broadcasting for a minute or two. It happened that the interruptions occurred while speakers were lauding Herbert Hoover. Several listeners took offense and wrote to complain that the broadcasting company was in favor of another candidate and therefore caused the breaks that took the Hoover speakers off the air. The broadcasters denied it. They were doing their best to serve the public, favoring no candidate, but giving all an equal chance. It shows how radio listeners form false opinions.

The story is told how Cornelia Otis Skinner recited "Jazz and Gin" over a network of stations, and in excellent fashion as she did on the stage where she won great applause. But there were letters of protest for putting it on the air. One letter from the Middle West

is said to have indignantly called attention to the fact that New York broadcasters should not forget that the people of the great open spaces were striving to live up to the Eighteenth Amendment, although Broadway might be inclined to overlook that section of the Constitution. The radio sponsor today is well aware that for each letter of protest there are probably 1,000 silent protests by those who express their disapproval by tuning out the program instead of writing their complaints.

Station WEAF reports that letters of applause are seldom received for the "Great Moments in History" episode, but one night when the event was cancelled at the last minute to make way for a special concert, more than 800 telephone calls were received at the station asking why the historic broadcast was dropped. The operator inquired if the person at the other end of the telephone ever wrote to the station. The answer was no, in practically every case. Then why did they take the trouble to telephone? Humanity seldom applauds anything that is enjoyed or expected regularly. But if anything happens to interrupt what they enjoy, they are quick to complain. When Babe Ruth hits a home run the crowd applauds. When he fans out they boo.

Why did a listener in Minnesota write, "We did not like that Cantor man." Perhaps it was because Eddie seems to forget when he broadcasts that he usually radiates the same talk every time he comes on the air. He overlooks the fact that while his audience in the theatre changes at each performance, not so on the radio. Those who tune him in one night are likely

to be at the loudspeakers three or six months hence and if he microphones the same gags the dials click to another station.

Regular Features

Is it the best policy for an advertiser to sponsor a steady feature such as Walter Damrosch and his orchestra, or the New York Philharmonic-Symphony Orchestra, the Chicago Civic Opera Company, or is it more advisable to build an hour's entertainment of a diversified nature around a character such as Elsie Janis, Irvin Cobb, Will Rogers, Commander Richard E. Byrd, or Charlie Chaplin? It seems to be the consensus of opinion that a steady feature such as the New York Philharmonic-Symphony Orchestra or the Goldman band attracts the same large audience week after week, undoubtedly adding new friends too. If there are 25,000 gathered to hear the Goldman band on the Mall in Central Park, how many are listening on the radio?

The advertiser on the radio must pay attention to details. For example, a chewing gum manufacturer sponsored a program and was criticized because the chief characters were two Englishmen. It is considered rather bad manners to chew gum in England. Gum chewing stenographers are practically unknown over there. A parade band on the radio was criticized because the broadcast was supposed to portray a procession passing a reviewing stand, but the music was always of the same intensity. The idea of the critic was that the music should have faded off into the dis-

tance as the marchers progressed and another band came up the street far enough behind the one ahead not to interfere with the band that had passed the reviewing stand and the microphone. Nevertheless, few listeners probably noticed this discrepancy and the band won many friends, because its program was different from most of the others on the air. There are many who will not tune out martial music once it actuates the loudspeaker. Who is not stirred by a band?

The views expressed by a sailor on a battleship during the World War might be applied to the reception of martial music by a broadcast listener: "I was standing on a street corner in Pittsburgh when a Navy band swung by on recruiting duty. Boy, how that music made my blood tingle. I stepped off the curb and followed the band. Soon I was in the Navy. That's what music did for me. Now the war is over and I'm waiting for that band to come back so I can follow it out of the Navy."

Individuality is what puzzles the radio showman. They scratch their heads in search of individuality more than anything else. A good illustration of diversity that gave a touch of individuality was found in some of the initial broadcasts by General Motors. On one Monday night the program opened with a symphony orchestra; then Mario Chamlee, tenor of the Metropolitan Opera Company, went on the air, followed by a Marimba band; then Chamlee again, and lastly orchestral selections and music by Conway's band. It was a good program, featuring diversity that would not flirt with boredom. Furthermore, Chamlee sang "Mar-

cheta" and three other songs that were not too highbrow. He judged his audience well.

Self-Praise Unwise

A radio company sponsors what is termed a "Demonstration Hour" on Saturday afternoon, except during the football season, when the broadcast is shifted to Wednesday afternoon. One might think that the program supported by a radio firm would be the acme of broadcasting, because no company gains more benefit from broadcasting than does the one connected with the radio industry. Good programs are the backbone of their business. If the program quality slumps few would buy radio sets and the radio manufacturers would go out of business. They of all people should be satisfied with sending out the best of programs which others would look to as a standard. But no, at the conclusion of the performance the announcer lauds the efforts of the sponsor. He tells how this hour on the air has struck a new note in entertainment, just as a new receiving set has struck a new note in engineering. He then praises the new set and continues to list the main products of the company so that no one will overlook that the sponsor markets loudspeakers, vacuum tubes, and radio sets. Even this is not enough; the announcer ends up with a plea for comment upon the concert. Woe to the advertiser in the field who follows the examples of those who should know better. Perhaps all that talk is for the benefit of retailers, because the hour is entitled "Demonstration." But the public eavesdrops too and forms opinions.

A prominent radio tube manufacturer once an-

nounced at the end of the programs that when one tube in the receiving set burned out all tubes should be replaced. Many listeners knew better. They knew that when one tire on an automobile blows out it is no indication that four new tires are needed. Radio critics of the press picked up the point and the sales manager was quick to see the fallacy in this effort to increase the sale of tubes. The wording was changed and the announcer said that if one tube burns out and all tubes have been in use for a year or more that improved reception would no doubt be noted if all tubes were replaced with new ones. And, of course, he told them what brand of tube to use.

Incidentally, in connection with guaranties, of tires for example, it makes no difference so far as radio etiquette is concerned whether the announcer says, "guaranteed for 30,000 miles" or "guaranteed for one year," if his statement is true. Never make a statement on the radio that is not absolutely true and sincere. Never say anything that has a double meaning or that can be misconstrued. If you must speak weigh every word. Remember that music is radio's safety first. It is a wise broadcaster who leaves a good impression with the audience and signs off with interested listeners clinging to his wave. They are likely to attend the next week's performance. They may buy what he manufactures.

Feeling the Public Pulse

Do not race ahead with a radio idea and send it out over a transcontinental network. Feel your way. Make tests to feel the public pulse. Caution and econ-

omy are fundamentals of success in radio broadcasting as much as they are in everyday life. Do not rely upon individual judgments or experiences. It would be helpful if an idea could be tried over one station that affords a representative audience before contracting for an expensive chain of transmitters. If the broadcast produces results within a 50-mile radius of one station, whether it be in Massachusetts or Pennsylvania, it will do likewise when radiated by a network. The tastes of the national radio audience are found to be pretty much the same. Unfortunately, it is not generally convenient to get a single station at the most productive hour to make a local test. The leading stations are usually tied up in the networks and are not always available for individual tests. Furthermore, it takes longer to determine the results of the radio's effect than it does in the case of a newspaper. There are numerous transmitters well situated and equipped as proving grounds to afford local tests. Stations KDKA, at Pittsburgh; WOR, Newark; WGY, Schenectady; WGR or WMAK, Buffalo; WHAM, Rochester; and WBZ, Springfield, are adapted for local tests, because of the many homes within their range. There are many other stations in the same class distributed throughout the country.

There is no place in ethereal advertising for the promotion of preventatives, because of the slight appeal. It is a well-known fact that humanity will do anything to cure trouble but little to prevent it. Arch Preserver shoes mentioned on the radio no doubt interest listeners with fallen arches. But the rest of the audience may give little thought to the purchase of such shoes. So

the shoe manufacturer on the air must have more than one product to gain the maximum profit from his effort.

Acquainting the Public With an Article

The main idea of broadcasting is to acquaint the public and retailers with a product. It would be a difficult task for radio to sell a straw hat to a man who has never worn one. But if the program appeals to the straw hat wearers and acquaints them with a particular make, more of those hats will probably be sold. A man who wears a straw hat might like to know of one that is not spotted by rain or discolored by the sun. To him a few words discreetly spoken by a radio announcer would carry a message and probably interest him in that particular hat. The man who never wears a straw hat will not be converted to wear one because of the broadcast. If a hat manufacturer sponsors a program, he ought to have hats for men, women, and children to gain the most from his expenditure.

The programs that bring more happiness, more secrets of beauty, and formulas for success are usually winners. One impresario contends that "to the individual listener, the greatest charm of the Hour lies in the imaginative and mysterious character which it shares with all broadcasting."

Products of Greatest Appeal

Articles that people buy over and over represent the greatest opportunities in broadcast advertising. One-sale articles naturally do not show results on the radio as rapidly as products sold more frequently. Soap, tooth paste, breakfast foods, tires, candy, chewing gum,

ginger ale, bread, and batteries are articles of the high turnover type that can be promoted on the radio. An article that appeals to a few thousand does not reap as great a harvest from broadcasting as does a product that is used daily on a universal scale. This does not mean that there is not an opportunity to build up sales for a particular brand of product, a bottle or box of which will last a year. Such an article can be aided by radio but not to the extent that a comparatively low-priced, high turnover article can be promoted.

Advertisers are convinced that the effective employment of broadcasting is not limited to any special line of products. The ether is susceptible of use by practically all national advertisers but it must be closely coordinated with other forms of advertising. An unsupported radio campaign will follow the radio waves off into the infinite at the speed of sunlight so far as results are concerned. Always remember that the radio waves go out to create goodwill. Thorough merchandising by the sales organization and retail outlets is absolutely essential.

Names for Circularizing

Station WOR is owned by a department store at Newark, N. J., "L. Bamberger and Company, one of America's great stores." That is all the owner desires to get across on the radio. The station has received thousands of letters since its inception, but not one has been used to solicit business or for circularizing. The management contends that that would not be in true keeping with broadcasting etiquette. It would be impolite.

Likewise, the Metropolitan Insurance Company sponsors setting-up exercises on the radio. Thousands of charts helpful to those taking the exercises have been mailed upon request; in fact 280,000 letters were received in twenty-seven months. Not one name is used for soliciting insurance. What does the sponsor gain? Health and longer life for those who pay the premiums. The Metropolitan name is established. If a solicitor called he might kill the goose that lays the golden egg by annoying the person who wrote in good faith for the chart.

A mid-west insurance company built a broadcasting station. Many wondered what prompted the undertaking and what benefit could result. There was method in the madness, however. Each insurance solicitor of this company has the call letters of the station on his business card. The solicitor travels in the farm sections and when he sees an antenna stretched across the farm yard to the top of the barn or homestead, he goes to the door and presents his card with the verbal introduction, "I am from station XYZ." All the farmers are familiar with that station. They consider it a friend on lonely nights. They appreciate the entertainment it affords them. They value the market reports, time signals, weather forecasts, and news bulletins. They consider a representative of the station their friend too, and welcome him as they do the radio waves. He is invited into the home. They talk about broadcasting and its charms, its service, and its achievements. Perhaps the station is on the air at the time the solicitor calls and the farmer says, "Come right over here to the radio set and hear how fine we get your station. Just

listen how clear it is." He shows the salesman around his farm and the city man in return invites him to visit the broadcasting studio to "see the wheels go 'round," the next time he goes to the city. In this way contacts are made. Goodwill is created, and it is reported that a big increase in insurance business has resulted among the farmers out in the Corn Belt.

How Radio Promotes Sales

A harmonica manufacturer engaged the microphone of a New York station to broadcast harmonica lessons. He offered an instruction booklet on how to play the mouth-organ. Thousands wrote for the booklet and the New York harmonica market was sold out. No one could listen to the lessons on the radio and at the same time learn to play without a harmonica, so naturally they bought the product of the firm that supported the broadcast, because they wanted the proper instrument. Not only boys bought the instruments but music dealers reported that many grown-ups and prominent men, who in their youth had played the mouth-organ, came to the stores. It revived fond memories and they returned to the harmonica to show the children of this generation how well they could play it, or to see if they could revive their musical talents by radio's instruction.

Hand-Picking an Audience

Auction bridge games broadcast with the object of teaching radio auditors how to play the game, or perfect their playing under the tutelage of experts, have attracted great attention among the radio audience and are said to have stimulated the sale of cards made by

the sponsor, the United States Playing Card Company. Mail in connection with the card games has reached 125,000 letters. The hands to be played are published in a single column advertisement in the *Saturday Evening Post* so that bridge enthusiasts may have the cards already dealt when the game on the radio begins. It is well to note in connection with a broadcast of this type which requires the complete attention of the radio audience, that it may attract a large audience but never as large as a banner musical program, which can be listened to intently or made to serve as "background" music. If a person is not interested in bridge he will tune the game out, but if music is being broadcast he might leave it on even if he is reading or visiting. A program that appeals only to a certain class of listeners does not, of course, have a mass appeal. But in some cases, as in the bridge games, the sponsor gains the direct attention of just the people he wants, while if he radiated music the listeners might go right on talking or reading, paying little or no attention to the program or what the announcer said. The program that gains the direct attention of the audience is more profitable than the one which does not require intent listening. The bridge games have a hand-picked, selective audience of prospective customers.

Publicity exploits the radio talent and program. Some advertisers set aside from 15 to 25 per cent of their broadcast appropriation to pay for insertions in newspapers inviting the public to tune in the program. The Edison Hour is a good example of this procedure. Reference to the radio program, the stations broadcasting it, and the time schedule should be included in the

sponsor's regular newspaper and magazine advertisements.

Radio is just another cog in the wheel of business, the cog that creates goodwill; but the wheel will not function with only the one cog. Any attempt to use broadcasting as anything but an agency of goodwill is suicidal.

What is radio's goodwill worth? It is reported that Atwater Kent pays on a yearly average more than $7,000 a week for broadcasting. The budget provides about $750 for each Sunday night broadcast during the summer. The advertisers say radio is worth it!

CHAPTER X

TIMELINESS IN PROGRAMS

Broadcasting a Prize Fight

When it was announced that the broadcasting rights of the Dempsey-Tunney heavyweight championship bout had been purchased by the Royal Typewriter Company for upwards of $25,000, there were many business men who asked, "What can a typewriter manufacturer profit from sponsoring a prize fight on the radio? Why should a business concern furnish a word picture from the ringside to radio fans who do not contribute one cent to the undertaking?"

Would many who tuned in the fight buy a Royal machine the next morning? No, that was not expected. The answer was that the sponsor of the fight broadcast made friends with thousands of people from coast to coast, and some day those friends might buy a typewriter. They might remember Royal.

The advance publicity of this broadcast was cleverly handled. Previous to the announcement that the fight would be broadcast, it was rumored that Tex Rickard, the fight promoter, would not permit microphones at the ringside, because they would keep people at home and therefore lower the box office receipts. Fight fans throughout the country were clamoring to hear the blow by blow description by radio. Whoever could persuade the management to sanction microphones at the ringside would be the friend of a host. The day of the

fight drew near. Mr. Rickard made no further comment upon the broadcasting. He was opposed to it. It looked dark for the radio fans. But, as is often the case, it was darkest just before daylight. Word was flashed that the Royal Typewriter Company had convinced the fight promoter that radio would not reduce the attendance. The name of Royal was on the lips of the multitudes with extremely favorable comment. Royal was their friend. Then, intermingled with the rounds and the gong of battle, tens of thousands of loudspeakers told the world that the broadcast was coming to them through the courtesy of the Royal Typewriter Company. A record-breaking network of stations carried the fight description to every nook and corner of the nation and everyone knew that Royal was their benefactor and their friend.

The sponsor was absolutely certain that millions would be tuned in on that occasion. He was sure of wafting his name across the nation in a friendly way. If the eyes of all those who promenade Broadway on a single night were to read an electric sign, they would form a small audience compared with the one that tuned in that Dempsey-Tunney fight. The knockout might come any minute. All ears were strained to catch every word. Millions from Maine to the Pacific and from the northern outposts of Canada to the Gulf heard of that particular brand of typewriter. They may never have heard of Royal before that memorable night. But when they shut off their sets that night they were aware that one typewriter was named Royal, and they learned it under pleasing circumstances. That creates good-

will. A Persian poet once said, "Friend is a word of Royal tone; Friend is a poem all alone."

But do not forget, "out of sight out of mind." The fight broadcast was just an introduction to Royal. It must be driven home by more broadcasting, by newspaper and magazine advertisements, electric signs, and billboards. Names are quickly forgotten.

Aviators on the Air

Broadcasting affords advertisers an excellent opportunity to take advantage of timeliness in attracting the public. A fine example of this was the broadcast by Fitzmaurice, Koehl, and Baron von Huenefeld, the crew of the airplane "Bremen," the first to make a nonstop westward flight across the Atlantic. When they arrived in New York a microphone was installed in their suite at the Ritz Carlton and each gave a brief talk descriptive of their adventure in the air. The program was sponsored by Kolster Radio, with an official of the company introducing the airmen to the radio audience. This served to identify the sponsor in a more impressive way than the regular announcement. No doubt, thousands tuned in to hear the first-hand story by the distinguished fliers, and coupled with this desire was the curiosity element which made many anxious to listen. Did Fitzmaurice speak like a real Irishman? Could the Germans speak English? Timely broadcasts of this type attract a large audience and create goodwill.

A Most Effective Broadcast

No broadcaster should neglect the opportunity afforded by election returns and dramatic news items, no

matter how much they may interrupt the musical part of the program. These bits of news are priceless so far as attracting a vast audience is concerned, and the broadcaster who sends them out with his program performs a public service greatly appreciated by listeners.

Take for a striking example, the night that the plane "America" with Byrd, Balchen, Noville, and Acosta was due at Le Bourget flying field in France after the transatlantic flight. They were overdue. A storm was raging over Paris. They were lost. Wireless signals indicated that they were groping in the rain, fog, and inky darkness somewhere over France. All America was intensely interested. If millions ever listened in it was on this night. Listeners stayed with the loudspeakers late into the night waiting for news. Bulletins were intermingled with the entertainment. It was a situation that gave the advertisers a great audience. They heard Floyd Bennett, Byrd's friend and companion, speak from St. Vincent's Hospital, where he was confined by injuries received in a trial flight with the plane that was now lost in the sky. He told what he thought might happen and what the airmen might do to save themselves. Midnight came. Lights burning in New York apartments indicated that thousands were still up listening for news from France. The advertisers had an opportunity to entertain these anxious people. The New York radio stations did not close down as usual at midnight.

Then the bulletin was flashed that the gasoline supply was surely exhausted. There was only one thing that could happen, a forced landing in the darkness and rain, in a strange land. The plane might crash at any

moment! No one could leave the loudspeakers. This was by far the most intense and dramatic story that radio ever unfolded. Late in the night, news flashed that the plane had landed on the sea at Ver Sur Mer; the men safe, though the plane was badly damaged.

The Lindbergh flight to Paris was another running story that gave the program sponsors news bulletins that drew a national audience. The broadcasts told that he had passed Ireland. On and on, the bulletins intermingled with the dance selections, opera, bands, and lectures to tell the world of the success of the lone man in the cockpit of the "Spirit of St. Louis." Within a few minutes after the plane's wheels touched the soil at Le Bourget, radio broadcasters in the United States had the news on the air.

Three days after Amelia Earhart, the first woman to fly across the Atlantic, arrived in New York with her co-fliers, Wilmer Stultz and Lou Gordon, they were sponsored on the air over a large network of stations by the Chrysler Corporation. It was their first broadcast in the United States, aside from the welcoming ceremonies on their arrival. It was the first exclusive radio story of their transoceanic adventure. The broadcast was made direct from Madison Square Garden where the new line of Chrysler products was on exhibit. There was no charge for admission. Quarter-page advertisements in newspapers announced the broadcast and invited the public to attend the performance in person or to listen in. The incentive of the program was, of course, to acquaint a vast audience with the new motor cars. The Chrysler name was mentioned eight-

een times during the hour. Miss Earhart's picture was offered to all who requested it.

Graf Zeppelin Arrives

The 6,300-mile flight of the storm-tossed Graf Zeppelin from Friedrichshafen, Germany, to Lakehurst, N. J., in October, 1928, afforded broadcast advertisers an excellent opportunity to entertain an extra large audience anxious to hear the bulletins about the voyage of the 755-foot bag, with its sixty-one people on board and 121 tons of freight.

There were many thrilling moments, capped by the one when the broadcasters told that the stabilizing fin on the port side had been ripped by a heavy wind and that the big airliner was behaving in mid-ocean like a bucking broncho. Ships prepared to rush to the rescue. On a Sunday the airship hovered in the vicinity of Bermuda seeking a favorable wind that would help to push it onward to its destination. The Sunday audience was large and the advertisers on the air that day were favored with extra attendance at the loudspeakers because the Zeppelin bulletins were interspersed with the entertainment.

Two days after this air cruiser, the mightiest of dirigibles, landed majestically at Lakehurst and the passengers had "stepped out of the sky," the Tidewater Oil Company took advantage of the timeliness afforded by broadcasting and sponsored Commander C. E. Rosendahl, the U. S. Navy representative on the Zeppelin, in a program over a large chain of stations. He told how the giant bird hummed sweetly on its perilous voyage westward, "winning the longest, hardest, and

most thrilling battle in the history of aviation" with the aid of Veedol motor oil, which lubricated the five huge motors in a grueling test that ran for 111 hours and 38 minutes.

Commander Rosendahl was introduced at the middle of the program. Amelia Earhart, aviatrix, and Harry Lyon, navigator of the plane "Southern Cross," the first to fly from California to Australia, spoke briefly at the opening of the broadcast following several musical selections. The trade-name Veedol was mentioned once by Commander Rosendahl who told how in loading the Zeppelin, "several tons of gasoline, many gallons of water, and an ample supply of Veedol to lubricate the five motors" were taken aboard at the home port in Germany. In addition the announcer mentioned Veedol ten times and it was mentioned twelve times in a song written for the occasion. The Tidewater Oil Company was mentioned four times during the half-hour.

At the close of the broadcast the announcer offered a historic souvenir in the form of a small bottle of Veedol oil actually used in the Graf Zeppelin tanks, to all who requested it. There were 21,000 who asked for it.

In addition to the publicity afforded by the radio, there were advance announcements in the newspapers of the fact that Commander Rosendahl would broadcast his story of the flight. The oil company also ran small advertisements announcing the program on the page with the radio programs in the New York newspapers. The following morning the papers carried the complete story of Commander Rosendahl and naturally the Tidewater Oil Company and its product Veedol were credited as the sponsors of the broadcast. Commander

Rosendahl's talk was well prepared for broadcasting. It was a good program.

In these quickly arranged programs the advertising agency should check with the broadcasters to ascertain whether the radio program departments of the newspapers have been made aware of the program change. It is a good idea for the agency to phone the local papers to make sure that the radio program department has the latest announcement with the correct time, list of speakers, and music. Furthermore, the City Desk should be supplied with a copy of the talk, such as that by Commander Rosendahl. The Veedol broadcast was a quickly arranged program and in several cases New York newspapers did not carry the announcement in their radio program on the day of the broadcast. Do not wait to write the radio department about a late program shift. Use the telephone.

Always take advantage of spot news that millions are waiting anxiously to hear. No musical program will attract so many ears.

Holiday Programs

The red figure days on the calendar afford opportunities to make broadcasts timely. However, one must be very discriminating in selecting the program. For example, it will be the tendency of everyone to choose "Silent Night, Holy Night" for a Christmas week broadcast. There have been Armistice Day memorial programs that vibrated many wave lengths with a recitation of "Flanders Field," or the war song, "Madelon." Repetition is a bad thing for the broadcaster seeking as large an audience as possible. Listeners may

tune in to your wave and hear the same melody that they have just finished listening to on another wave, so they turn the dial and seek something else. Few want to hear the same tune three or four times during an evening. Holiday programs are an opportunity for individuality, originality, and showmanship. The Eveready group sought and found individuality in a Lincoln's Birthday program by having Edgar White Burrill recite Ida Tarbell's "He Knew Lincoln." It was different from the other programs, most of which were based upon Civil War songs. There was just enough musical touch to the Eveready broadcast to make it attractive and give it atmosphere.

The diversified concert built around a character of whom listeners have read or seen pictures is likely to win a large audience for an hour and hold them. This was no doubt the case when Gene Tunney broadcast as part of the Palmolive first ethereal performance. The program began at 10 o'clock at night, but the champion did not step up to the microphone until more than half of the hour had passed. Everybody who had tuned in at the beginning anxious to hear Tunney had to cling to that particular wave length for the best part of an hour. The Duncan Sisters and an orchestra entertained until Gene came on the air, so it was not a bad program to hold on the dial.

CHAPTER XI

DIRECT SELLING BY RADIO

Microphones As Salesmen

Is radio's destiny to be direct selling? Is the ether to become a world-wide billboard upon which electric waves etch invisible lettering that receiving sets and televisors will reveal as blazing signs that "everyone who runs may read?" Congress ponders over direct advertising in formulating laws for the future, and national advertisers, ever alert for new and novel methods of introducing and keeping their products before the public, are wondering if they can go a step further and sell through the microphone without loss of goodwill. So far, the sponsored broadcasts are softened by such phrases as "by courtesy of," and "sponsored by." The announcer does not say "paid for by."

It was not long after broadcasting began that some of those who rushed into it began to wonder how they could make radio pay. They were all losing money. They all asked, "Who will pay for broadcasting?" When indirect advertising was suggested most of them frowned upon it, but finally hired commercial salesmen to go after it. Still, even today, most of the broadcasters assert that they are not making money. So they wonder if some clever idea will evolve to save the day. They wonder if in the final analysis direct selling will be their savior.

Today, direct advertising and pleas for sales on

the radio are offensive. So far the most skillful copywriters have failed to produce "selling talk" that is not resented by the listening public. Friendship is called the only rose without thorns. Direct sales promotion on the air puts thorns on radio's rose of goodwill, which broadcasters can cultivate. It is a delicate flower.

The public vigorously protests and condemns broadcast "sales talk." In some cases, strong genuine bargain appeals through the microphone have made sales. But how many friends? How much goodwill? The radio audience is large and mighty. It no doubt comprises many who seek and take advantage of bargains. But what are a few thousand bargain sales compared with the millions who might otherwise be friends of yours and your product?

Bargain Broadcasters

A bargain broadcaster might receive a mail bag of orders, but at the same time the federal radio authorities are probably receiving five mail bags of protest against the station. Efforts to sell on the radio, or even mentioning once too often the sponsor's name, tend to stir up enemies—not friends. One broadcaster who tested the direct sales idea was termed by one of many indignant listeners as "the braying jackass of all stations."

Advertising on the radio cannot be forced upon the public. Listeners are quick to detect sugar-coated selling talks used to disguise direct advertising. They tune out. It is a vital error to let any part of a program go out with any words that might be construed as direct advertising. Do not be overzealous to invite people to your store. Do not mention prices. If you make

friends on the radio in the proper way, without violating the etiquette of broadcasting, listeners will visit your store and buy your wares without an invitation.

A Pioneer Merchant

Some may wonder whether or not direct advertising and sales appeals have been thoroughly tested on the radio. Several stations in the West have tried it. For a good answer to the question one must turn to Henry Field, "the friendly farmer," "seller of seeds," and owner of station KFNF, out where the corn grows tallest—in Iowa. He is the past master at selling to bargain hunters on the radio. Has he made friends or enemies? Let us see what the owner of another western station that does not broadcast sales talk says about this pioneer merchant of the air.

"He goes over big with bargain hunters," said the manager of this station which could easily be called a competitor as far as entertainment broadcasts are concerned. "A listener is either dead against Field or he turns on the loudspeaker and lets Henry come to his fireside with bargains. Many in the Corn Belt consider him a friend, but should his waves reach New York they would probably be given a cold shoulder and tuned out. Henry is a showman as well as a salesman. He knows what the public wants. He gives listeners the old fiddler's devotional exercises, the sweet voice of the seed house canary, and the old classics that touch the heart with their melodies. He broadcasts a news digest and then confides with listeners for an hour as to the mail he has received from them. He becomes a friend who can sit down in his shirt sleeves before the microphone

and tell the millions all about his seeds, bacons, tires, pig meal, fresh hams, radio batteries, prunes, tea, paint, shirts, shoes, socks, sparrow traps, overalls, chicken feed, ladies' and gents' hosiery, bibles, and what-not. His waves spread over Iowa, Nebraska, the Dakotas, Minnesota, Missouri, and Kansas, but they strike with the greatest force in Iowa and Nebraska."

The secret of Henry's success is that he appeals to the farmers. He is one of them. He knows what they want when they want it. There are no Metropolitan Opera stars to grace KFNF's studio. Home talent entertains and actuates the microphone with "Swanee River," "Silver Threads Among the Gold," "Sweet Bye and Bye," "Onward Christian Soldiers," and so forth. But the ace on the air is Henry in person!

If direct advertising and selling on the radio ever spread, the advertising agencies would probably strive to write gems of broadcast copy for tooth paste and automobiles, for Stetsons and Stutzes, sapphires and soap. The most skillful and clever copywriters would be put to work and the announcer with the trained voice would go on the air to act as the salesman.

Where Mistakes Are Made

"That's what you New York fellers will do if it comes to selling on the radio," said a westerner. "That's where you'll make your mistake. You'll wonder why you can't sell a carload of hams or ginger ale. The trouble is that you'll talk over the heads of the public. The radio audience belongs to the masses. And you know I was readin' in a magazine the other day that

the average mind is about that of a fourteen year old child. So why not learn your lesson now and be one of the crowd just like Mr. Field? He never writes his speeches or sales talk. It's all inspirational and informal. That's what makes friends. This highbrow stuff on the radio absolutely does not get over. That's why Henry has extended his mail order business. He knows his public and he knows his stuff. He tells the farmers in the Corn Belt that his sopranos sing as God intended, free of the screeching caused by long training. They sing like the common people. The KFNF vocalists sing the hymns as they ought to be sung, just as any one in the radio audience sings them in the church on Sunday."

Mr. Field began broadcasting from his aerial in Shenandoah, Iowa, in 1925, when his gross sales were $900,000 for seeds and nursery products. In 1927 the gross sales are reported to have leaped to $2,500,000, of which $1,500,000 was for general merchandise. In less than eight months he is reputed to have sold $340,000 worth of automobile tires. In six months he is said to have disposed of $50,000 worth of shoes over the air without the bother of having the customer come to a store to try them on. That's salesmanship! It is reported that he has disposed of as much as a carload of coffee a day, some of which warmed up the pilgrims at the studio, where he gives each visitor a cup of coffee. During a flower show he staged, more than 30,000 visitors came to KFNF's studio to catch a glimpse of the elusive radio. The population of the town is only 5,000. Hams and bacons he has sold at the rate of half a car-

load a week. Henry is the Merchant Prince of the Air. He is the "Roxy" of the great open spaces!

Advice from Iowa

At a luncheon of advertisers at Des Moines, Mr. Field told those who seek fame and fortune by selling to invisible customers that the secret of success is "Be yourself." That is his formula. When talking over the air he dispenses with his coat just to be one of the common people. Then he chats with his "folks" with such phrases as "we was" and "ain't got." He has cast aside all "hifalutin" words and ways.

Henry Field has voice, personality, and sincerity in his nasal twang. When he begins to sell this is what he says, "Howdy, folks. This is Henry, Henry Field talking, folks. Henry Field himself." Then his voice weakens a trifle as he turns from the microphone to ask Sally, "What's your next number goin' to be?" How different from the prim voice of a New York announcer's "Good evening ladies and gentlemen of the radio audience."

Henry Field's broadcasting studio is a modern version of the old-fashioned farmhouse parlor, and he appropriately calls KFNF, "the friendly farmer station." One birthday celebration on the air netted Henry 226,000 telegrams, according to reports from Iowa, to say nothing of the sacks of congratulatory mail. So much for the sage of Shenandoah, who strives to be one of his audience, "just a friendly, neighborly bunch of folks," who care little for the "hifalutin" things in life.

"The urban-minded program director as well as

the advertiser may heed the fact that the great farm audience, numbering roughly one-third the aggregate, comprises the most dependable, appreciative, impressionable class of listeners," declares Sam Pickard, Federal Radio Commissioner. "This multitude of listeners is probably more responsive to the appeal of the advertiser who understands the farm psychology and who successfully injects into his sponsored broadcast the smile and hand-shake of the crossroads."

The Law Says—

But what does the federal radio law say about making a market place of the ether? At a congressional hearing, Judge E. O. Sykes of the Federal Radio Commission was asked regarding the policy to be pursued toward a station "spending most of its time in advertising."

Judge Sykes replied: "There is no authority under the law for the Commission to regulate direct advertising (i.e., where the price is mentioned), but I understand that it has been suggested that such advertising be limited to daylight hours."

The law stipulates that "all matter broadcast by any radio station for which service, money, or any other valuable consideration is directly or indirectly paid, or promised to or charged or accepted by, the station so broadcasting for any person, firm, company, or corporation, shall, at the time the same is so broadcast, be announced as paid for or furnished, as the case may be, by such person, firm, company, or corporation."

Some consider direct advertising on the radio an evil. Others contend that it falls in with the provision

of the law that broadcasters should have as their slogan, "public interest, convenience, and necessity."

Radio Commissioner O. H. Caldwell, of New York, called attention to the fact that the Commission has no power of censorship under the law, and he testified that in his opinion, direct advertising in many instances provides a distinct service to listeners.

"It is my belief," said Mr. Caldwell, "that nearly every program that goes on the air has a background for some form of publicity. It would be hard to draw a line between those stations which advertise directly or indirectly and those that profess to furnish programs of a cultural value."

Mr. Caldwell said that he thought it would be unwise to attempt to censor by law. Programs, he asserted, that were in any way objectionable to the listener would in time be withdrawn by the force of adverse public opinion.

Contending that the present law is adequate to suppress direct advertising by radio if the commission elected to follow such a course, Representative Wallace White, of Maine, said: "The commission, generally, may prescribe the nature of the service which a broadcasting station is to render. I am inclined to believe that the language of the law is broad enough to say that on this particular station you may or you may not put out advertising, direct or indirect."

Most of the broadcasters contend that they are not making a profit. Is that because they are not radiating direct advertising? Will necessity force them to change from indirect advertising and goodwill programs to direct selling and quotation of prices through the micro-

phone in order to survive? Time will tell whether or not the "impresario" in the lavishly decorated studio with its rich tapestries, statues, and trimmings of gold will come down off his "hifalutin" perch and be one of the common people. Radio is a big field, the ether is unfathomed, the audience is countless, the listeners' tastes are many, so some may broadcast from studios of gold while others entertain from the old-fashioned farmhouse parlor. But, to be successful in advertising, in selling, and in making friends they must learn the simple formula of Henry Field—"Be yourself."

Field found the bargain hunters. But it is a question how many he might list as true friends. The direct seller might say as did Hazlitt, "There are no rules for friendship. It must be left to itself. We cannot force it any more than love."

Warning from Hoover

Herbert Hoover, as Secretary of Commerce, had control of radio in the United States and guided its destiny from 1921 until the appointment of the Federal Radio Commission in 1927. He has pointed out in public utterances that advertising might be made to spoil radio for the public. He warned the broadcasters to guard against it. He said that there lies within advertising on the radio the possibility of grave harm, even vital danger to the entire broadcasting structure. The desire for publicity is the basic motive and the financial support for almost all broadcasting in the country today. Mr. Hoover calls attention to the fact that the radio listener does not have the same option that the reader of publications has—to ignore advertising in which he

is not interested—and he may resent the invasion of his set. If he tunes out he is without entertainment. He said that advertising in the intrusive sense will dull the interest of the listener and will thus defeat the industry. Furthermore, it can bring disaster to the very purpose of advertising if it creates resentment against the advertiser. If broadcasters can distinguish between unobstrusive publicity accompanied by direct service and engaging entertainment on the one hand, and obtrusive advertising on the other, they may find a solution.

By Inference Only

When advertising is the incentive for any broadcast program the advertising must be by inference only, according to Martin P. Rice, manager of broadcasting for the General Electric Company. He said: "The listening public cannot be expected to listen while a merchant exploits his wares unless at some future date some wave band is made available for such purposes."

In reference to sales talks on the radio the late Rear Admiral W. H. G. Bullard, when chairman of the Federal Radio Commission, said that he received considerable protest from the public against stations that broadcast direct advertising. He said that a number of broadcasters have radiated objectionable programs merely because they were misled and did not know anything about the reaction of the public. When advised of the results they promptly changed their policy. He asserted that the argument that radio direct advertising is good and inoffensive to the public because it creates sales in some instances, is not a valid argument. The

broadcaster of a good bargain appeal naturally nets some sales, but he does not attract regular customers and build up his business. He builds up a liability instead of an asset. He pays for something he does not get.

Basis of Profit

Profitable results for advertisers on the radio depend entirely upon the public's reaction. The advertising possibilities afforded by the microphone are great, but the federal government is determined that there must be no exploitation of the public, and that the public's interest must have first consideration. Direct advertising certainly stirred up a reaction when tried in the motion picture houses, and that same feeling aroused against radio would certainly force the government to step in.

Broadcasting constitutes commerce, according to a ruling of the Federal Radio Commission; this is particularly evident where it is made a vehicle for advertising. The advertising may be paid for by outsiders whose names and products are placed before the public in connection with programs; or it may take the form of advertising the business of the broadcaster himself. On this basis it is contended that the radio law is constitutional because Congress has the right to legislate on interstate commerce. It is pointed out that even the smallest broadcasting station does or may interfere with interstate commerce and is therefore subject to regulation.

The Commission in defining the radio law declared: "While it is true that broadcasting stations in this coun-

try are for the most part supported or partially supported by advertisers, broadcasting stations are not given great privileges by the United States Government for the primary benefit of advertisers. Benefit derived by advertisers must be incidental and secondary to the interest of the public.

"Where the station is used for the broadcasting of a considerable amount of what is termed 'direct advertising,' including the quoting of merchandise prices, the advertising is usually offensive to the listening public. Advertising should be only incidental to some real service rendered to the public and not the main object of a program. The Commission realizes that, in some communities, particularly in Iowa, there seems to exist a strong sentiment in favor of direct advertising on the part of the listening public. At least the broadcasters in that area have succeeded in making an impressive demonstration before the Commission on each occasion when the matter has come up for discussion.

"The Commission is not fully convinced that it has heard both sides of the matter, but it is willing to concede that, in some localities, the quoting of direct merchandise prices may serve as a sort of local market, and in that community a service may thus be rendered. That such is not the case generally, however, the Commission knows from thousands and thousands of letters which it has had from all over the country complaining of such practices."

Do not flatter yourself as a broadcaster that friendship authorizes you to say anything you desire to your radio audience. It was Oliver Wendell Holmes who warned that the nearer you come into relation with a

person, the more necessary do tact and courtesy become. The most that you can do for your radio friends is simply to be their friend. Do not try to enter their homes and impolitely attempt sales talk after they have bid you welcome by turning the dial to your wave. Entertain unselfishly and your friends will multiply. Remember in your broadcasts that deepest friendship is cautious of the spoken word.

CHAPTER XII

CAPITALIZING THE PERFORMANCE

Surprising Results

Radio has grappled with some complicated advertising problems and has met with surprising success. Not all of the results have been revealed. The secrets of success and novel ideas behind some of the broadcasting are guarded with care lest competitors take advantage of them. It is true that all who have tried broadcasting have not continued, but in the majority of cases they have.

Prominent among those who vanished from the ether are Goldy and Dusty, representing Gold Dust, the Davis Saxophone Octet sponsored by Davis Baking Powder, and the Silvertown Cord Orchestra. Why did they stop broadcasting? Those who know are reluctant to tell. They say, "Oh! they just needed a vacation," or "The money is to be spent in some other promotion work."

Nevertheless, a year after Goldy and Dusty signed off they received mail from listeners who seemed to forget that they were off the air. The same is true of other popular entertainers. The mail arrives, sometimes, many months after the final performance. While these radio entertainers are gone but not forgotten others have taken their places. It is through the courtesy of several prominent broadcast sponsors who have blazed

new trails that the effectiveness of radio in advertising and sales promotion is clearly illustrated.

How Tie-Ins Are Used

If direct sales talks miss the mark on the radio how can the broadcasts be profitably backed up? A good answer is found in the practical experience of the Ipana Troubadours who, having identified their program as closely as possible with the product, and having made their sales message as definite as discretion would permit, use a number of supplementary tie-ins with marked success.

The first step is to tell members of the invisible audience that if they have enjoyed the program applause cards can be obtained at the nearest drug store. All drug stores in the radio-effective area are supplied with the cards, together with a cut-out easel advertising both the "Ipana Hour" and the tooth paste. A few words on the back of the display remind dealers that Ipana broadcasts are sending people into the stores.

A sample tube of tooth paste is sent to all listeners who mail the applause cards. The gratifying response serves three purposes: first, it indicates the program's effectiveness; second, it affords a real follow-up on the favorable reaction to Ipana which the broadcasts produce; and third, it is an effective means of securing dealer cooperation.

Making Novelty Offers

Special novelty offers are made from time to time, including such items as bridge score pads, radio station logs, etc., which are credited for obtaining excellent re-

sults. These in the home keep the name of the product before the listener even on days and nights when the Troubadours are not on the air. More than 13,000 copies of a prose poem entitled "A Smile" were mailed upon request. At the end of a Troubadour broadcast several years ago it was announced that five of the musical selections on the program had been played on the air that night for the first time. If listeners desired a copy of the sheet music of any one selection it would be sent upon request. The music publisher furnished 5,000 free copies to promote the new music. The offer was made on Wednesday night. By Monday more than 25,000 requests were received, and by Wednesday night when the Troubadours again faced the microphone the requests reached 55,000. The sponsor had to buy the additional copies and distribute them; otherwise he would have lost goodwill. Whenever an offer is made on the air the sponsor should be fully prepared to supply the immediate demand. That keeps the listeners happy.

Since their broadcasts were instituted the Troubadours have netted more than 125,000 applause letters. Samples of the tooth paste have been sent to these 125,000 prospective customers whose goodwill was already developed to the point of active appreciation.

On one occasion 15,000 letters were sent to dealers suggesting that requests be made for counter cards. The letters carried only a one-cent stamp. Without any follow-up 4,000 replies were received and many Ipana display cards were placed in stores where they had never before been used.

Furthermore, the retailers are reported to be keenly

interested in the programs. They personally enjoy the popular orchestral tunes and in addition they realize the Troubadours are working for them and that their sales will benefit as a result. When the Troubadours make a public appearance in any town, interest among dealers runs so high that the salesmen have no difficulty in obtaining space for window displays. When stations are added to the Ipana network all dealers in the area covered by the additional transmitters receive letters announcing the coming of the Troubadours. This procedure has been very successful in lining up dealer support.

Devising a Program

The success of Cities Service broadcasting is a good example of the effectiveness of radio. This company has four main purposes for broadcasting: to sell gasoline and oils; to promote household use of Cities Service electricity and gas; to increase public confidence in each subsidiary of the company by giving a broad conception of the powerful unity behind them, and indirectly to encourage investors; and to promote the sale of Cities Service securities.

The primary aim was to devise a program that would attract a quality audience and home-owning public. The Goldman band was sponsored and attained marked success. On the expiration of the band's contract a symphony orchestra conducted by Rosario Bourdon, musical director of the Victor Talking Machine Company, and the Cavalier male quartet continued the work. It was realized at the beginning that the musical basis of the program was as vitally important as the editorial

content of a magazine. Listener-interest, like reader-interest, must be aroused by something apart from advertising.

Friday was selected as the day for the broadcasting because many motorists "fill up" on Saturday in preparation for week-end trips. It was hoped that the broadcast would create an impression that would be fresh in the motorists' minds on Saturday when they sought gasoline and oils. Then they might buy Cities Service!

The Program's "Business End"

The announcers take care of the "business end" of the programs. The treatment varies from week to week but the principle is unchanged. In reference to the entertainers the continuity carries such lines as:

"Good evening, ladies and gentlemen: The Cities Service March, the musical symbol of Cities Service Company, was just rendered. George Bernard Shaw in his last book discussed the Industrial Revolution of the 19th Century, when workmen rioted. They thought new inventions would rob them of jobs. Experience proved contrary. Inventions increased opportunities and added to the ease and luxury of every citizen. Foremost in giving modern comfort are electricity and gas. Cities Service provides them for millions of people in many sections of our country. And, Cities Service Koolmotor gasoline and oil contribute to motoring comfort. They are sold at the Cities Service stations, recognized by the black and white pumps and the Cities Service emblem."

The petroleum and public utility divisions use distinctly different methods to get their sales appeal across.

In the promotion of gasoline and oil sales dealer tie-ins are extremely important. The dealers receive a broadside every month, forcefully illustrating what radio is doing to increase the sales of Cities Service gasoline and oils. The dealers are reported to be sold on the benefits of broadcasting and they laud the printed tie-in material which actively supports them. A salesman in Dallas, Texas, closed a contract for 9,000 gallons of gasoline a month as a result of a contact made by the radio concerts.

Radio Aids Personnel Relations

Personnel relations in this country-wide organization are said to have been vastly improved as a result of the radio broadcasts. The work of the house organ and other employee links has been materially assisted. Radio has been found to disseminate the right feeling of unity throughout the wide-spread personnel. Where the electricity, gas, and water undertakings are concerned radio has had a marked beneficial effect on public relations. Local authorities are more helpful and willing to cooperate in developments. The local taxpayer has a greater realization of the reliability and importance of the power company in his area. Furthermore, confidence in local subsidiaries is promoted because the radio audience more fully appreciates what they stand for.

How does the Radio Corporation of America capitalize on the educational concerts sponsored under the direction of Walter Damrosch? Although these concerts are for school children they are said to offer new trade openings to dealers. The orchestra plays a

series of carefully graded selections from the works of the great composers and each program is accompanied with explanatory comments which open the realm of music to young listeners. A vigorous advertising campaign is launched to enable dealers to sell Radiolas to the schools. More than forty school journals, read by teachers and school boards throughout the country, carry full-page advertisements on the subject. Leads created by response to the advertising are turned over to dealers nearest the prospects. A booklet "Radio in Education" is circulated to all possible school prospects and to dealers. These factors are designed to bring the prospects to a point of buying. It is pointed out that once a receiving set is placed in a local school, the foundation is laid for additional sales among parents and teachers.

Good broadcasting impresses the name of a product upon the public mind, providing there are enough impressive broadcasts. It takes more than one broadcast to make an impression, just as it takes more than one swallow to make a summer. Superior advertising calls no attention to itself. Its job is to direct attention on the merchandise.

"When we stop to consider the part which advertising plays in the modern life of production and trade we see that basically it is that of education," Calvin Coolidge said in an address at the 1926 meeting of the American Association of Advertising Agencies. "It informs its readers of the existence and nature of commodities by explaining the advantages to be derived from their use and creates for them a wider demand. It makes new thoughts, new desires, and new actions. By

changing the attitude of the mind it changes the material conditions of the people.

"As we turn through the pages of the press and the periodicals, as we catch the flash of billboards along the railroads and highways, all of which have become enormous vehicles of the advertising art, I doubt if we realize at all the impressive part that these displays are coming more and more to play in modern life.

"It is to be seen that advertising is not an economic waste. It ministers to the true development of trade. It is no doubt possible to waste money through wrong methods of advertising as it can be wasted through wrong methods in any department of industry. But rightfully applied, it is the method by which the desire is created for better things. When that once exists, new ambition is developed for the creation and use of wealth."

CHAPTER XIII

TRADE-NAMES ON THE AIR

Use of Slogans

How many times during a half-hour broadcast should the sponsor's name be mentioned? One prominent advertiser used on several occasions a 105-word announcement at the end of the broadcast which required the announcer to seek more than a minute of each radio listener's time. In this announcement the company's name was mentioned four times and the name comprises three words. During the entire program the name was mentioned more than a dozen times. Some broadcasters do not feel that they are gaining anything on the radio unless their name is mentioned as often as the station management will permit. This is the wrong attitude. The wise broadcaster does not conclude with 105 words and his name radiated four times. If a name, trade-name, or slogan is mentioned three times during a half-hour it should be sufficient and will not be resented by listeners.

It is not necessary to identify the sponsor at the end of each selection. A sponsor will profit by a properly conducted good program of entertainment. With two or three announcements during a half-hour the microphone can do much to popularize and make household words of such expressions as: "Keep that Schoolgirl Complexion"; "I'd Walk a Mile for a Camel"; "Time to Re-Tire"; "The Skin You Love to Touch"; "Ever-

eady"; "Not a Cough in a Carload"; "Say it with Flowers"; or the idea that a cigarette takes the place of a sweet. However, advertisers say that no slogan is worth anything, although it contains the name of the product, until it has had at least a million dollars spent on it.

There may be a few who tune out a program because they object to even a single mention of an advertiser's name, but they "cut off their noses to spite their faces." In reference to such action an advertiser once said that by the same token, he supposed, these people tear out the advertising pages of the magazines as soon as they leave the newsstand, and walk in the middle of the street so as not to see the window displays. It is contrary to human nature to deny oneself the privilege of hearing a famous singer or orchestra because a sponsor's name is grafted on the program once, twice, or three times. It should not be overdone, however.

Band Helps Sell Shoes

What benefit does the Stetson Shoe Company derive from sponsoring a parade band on the radio? Is it because listeners buy more shoes after they hear the martial music? Ultimately, of course, that is what will make the broadcasting profitable. But the real motive is to stimulate and encourage salesmen, branch stores, and independent dealers. Stores are furnished a stiff board frame for window display with space provided for insertion of advance programs by the band. A series of bulletins is distributed to dealers, and letters announcing campaigns are sent to all distributors, agents, and salesmen. The letters also ask for sugges-

tions. Mats are provided for use in the radio pages of local papers. The value of the parades as depicting historical episodes in music has been further capitalized by mail contacts with school authorities. Local dealers have aided in compiling a list of school principals. The dealers are also asked to telephone the school authorities suggesting that they encourage the children to tune in. In addition the radio campaign is dramatically presented at the convention of salesmen and dealers. This is a worthwhile procedure and the effect is more stimulating if the musical aggregation can be present at the convention to entertain and give a more intimate contact between the radio and the retailers.

Radio Aids Travel Bureau

How can broadcasting aid a travel bureau? To gain this information it is well to study the results obtained by Thomas Cook & Son, who have been on the air with interesting travelogues since 1923. A year passed before listeners were asked to write or before booklets were offered. Later, however, in connection with a series of programs built around Mediterranean cruises, a booklet of maps was offered during one broadcast. Five thousand requests were received. They were of high character, as attested by the stationery of business men, professional men, and college presidents, etc. In the summer of 1927 a collection of short stories was offered. A large number of inquiries was received and two hundred bookings were traced directly to broadcasting.

Do the people who travel listen to the radio while at home? The Cunard Line has a cruise each year on

which Cook handles the shore trips. Lectures are given on the boat. The first year of these cruises the lecturer asked how many of his audience had heard Cook's programs; 50 per cent raised their hands. The second year about 80 per cent signified that they listened to the travelogues, and the third year all raised their hands. New offices were opened in Baltimore and Chicago, and many of the people who come to the travel bureau do so because they have radio sets. Travelogue broadcasts help to create international goodwill because foreign governments appreciate the programs that advertise their countries and attract tourists.

Coffee—Candy—and Gum

Maxwell House has considered radio of sufficient importance to let it provide the entire theme of a full-page advertisement in the *Saturday Evening Post.* The facts that their coffee "is pleasing more people than any other coffee ever offered for sale" and that it is "Good to the last drop" were relegated to the bottom of the advertisement. Artistically printed programs of the concerts are sent in advance to those who write. An envelope stuffer entitled "For Better Coffee," is also used.

The Happiness Candy Stores are one of the oldest broadcast sponsors. They have continued with an unaltered program featuring the comedy team the Happiness Boys, Billy Jones and Ernest Hare. When they went on the air there was no foreknowledge of possible results. In the early broadcasts the Boys asked for mail and received about 1,000 letters a week. An attempt was made to use the letters in soliciting mail order

business, but results did not justify its continuance. They stopped asking for mail and the letters dwindled to about twenty-five a week. Today this is not considered a discouraging sign, because the better class of listener seldom writes to a broadcaster. The Boys forsook the radio studio and faced microphones in a Fifth Avenue restaurant of the company. Needless to say it is crowded on Friday nights when the Happiness Boys go on the air. It is believed that more people buy Happiness Candy because of the Happiness Boys.

Does it follow that if radio can increase the sale of candy it can entice more people to chew gum? Wrigley strives to do this by linking up the broadcast with a window display picturizing the Wrigley Radio Review, with King Spearmint seated on his throne, the microphone at his elbow, the Spearmen below, and the other characters of the radio performance grouped around him.

The program is so built as to create a definite "Wrigley World" and the purpose of the window display is to focus this idea into sharper detail for listeners and dealers. No samples are offered in the Wrigley broadcast, but radio auditors who write are sent samples of chewing gum in a novel package which reproduces the fantastic characters as those in the display illustration and those who entertain in the Wrigley Review.

Retailers Fall in Line

Are dealers really "warmed up" by broadcasting? The sponsors say that they are. The program's aid to distribution is in many instances more important than actually inducing listeners to buy. The influence upon retailers is more tangible than upon listeners, and re-

sults can be detected more readily. After the Clicquot Club Eskimos had been on the air about eight months it was decided to begin an intensive drive for dealers in New England. This was home territory, because the plant is located near Boston. Nevertheless, their distribution was doubled in Providence and Worcester within four days. The salesmen reported a general welcome, "What—the Eskimos? Come right in!"

Radio creates confidence. Price appeal is said to be no longer the all-powerful factor. It is supplemented by style appeal. And it must be preceded by the buyer's confidence in the dependability of the retail store. Radio can help do this.

Helping Distribution

Mass production has taxed the country's distribution system heavily, according to the Department of Commerce which points out that some relief must be found. A measure of relief has been gained by the chain stores, mail order houses, cooperative buying, house-to-house selling, and similar means. Great improvements in distribution must be made within the next ten years. Radio will play a part in the improvement by bringing the manufacturer, retailer, and customer into closer relationship.

The "Say-it-with-flowers" campaign backed by 4,500 retail shops, increased the sale of cut flowers 400 per cent in seven years. This was previous to the days of broadcasting. It would have been an effective campaign on the radio.

When the Franklin Company introduced the "Airman Limited" as a new vogue of luxurious travel a half-

hour was contracted for over WEAF's network. The program featured a concert orchestra under the baton of Josef Pasternack, former conductor at the Metropolitan Opera, and songs by Ifor Thomas, tenor. A three-minute talk was given by Mrs. Winifred Wickwire, past president of the Interior Decorator's Association of America, who spoke on "The Search for Greater Luxury in Living and Travel." Page advertisements in leading newspapers introducing the new car on the day prior to the broadcast contained the following reference to the radio program: "Tune in on July 9th, the Air-Cooled Airman will be on the air at 9 P.M., Eastern Standard Time, over the NBC Red network (WEAF) and allied stations; at 9 P.M., Pacific Time—over KPO, KFI, KGW, KOMO, KHQ."

Can radio be utilized effectively by a mail order house? An insight on this problem is gleaned from the efforts of Montgomery, Ward and their broadcast to promote Riverside Tires. Their selling methods, differing from the general run of tire manufacturers, limit the tie-in plan to a small adaptation of the mail order catalogue. The listener who writes receives a list of broadcasting stations and a map indicating the time zones of the United States. Both of these are taken from the company's radio department catalogue. The automobile section of the catalogue featuring Riverside Tires is also sent.

Radio and Cosmetics

How can the beauty appeal be capitalized on the radio? Lucille Buhl faces the WJZ microphone on Tuesdays at 2 P.M. She is known and listed in the radio

programs as the "Beauty Philosopher." Each talk is said to net her from 400 to 700 letters. She does not attempt to sell during her talks, but nevertheless the broadcasts are said to have resulted in such a large increase in sales of the Buhl Vanity Products that for a while she discontinued the use of other advertising mediums.

A typical presentation of her philosophy and her method of building up sales follows: "Every woman who is progressing discovers along the way a fundamental law, namely, that in freely giving or sharing that which is good, she is enriched; very prominent among the good things is beauty. How can she share beauty?—Love, happiness, harmony, enthusiasm, unselfishness.—Their opposites, worry, depression, jealousy, hate, etc., are the direct cause of ugliness and age."

The tie-in consists of sending to all who write, two gifts, two kinds of face powder, a different shade for day and night—a new powder puff of her own particular design. Miss Buhl also sends a complete chart showing women how to share in her knowledge, and how to give themselves her treatments without charge. Thus she vindicates her philosophy—"Giving."

The dealer helps consist of referring prospects to the stores. Those who write for advice are not asked to buy. They are given advice and told where they may buy Buhl products if they care to. Six hundred-line advertisements in New York newspapers feature her radio talks. Further tie-in consists in supplying newspapers with copies of her broadcasts, if they are requested.

Many successful advertising campaigns have taken

advantage of the beauty appeal, and because of the rapid turnover of cosmetics they are well adapted for advertising. Bourjois and Company in an initial test radio campaign over thirteen weeks afforded radio an opportunity to reveal what it could accomplish in this field. The theme of the broadcasting was Parisian atmosphere. The programs were entitled "An Evening in Paris." The tie-in advertising material was designed to carry out this idea and to stimulate interest among jobbers and dealers.

This is a typical announcement sent out in advance to the newspapers to publicize the broadcast booked for WEAF and sixteen allied stations: "To Folies Bergere —via Radio! Glorifying the Parisian Girl, or the place where it happens will be featured in this week's presentation of the 'Evening in Paris' series to be broadcast over the NBC system. The Folies will be the scene of the presentation in which Manon and Jacques (main characters of the program) meet their American playmates for another evening of romantic adventure. There the tuneful, captivating songs enjoying current French popularity are heard, together with thrilling jazz numbers aimed at improving the American idea."

Demand for Time

Does a program of a half-hour's duration accomplish results or is an hour more desirable? Generally speaking, unless the program is something special a half-hour is plenty for a single performance. It is possible that in days to come the time rates will be so high and the demand for time on the air so great that the duration of programs in many cases will be not more

than fifteen minutes. There are fewer broadcasts of an hour's duration today than there were a year or two ago. A radio station has just so many hours in each day and when that time is fully occupied there is no way to add more. A newspaper can add pages but a broadcaster cannot add hours or even minutes.

Television will play an important part in the reduction of individual performances on the air. A motion picture theatre which kept an advertisement on the screen for five or ten minutes would suffer complete loss of patronage ere long. The same will apply to television, which will have to be very skillfully handled when applied to advertising. The "Time to Re-Tire" boy will have to be a mighty fine singer to stand before a televisor in full advertising regalia, pajamas, candle, and tire, and hold the audience spellbound for any length of time.

What do veteran advertising men think of radio as an advertising medium? "In the comparatively short time our clients have been on the air, we have expended for them in broadcasting more than $2,000,000," reports the president of a large advertising agency. "Tangible results have been even greater than we were led to expect by our own belief in the value of the medium, and the known experience of other advertisers. The time may come when some advertisers can profitably use radio exclusively, but we have no data today that would justify such a policy. Broadcasting for the present at least, must be an adjunct to printed salesmanship —and it is a mighty powerful adjunct. The printed page is the bedrock of all profitable advertising upon

which our modern merchandising structure has been so successfully built.

"How large a proportion of an advertising budget should be used in broadcasting? Like any other advertising expenditure it has to be large enough to achieve its purpose. How big is the audience and how much of it can a national advertiser get and hold? A national advertiser with a national reputation built on a considerable period of sustained printed advertising, and with properly planned and announced programs, can go on the air over a broadcasting network and be assured of a first-night audience of 10,000,000 listeners —rain or shine. Painstaking research by all of the scientific methods of nation-wide investigation shows that this figure of ten million measures up to all the known facts. Of course, it is too much for an advertiser to expect to hold week after week an audience of 10,000,000. Nevertheless, the investment in a first-night in radio is a mere trifle compared with what it costs to put on a Broadway revue."

"The idea once held by many that the public didn't want the air used for advertising was found to be based on an erroneous conception of public psychology," said L. Ames Brown, chairman of the Radio Committee of the American Association of Advertising Agencies. "All advertising is constantly in a state of change. What couldn't be done some years ago is now accepted practice. You all have heard of the struggle made by the late J. Walter Thompson to get magazines to sell their back covers. One prominent publisher told him he would never allow 'tradespeople to degrade his book' by putting advertisements on the covers. There was

another long fight to persuade publishers to make up periodicals so that advertising could appear next to reading matter. One of our great railroads for years refused to sell car card space in its suburban coaches, and I think most American railroads still decline to sell space in their through coaches. And you will recall the agitation about defacing the walls of the New York subways with advertising posters.

"Advertising, when it is truthful, interesting and informative, is a public service. The American people spend something like 160 billion dollars a year," said Mr. Brown. "Advertising is their daily guide to the most profitable expenditure of this money. Our short experience in the use of broadcasting as an advertising medium has clearly demonstrated that the right kind of advertising on the air, done in the right way—in the way that fits this new medium—is just as acceptable to the public as advertising in newspapers, in magazines, on billboards or elsewhere."

As the result of a nation-wide survey among broadcasting stations, the National Association of Broadcasters issued the following report relative to advertising by radio: "One of the points which make it difficult for national advertisers to be sold on the use of broadcasting stations is the lack of ability of the stations to show that they really have a thing of definite form and shape to sell. A good many questionnaires have been sent out asking station managers for information concerning their activities and equipment. In a great many cases the most indirect sort of replies were returned, including reports of distance reception which the station has had proof of—station managers do not seem to un-

derstand that the only region which interests the advertiser is that local region comprising a radius of some forty to seventy miles, over which the broadcaster lays a strong and distinct signal throughout the year.

"The advertiser wants to know definitely the exact area covered consistently; an estimate of the number of receiving sets in that area, as far as can be determined; the exact population of the area; the per capita wealth of the people in the area covered; and also information concerning other merchandise which is consumed in the district covered.

"In order to sell their commodity the broadcasting stations are just as must obliged to be able to furnish these figures as a newspaper is obliged to furnish circulation figures and the great mass of detail they have on hand for the information of the advertiser.

"The bulk of the future advertising over radio stations will be that sponsored by national advertisers, and in 99 out of 100 cases, all this advertising is placed through advertising agencies. For the station to obtain business from an advertiser it is necessary to conform with the regular newspaper and publication arrangements and allow the agency its 15 per cent commission. The agency in this case is not acting as a sales agency for the broadcaster. The agencies book business with a station on which they have proper information, if their clients ask for it. If a broadcasting station feels that it should have a certain amount of advertising released by national advertisers, it should, without question, have representatives of its own in a sales agency in the large advertising centres of the country, especially New York

and Chicago, from where 80 per cent of the business emanates."

Duplication of Effort

Incidentally, it is a waste of time, money, and effort on the part of an advertising agency to send regular programs or publicity notices to newspapers if the programs are radiated by a wide-awake station or network which sends out publicity regarding the programs. The papers usually accept the station's announcement as authentic and if another announcement on the same topic comes from the advertising agency or manufacturer it confuses and necessitates verification with the station before the item can be published. Such work on the part of the advertising agency is duplication of effort. It is far more logical to have the stations send out the publicity because they are more likely to be correct about all details as to stations in the network, time, and so forth.

The Agency's Rôle

What part does the advertising agency play in the radio campaign? Briefly, it is the business of the agency to study the product and determine how to present it to the radio public most effectively with an appeal that is most inviting to listeners and to retailers.

Second, the agency has investigators study and market and radio's effectiveness by circulating among dealers and consumers.

Third, the agency links radio with the selling plan and determines what should be said about the product on the air.

Fourth, the agency prepares the radio presentation

just as it prepares the copy and layout for printed advertisements, so as to typify the product most effectively and attract the greatest audience most economically. In this connection close cooperation between the agency and the broadcasting company is essential for productive results.

Fifth, the agency selects the stations or networks as it does newspapers, magazines, and other advertising mediums.

Sixth, the agency makes contracts with the broadcasting stations for radio facilities and pays the client's advertising bills.

"A great power has been placed in the hands of those who direct the advertising policies of our country, and power is always coupled with responsibilities," Calvin Coolidge told the American Association of Advertising Agencies. "No occupation is charged with greater obligations than that which partakes of the nature of education. Those engaged in that effort are changing the trend of human thought. They are molding the human mind. Those who write upon that tablet write for all eternity. There can be no permanent basis for advertising except a representation of the exact truth. Whenever deception, falsehood, and fraud creep in they undermine the whole structure. They damage the whole art."

Now, as you go forth to conquer in the field of radio, remember that above all else you must not be selfish. Treat the audience as you would a group of friends gathered in your home. Do not mention your name too often; do not boast; just entertain them so that they will always associate you with a happy evening. If

you invited friends in for a good time you would not try to sell them insurance or some other item all the time they were with you. They probably would not accept the next invitation. And so the radio audience will tune you out if you try too hard to sell them and if you fail to entertain in a friendly way. Blessed is the broadcaster who has the gift of creating goodwill.

APPENDIX

Radio Advertising Rates

How much does it cost to broadcast? The best answer to this is found in the advertising rates charged by the networks.

The National Broadcasting Company's rates as of December 1, 1928, follow:

I. GENERAL BROADCAST ADVERTISING

A. Basic Rates for periods between 7:00 P.M. to 11:00 P.M., Local Time

WEAF NETWORK

(*Available only as a Group*)

Territories	Charge per Hr.	Charge per ½ Hr.	Charge per ¼ Hr.
New York	$600.00	$375.00	$234.38
Boston	250.00	156.25	97.66
Hartford	120.00	75.00	46.88
Providence	120.00	75.00	46.88
Worcester	120.00	75.00	46.88
Portland	120.00	75.00	46.88
Philadelphia	310.00	193.75	121.10
Washington	190.00	118.75	74.22
Schenectady	190.00	118.75	74.22
Buffalo	200.00	125.00	78.13
Pittsburgh	250.00	156.25	97.66
Cleveland	250.00	156.25	97.66
Detroit	340.00	212.50	126.56
Cincinnati	250.00	156.25	97.66
Chicago	460.00	287.50	179.69
St. Louis	210.00	131.25	82.03
Davenport	190.00	118.75	74.22
Des Moines	190.00	118.75	74.22
Omaha	190.00	118.75	74.22
Kansas City	190.00	118.75	74.22
Total for Network	$4,740.00	$2,962.50	$1,845.37

WJZ NETWORK

(Available only as a Group)

Territories	Charge per Hr.	Charge per ½ Hr.	Charge per ¼ Hr.
New York	$600.00	$375.00	$234.38
Boston	250.00	156.25	97.66
Springfield	210.00	131.25	82.03
Baltimore	190.00	118.75	74.22
Rochester	200.00	125.00	78.13
Pittsburgh	300.00	187.50	117.19
Detroit	340.00	212.50	126.56
Cincinnati	250.00	156.25	97.66
Chicago	460.00	287.50	179.69
St. Louis	210.00	131.25	82.03
Kansas City	190.00	118.75	74.22
Total for Network	$3,200.00	$2,000.00	$1,243.77

SUPPLEMENTARY TERRITORIES

(Selectively Available. For use in conjunction with the WEAF and WJZ Networks.)

Territories	Charge per Hr.	Charge per ½ Hr.	Charge per ¼ Hr.
Minneapolis-St. Paul	$210.00	$131.25	$82.03
Milwaukee	190.00	118.75	74.22
Denver*	190.00	118.75	74.22

* For limited service only at full rate for all hours.

SOUTHEASTERN GROUP

(Available only as a Group. For use in conjunction with the WEAF and WJZ Networks.)

Territories	Charge per Hr.	Charge per ½ Hr.	Charge per ¼ Hr.
Louisville	$180.00	$112.50	$70.31
Nashville	190.00	118.75	74.22
Memphis	190.00	118.75	74.22
Atlanta	190.00	118.75	74.22
Charlotte	190.00	118.75	74.22
Total for Group	$940.00	$587.50	$367.19

SOUTHWESTERN GROUP

(Available only as a Group. For use in conjunction with the WEAF and WJZ Networks.)

Territories	Charge per Hr.	Charge per ½ Hr.	Charge per ¼ Hr.
Tulsa	$190.00	$118.75	$74.22
Dallas-Ft. Worth	190.00	118.75	74.22
Houston	190.00	118.75	74.22
San Antonio	190.00	118.75	74.22
Total for Group	$760.00	$475.00	$296.88

PACIFIC COAST NETWORK

(Selectively Available with San Francisco. Requires special program production in San Francisco studio.)

Territories	Charge per Hr.	Charge per ½ Hr.	Charge per ¼ Hr.
San Francisco	$300.00	$187.50	$117.19
Los Angeles	300.00	187.50	117.19
Portland	150.00	93.75	58.60
Seattle	200.00	125.00	78.13
Spokane	150.00	93.75	58.60
Total for Network	$1,100.00	$687.50	$429.71

B. Basic Rates for periods other than between 7:00 P.M.–11:00 P.M. local time are one-half above rates.

C. Discounts on Basic Rates for number of periods under contract not to exceed one year duration.

Less than 25	Net
25– 49	5%
50– 99	15%
100–299	20%
300 and over	25%

II. CLASSIFICATION

All acceptable accounts are subject to the same rates.

III. COMMISSIONS AND CASH DISCOUNTS

(a) Commissions to recognized advertising agencies on net charges for station time—15%.
(b) No commission on program charges.
(c) No cash discounts—Bills due and payable on the 15th of month following service.

IV. PROGRAM STRUCTURE

(a) Services of Artist Bureau, Program Department and Announcers, in arranging and presenting programs are included without extra charge.
(b) All programs are subject to the approval of the National Broadcasting Company.

V. OTHER REQUIREMENTS

(a) The closing date for general publicity and program service mailed to publications is 3 weeks in advance of initial program.

VI. MISCELLANEOUS

(a) Lectures and educational talks are not accepted between 7:00 P.M. and 11:00 P.M. except by special arrangement.
(b) Additional special charges made for programs originating outside of the National Broadcasting Company studios.

The Columbia Broadcasting System charges a flat rate of $4,000 for the twenty-three station network and an extra $1,000 per hour if that organization puts on the program. A pro rata rate is charged for a half-hour.

Radio Coverage

Advertisers call attention to the fact that they have gone on the air with no accurate knowledge as to the cost of radio circulation. The success of many tests as to audience response, as well as direct effect on sales, morale, and goodwill, have been sufficient proof to agencies and advertisers of the value of the medium. They already have a considerable amount of information as to inquiry costs over individual stations and over chains, and they are beginning to estimate the cost of circulation. Such figures and estimates as are at present available give cost figures said to compare favorably with other mediums of advertising.

However, definite comparisons cannot now be made because there is not enough data, according to a prominent advertiser. Broadcasting stations have had to make rates that would attract advertisers, regardless of the cost of operating the stations and connecting lines. At the present time it is possible to buy an hour on the sixty-four stations in the three great chains from coast to coast for a total of $16,330. It is believed that these sixty-four leading stations reach more than 90 per cent of the radio audience—or more than 9,000,000 homes—that is, more than 40,000,000 men, women, and children. This $16,330 for an hour's time on the air compares, for example, with $23,000 for a four-color double-truck in

a periodical that reaches nearly 3,000,000 homes. However, the advertisers contend that this is not a fair basis of comparison because there are still too many unknown factors in radio.

The WEAF group consists of a unit of twenty stations, which, at the option of the client, can be supplemented by the southeastern group of five stations, a southwestern group of four stations, and three other individual stations selectively available. This chain is estimated to cover an area containing 70.5 per cent of the population of the United States, including the New England territory, and as far west as Omaha and Denver, southwest to Houston and San Antonio, southeast to Atlanta and Charlotte.

The coverage of this network is:

	Urban	Farm and Rural	Total
Population	54,665,000	29,332,000	83,997,000
Homes	11,593,000	7,195,000	18,788,000
Receiving Sets	4,045,000	871,000	4,916,000
Residence Telephones	6,026,000	1,467,000	7,493,000
Passenger Cars	11,054,000	2,285,000	13,339,000

The WJZ network has a basic unit of eleven stations, which may also be supplemented at the option of the client by five southeastern stations, four southwestern and three individual transmitters. The total coverage is estimated to be an area containing 65 per cent of the population of the United States. The coverage extends the same as the WEAF system as far as area is concerned. From the standpoint of coverage, the WJZ chain offers a slightly lower rate per unit of circulation than the WEAF system.

The coverage of the WJZ network is shown by the following table:

	Urban	Farm and Rural	Total
Population	51,229,000	26,246,000	77,475,000
Homes	10,985,000	6,412,000	17,397,000
Receiving Sets	3,693,000	766,000	4,459,000
Residence Telephones	5,581,000	1,177,000	6,758,000
Passenger Cars	10,080,000	1,920,000	12,000,000

The NBC Pacific network has studios in San Francisco, while the WEAF and WJZ programs are picked up in New York, Washington, and Chicago. The Pacific chain gives broadcast service to an area containing about 5.4 per cent of the total population of the United States. The coverage is revealed by the following table:

	Urban	Farm and Rural	Total
Population	4,496,000	1,733,000	6,229,000
Homes	983,000	583,000	1,566,000
Receiving Sets	565,000	160,000	725,000
Residence Telephones	634,000	100,000	734,000
Passenger Cars	1,601,000	190,000	1,791,000

The Columbia System estimates that the waves of its transmitters reach 76 per cent of the total population of the United States, and that within this zone there is a maximum of 9,000,000 receiving sets.

More than one-third of the American homes are equipped with receiving sets and the radio audience consists of 40,000,000, according to a prominent advertising agency. Listeners are believed to be increasing at the rate of 10,000,000 a year. It will not be long before the audience totals 100,000,000!

Stations WMCA and WPCH, New York, are affiliated with several other stations for chain broadcasting, namely, WDRC, New Haven, Conn.; WOKO, Peekskill, N. Y.; WDEL, Wilmington, Del., The advertising rate per hour for the entire chain is $600. The individual rate of WMCA and WPCH is $250 per hour; WDRC, $100 per hour; WDEL, $100 per hour;

and WOKO, $50 per hour. It is possible that a station in Scranton, Pa., and one in Boston, Mass., will be added to this network. These stations operate as a network during the autumn and winter.

The New York area, because of its vast population, is called the greatest and richest radio market in the world. This metropolitan section has a total population of 9,472,000 living in an area of 3,767.55 square miles. The New Jersey territory's population is 2,672,000, and the Connecticut section 111,900. It is estimated that within this area there are at least 1,500,000 radio receiving sets. There are more than forty-five broadcast transmitters in the area.

The New York *Times* conducted a survey in White Plains, a New York suburb, which revealed that of 706 families interviewed, 59 per cent owned radio sets. Seventy per cent used their radios seven days per week; 12 per cent, five to six days; 14 per cent, three to four days; and 4 per cent, less frequently. Sixty per cent of the wives made use of the radio programs printed in the newspaper, while 54 per cent of the husbands did likewise.

International coverage can be obtained from broadcasters operating in conjunction with a short-wave transmitter, although the short waves (that is, below 100 meters in length) are not likely to be as consistent in their performance on a world-wide scale as are the regular broadcast waves within a 50-mile radius. Nevertheless, the short waves have the property of spanning long distances and in reaching far away places in foreign lands with surprising clarity and volume.

One has only to look into WGY's mail bag to find

the powerful influence that the short-wave transmitters have and their ability to girdle the globe with advertising matter. When the Federal Radio Commission once ordered WGY to operate as a part-time station at night, thousands of letters of protest reached Schenectady. The mail came from England, Panama, New Zealand, Australia, Canada, and from all parts of the United States. The aged, the sick, and the blind joined in what was termed the "shut-ins' brigade," and rallied to the defense of WGY and its two associated short-wave stations, 2XAF and 2XAD.

Advertisers will find convincing evidence of short-wave coverage in the letters WGY received protesting against the night ban which threatened the station.

"For well over three years now I have enjoyed the programs from Schenectady on short waves," reported a listener in England. "I work late at night, which means I have to cross 'the pond' for most of my radio entertainment. If 2XAD and 2XAF are taken away from me, my life is deprived of its greatest joy. I use two valves (tubes) and the volume from the loudspeaker is just sufficient for an ordinary room. There are no complete fade-outs but there are periodic boosts in signal strength. These, however, diminish as the morning approaches. The quality is all that could be desired. Hands off WGY, please!"

From Panama City came this report: "The many listeners in foreign lands look forward to only two stations in United States to furnish them programs, namely, WGY and KDKA, and if these are removed it will cause any number of hardships for all those who

have radio equipment. WGY is considered by us as a household word and a necessary part of our daily life."

An auditor in Columbia reported that in Bogota there are 15,000 short-wave receivers and that the goodwill that has been fostered by WGY's short-wave service in South and Central America is immeasurable.

That the short waves reach parts of the United States not always reached by the main broadcast transmitter especially in the daytime, is shown by a report from Virginia. It read: "A great number of listeners depend upon WGY's short waves for daylight reception. We never think of trying to listen during daylight hours except on the short waves. The users of short-wave receivers are increasing every day. In our little town of 4,000 inhabitants, two years ago I had the only short-wave set. Today a score or more are in operation. On every important occasion, when politics, baseball games, and football games are being broadcast during daylight, the homes that have the short-wave receivers are generally crowded. Again, during the summer when static is bad, we use almost exclusively your station broadcasting on the 30-meter wave length, where there is no interference. For example, when Governor Alfred E. Smith delivered his acceptance speech for the Presidency, the regular broadcast receivers were no good on account of static. The homes equipped with short-wave sets were crowded. One family drove fifteen miles to my home, knowing that I had good short-wave equipment."

"WGY is one of the stations heard in Porto Rico, clear as a bell," writes a listener, "and all radio fans in

this Island of Enchantment will be deprived of magnificent programs if it goes off the air at night."

Broadcasters whose programs are radiated simultaneously on short wave lengths are: KDKA, Pittsburgh, Pa.; WGY, Schenectady, N. Y.; WABC, New York, N. Y.; WRNY, New York, N. Y.; WLW and WSAI, Cincinnati, Ohio; WOWO, Ft. Wayne, Ind.; and KOIL, Council Bluffs, Iowa.

Radio Program Continuity

Radio continuity is a new art. Skill and special writing technique are necessary to knit the elements of a radio program into smooth running order. Continuity is the manuscript of the broadcast program. It is to radio what a scenario is to a motion picture; what a libretto is to a musical comedy. It is the "plot" of the broadcast. It links together the episodes of the performance. Continuity tells the announcer what to say, when to say it, and in some cases how to say it. Continuity carries the deft phrases that impress the listeners with the broadcast sponsor and his product.

Three important factors are included in the technique of continuity writing. It must be pleasing to the listener; words and phrases must be clear and easily understood; and the continuity must fit into just so many minutes on the air. Continuity writers must be sure of their facts. Complex, compound sentences are taboo.

In writing radio continuity it is a good plan to dictate because what looks good in writing may not sound good, and that is what counts on the radio. After

the continuity is written, read it aloud for sound effects. It is not necessary to use complete sentences. The idea is to create an impression, a mental picture or atmosphere, in the minds of listeners. Straight prose is not necessary. Use simple words.

In the case of a radio dramalogue the cast should be as small as possible. Too many voices complicate the story. Use short sentences in the dialogue and a fast interchange between the speakers or actors so that the invisible audience can follow them clearly in the action.

It is bad practice to use song titles as part of sentences in the continuity. They do not sound natural and the broadcasters say that anything that does not sound natural is forced, and is considered by listeners as being dumb. Keep continuity free of superlatives. If the program is dance music conversation should be minimized. The public tunes in such programs for the music, and the names of the selections usually are sufficient.

On the other hand, there is the atmosphere type of broadcast that is built around a complete story with music characteristic of the theme. The "Blue Danube Nights" program, the continuity of which follows, is an example of a broadcast that works up a story in harmony with music.

Tonight's program of Blue Danube Nights, offered weekly by the National Broadcasting Company and associated stations takes us to the Spanish Riding School in old Vienna. It is a gala night and the Emperor Franz Joseph will be there. Shari, the Viennese musical comedy star, also makes it her business to be at these important social functions. The Orchestra in a large box at the

head of the tan bark ring is the Viennese Ensemble directed by Hugo Mariani. Here come the members of the Viennese aristocracy who formed the Spanish Riding School, dressed in the same gay costumes and feathered headdresses which they wore when the riding school was founded centuries ago—and which—incidentally—they wear to this day.

"What beautiful white horses," exclaims Shari, as the orchestra strikes up the music to which the horses proudly prance. The overture from von Suppe's "The Lovely Galatea."

OVERTURE—DIE SCHONE GALATEA—*(Orchestra)*

Emperors are always late to public functions. It is their privilege. They do not appear until the populace is settled in their seats. Then they drive swiftly up to the door. There is a blast of trumpets and everyone in the arena rises. Look, here he comes accompanied by the Empress, who bows and smiles to the populace. Shari is very much impressed. She leans to her escort and says: "How splendid the Emperor looks in his uniform of the hussars." The orchestra plays the "Kaiser Waltz" by Johann Strauss dedicated to the Emperor Franz Joseph.

KAISER WALTZ—*(Orchestra)*

But the attention is again turned to the ring. The giant portals at the end of the arena open to a blast from trumpets and in come the three best-trained horses and the three best-trained riders from the Spanish Riding School. They are old men—these riders—for to be a member of the Spanish Riding School one is not only an aristocrat, but one must be trained for at least ten years. Every delicate pressure of the reins; every touch of the spur conveys a different meaning. "Oh, what a lovely face that middle horse has," cries Shari. "Oh, look at them now. Look at them kneel while the riders salute the Emperor." The Viennese Ensemble accompanies them to the tune of the "Gay Hussars."

GAY HUSSARS—*(Orchestra)*

"But why do they call them the Spanish Riding School, when they are all Austrians riding and it's right here in Vienna?" asks

Shari of her escort. "That question has been asked before," he answers. "It is because the ruling house of Hapsburg is closely related to the Bourbon house of Spain. They have called it the Spanish Riding School because of that." "Oh, here they come again," cried Shari clapping her hands. This time the horses are driven by their masters who walk behind, flecking them gracefully with long whips. They stand on their hind feet, pirouette, dance and go through some twenty-five different paces to the music of Strauss' "Die Fledermaus."

YOU AND YOU FROM DIE FLEDERMAUS—*(Orchestra)*
CLOSING ANNOUNCEMENT: (BLUE DANUBE)

You have just heard another program of Blue Danube Nights, offered weekly by the National Broadcasting Company and associated radio stations. The music is by the Viennese Ensemble directed by Hugo Mariani. Tonight's scene was at the arena of the Spanish Riding School, where Shari and her escort had gone to see a gala performance of the trained horses and their riders there. Although Vienna is now under communistic rule, the Spanish Riding School is one of the few survivals of Imperial days which the Communists have allowed to remain. Even though the riders are aristocrats, the splendid coordination of both horse and rider as they go through their paces has appealed to all people. Communist and Aristocrat alike.

Continuity was developed through a process of evolution. As one program supervisor said, "A search has failed to reveal the original radio continuity. If it were found it probably would be a tattered program of an early broadcast with some penciled notes of an announcer on the margins. Formerly, almost all announcers stepped up to the microphone with a faint idea of what ought to be said and then trusted to a spontaneous eloquence, a necessary attribute to every announcer in those days, to carry them through. With the advent of better programs spontaneous announce-

ments became increasingly difficult to offer and gradually the announcers began their evening's work with typed notes of the proper things to be said. These typed notes evolved into what is today called radio's continuity. Several weeks before the program is to go on the air copies of the musical selections are submitted to the continuity department of the broadcasting company or advertising agency. The writers study the program and work out the announcements and cues for the music. They inject the subtle reference to the advertised product."

The following is a sample of continuity as prepared for a dance orchestra. The announcer uses this copy and also the man in the control room, who can see the announcer through a glass window between the studio and control room.

9:00-9:30 P.M. (SMILES)—(*String Section*)

OPENING ANNOUNCEMENT: (*Starts after last phrase of "Smiles"*)

And the smiles that the Ipana Troubadours bring you tonight are: "I Wanna Be Loved By You"; "I'm Sorry Sally"; "Night"; "Old Man Sunshine"; "Girl of My Dreams"; "I Can't Give You Anything But Love"; Accordion Medley; "Halfway To Heaven"; and "Happy Days and Lonely Nights."

Fall is here, and the forests are bright with red and yellow autumn leaves. The studio is bright with red and yellow, too, for the Troubadours are wearing the colors of Ipana, the tooth paste in the red and yellow striped tube. (*Slight Pause.*)

S. C. Lanin raises his baton—and the Ipana Troubadours swing into the latest version of "The Maiden's Prayer"—"I Wanna Be Loved by You."

(I WANNA BE LOVED BY YOU)—(*Orchestra*)

And here's the singing Troubadour, broke and broken-hearted because the telephone company wants $40 to let him tell the English girl friend—"I'm Sorry Sally."

(I'm Sorry Sally)—(*Orchestra with Vocal Chorus*)

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

while the Ipana String Section sounds the praises of the sable goddess "Night."

(Night)—(*String Section*)

There's a smile in this one—it's the Troubadours' musical echo of the flapper who tries to fit an evening dress over the tan V she got this summer from—"Old Man Sunshine."

(Old Man Sunshine)—(*Orchestra*)

Where there's a will there's a way. The singing Troubadour may be short on cash, but he's long on grey matter. He can't telephone the English girl friend but he *can* send her a four-word thought wave "Girl of My Dreams."

(Girl of My Dreams)—(*Orchestra with Vocal Chorus*)

The Ipana Troubadours' next selection is from Lew Leslie's "Blackbirds of 1928"—or, more accurately, the Love Song from Scotland—"I Can't Give You Anything but Love."

(I Can't Give You Anything But Love)—(*Orchestra*)

Troubadour Magnante, the boy with the wiggly fingers, has done some homework on three popular songs—"I'm on the Crest of the Wave," "You Took Advantage of Me," and "Just Like a Melody out of the Sky."

(You Took Advantage of Me); (I'm on The Crest of The Wave)

(Just Like a Melody Out of The Sky)—(*Accordion Solo*)

There's a place that's neither here nor there, and the Ipana Troubadours take you to it in their next selection—"Halfway to Heaven."

(HALFWAY TO HEAVEN)—(*Orchestra*)

BEFORE LAST NUMBER ANNOUNCEMENT:

The Troubadours just can't help but put brightness and sparkle into their music. That's their way of telling you about the new brilliance Ipana will add to your smile, and why Ipana is worth a full month's trial.

Can you remember back to the days of the little red school house? How happy you were writing notes to your school day sweetheart during the day? And how miserable you were doing homework in the evenings? To the singing Troubadour, and to you, perhaps, those were "Happy Days and Lonely Nights."

(HAPPY DAYS AND LONELY NIGHTS)—(*Orchestra with Vocal Chorus*)

(SMILES)—(*String Section*)

CLOSING ANNOUNCEMENT: (*Starts after last phrase of "Smiles"*)

The Troubadours hope that their program tonight has made you smile, and that the next time you are in a drug store you will remember them as the representatives of Ipana, I-P-A-N-A—the tooth paste in the red and yellow striped tube.

EVEREADY HOUR PROGRAM GAUGE

The Eveready Hour questionnaire, which critics are asked to fill out and dispatch before noon of the day following the program (the tabulation is said to furnish an excellent program gauge):

OPINION ON PERFORMANCE OF TUESDAY.....19—

Eveready Hour Critic:

In filling in the following, please be sure to frankly express your own personal opinions and feelings. Where parentheses follow a question, please put check mark in the proper space.

Please express your enjoyment of the program as a whole in the following terms:
It was Excellent ( ); Good ( ); Fair ( ); Poor ( ).

What in the program appealed to you most?.....
.....
What in the program appealed to you least?.....
.....
.....
Have you any suggestions?.....
.....
.....
.....
What *regular* program, if any, heard during the preceding week appealed to you more than this Eveready Hour?
I preferred the Eveready Hour ( ); or
I preferred the following feature.....
My reception was Clear ( ); Fair ( ); Poor ( ).

(SIGNED).....

RADIO STATION ROSTER

As of Dec. 1, 1928

The following is a list of the broadcasting stations that are or have at some time in the past been in the National Broadcasting Company's System, of which WEAF and WJZ, New York, are the key stations:

CALL	CITY	KYC.	METERS	WATTS
WBAL	Baltimore, Md.	1,060	282.9	5,000
WBAP	Ft. Worth, Tex.	800	375	50,000
WBT	Charlotte, N. C.	1,080	277.7	10,000
WBZ	Springfield, Mass.	990	303	15,000
WBZA	Boston, Mass.	990	303	500
WCAE	Pittsburgh, Pa.	1,220	245.8	500
WCCO	Minneapolis, Minn.	810	370.3	10,000
WCSH	Portland, Me.	940	319.1	500
WDAF	Kansas City, Mo.	610	491.8	1,000
WEAF	New York, N. Y.	660	454.5	50,000
WEAR	Cleveland, Ohio	1,070	280.3	1,000

Call	City	Kc.	Meters	Watts
WEBC	Superior, Wisc.	1,280	234.3	1,000
WEEI	Boston, Mass.	590	508.4	500
WENR	Chicago, Ill.	870	344.8	5,000
WFAA	Dallas, Tex.	1,040	288.4	5,000
WFI	Philadelphia, Pa.	560	535.7	500
WGN	Chicago, Ill.	720	416.4	15,000
WGR	Buffalo, N. Y.	550	545.4	750
WGY	Schenectady, N. Y.	790	379.5	50,000
WHAM	Rochester, N. Y.	1,150	261	5,000
WHAS	Louisville, Ky.	820	365.8	10,000
WHO	Des Moines, Ia.	1,000	300	5,000
WJAR	Providence, R. I.	890	337	250
WJAX	Jacksonville, Fla.	1,260	238	1,000
WJR	Pontiac, Mich.	750	400	5,000
WJZ	New York, N. Y.	760	394.7	30,000
WLIT	Philadelphia, Pa.	560	535.7	500
WLW	Cincinnati, Ohio	700	428.3	50,000
WMC	Memphis, Tenn.	780	384.6	500
WOAI	San Antonio, Tex.	1,190	275.2	5,000
WOC	Davenport, Ia.	1,000	300	5,000
WOW	Omaha, Neb.	590	508.2	1,000
WRC	Washington, D. C.	950	315.7	500
WREN	Kansas City, Mo.	1,220	245.8	1,000
WRHM	Fridley, Minn.	1,250	240	1,000
WRVA	Richmond, Va.	1,110	270.2	5,000
WSAI	Cincinnati, Ohio	800	375	5,000
WSB	Atlanta, Ga.	740	405.4	10,000
WSM	Nashville, Tenn.	650	461.5	5,000
WTAG	Worcester, Mass.	580	516.9	250
WTAM	Cleveland, Ohio	1,070	280.3	3,500
WTIC	Hartford, Conn.	1,060	282.9	50,000
WTMJ	Milwaukee, Wisc.	620	483.8	1,000
WWJ	Detroit, Mich.	920	326	1,000
KDKA	Pittsburgh, Pa.	980	306.1	50,000
KFI	Los Angeles, Cal.	640	468.5	50,000
KGO	Oakland, Cal.	790	379.7	10,000
KGW	Portland, Ore.	620	483.8	1,000
KHQ	Spokane, Wash.	590	508.4	1,000
KOA	Denver, Colo.	830	361.4	12,500
KOMO	Seattle, Wash.	920	326	1,000
KPO	San Francisco, Cal.	680	441.1	5,000
KPRC	Houston, Tex.	920	326	1,000
KSD	St. Louis, Mo.	550	545.1	500
KSL	Salt Lake City, Utah	1,130	265.4	5,000
KVOO	Tulsa, Okla.	1,140	263.1	5,000
KWK	St. Louis, Mo.	1,350	222.2	1,000
KYW	Chicago, Ill.	1,020	294.1	5,000

The broadcast transmitters in the Columbia System:

Call	City	Kc.	Meters	Watts
WABC	Richmond Hill, N. Y.	860	348.8	5,000
WADC	Akron, Ohio	1,320	227.2	1,000
WAIU	Columbus, Ohio	640	468.7	5,000
WBBM	Glenview, Ill.	770	389.4	25,000

Call	City	Kyc.	Meters	Watts
WCAO	Baltimore, Md.	600	500	250
WCAU	Philadelphia, Pa.	1,170	256.4	5,000
WEAN	Providence, R. I.	550	545.4	500
WFAN	Philadelphia, Pa.	610	491.8	500
WFBL	Syracuse, N. Y.	900	333.3	750
WGHP	Detroit, Mich.	1,240	241.9	750
WHK	Cleveland, Ohio	1,390	215.8	500
WICC	Bridgeport, Conn.	1,190	275.2	500
WJAS	Pittsburgh, Pa.	1,290	232.5	1,000
WKRC	Cincinnati, Ohio	550	545.4	500
WLBW	Oil City, Pa.	1,260	238	500
WMAF	S. Dartmouth, Mass.	1,360	220.5	500
WMAK	Buffalo, N. Y.	900	333.3	750
WMAL	Washington, D. C.	630	476.1	250
WMAQ	Chicago, Ill.	670	447.5	5,000
WNAC	Boston, Mass.	1,230	243.9	500
WOR	Newark, N. J.	710	422.3	5,000
WOWO	Ft. Wayne, Ind.	1,160	258.6	5,000
WSPD	Toledo, Ohio	1,340	223.8	500
KMBC	Kansas City, Mo.	950	315.7	1,000
KMOX	St. Louis, Mo.	1,090	275.2	5,000
KOIL	Council Bluffs, Ia.	1,260	238	1,000

A representative list of independent stations are:

Call	City	Kyc.	Meters	Watts
WBAX	Wilkes-Barre, Pa.	1,210	247.9	100
WBRC	Birmingham, Ala.	930	322.5	500
WCBD	Zion, Ill.	1,080	277.7	5,000
WCDA	Cliffside Park, N. J.	1,350	222.2	250
WCFL	Chicago, Ill.	970	309.2	50,000
WDAE	Tampa, Fla.	620	483.6	1,000
WDOD	Chattanooga, Tenn.	1,280	234.3	1,000
WDRC	New Haven, Conn.	1,330	225.5	500
WEVD	Woodhaven, N. Y.	1,300	230.7	500
WFBM	Indianapolis, Ind.	1,050	285.7	25,000
WFLA	Clearwater, Fla.	900	333.3	1,000
WGBS	New York, N. Y.	1,180	254.2	500
WGES	Chicago, Ill.	1,360	220.5	500
WHB	Kansas City, Mo.	950	315.7	1,000
WHN	New York, N. Y.	1,010	297	500
WHT	Deerfield, Ill.	1,480	202.6	5,000
WIOD	Miami Beach, Fla.	1,240	241.9	1,000
WIP	Philadelphia, Pa.	610	491.8	500
WJAY	Cleveland, Ohio	1,450	206.8	500
WJAZ	Mt. Prospect, Ill.	1,480	202.6	5,000
WKEN	Amherst, N. Y.	1,040	288.4	750
WLAC	Nashville, Tenn.	1,490	201.3	1,000
WLS	Crete, Ill.	870	344.6	5,000
WLWL	New York, N. Y.	1,100	270.7	5,000
WMAC	Casenovia, N. Y.	570	526	500
WMBF	Miami Beach, Fla.	560	535.7	500
WMBI	Addison, Ill.	1,080	277.7	5,000
WMBS	Lemoyne, Pa.	1,430	209.7	250

CALL	CITY	KYC.	METERS	WATTS
WMCA	New York, N. Y.	570	526.3	500
WMSG	New York, N. Y.	1,350	222.2	500
WNOX	Knoxville, Tenn.	560	535.7	1,000
WNYC	New York, N. Y.	570	526	500
WOAX	Trenton, N. J.	1,280	234.3	500
WODA	Paterson, N. J.	1,250	240	1,000
WOI	Ames, Ia.	560	535.7	3,000
WOKO	Peekskill, N. Y.	1,440	208.3	500
WOV	New York, N. Y.	1,130	265.4	1,000
WPCH	New York, N. Y.	810	370.3	500
WPG	Atlantic City, N. J.	1,100	272.6	5,000
WRNY	New York, N. Y.	1,010	297	500
WSMB	New Orleans, La.	1,320	227.2	750
WSYR	Syracuse, N. Y.	570	526.3	250
WWNC	Asheville, N. C.	570	526.3	1,000
WWVA	Wheeling, W. Va.	1,160	258.6	5,000
KEX	Portland, Ore.	1,180	254.2	5,000
KFAB	Lincoln, Neb.	770	389.6	5,000
KFDM	Beaumont, Tex.	560	535.7	1,000
KFH	Wichita, Kan.	1,300	230.7	1,000
KFJF	Oklahoma City, Okla.	1,470	204	5,000
KFNF	Shenandoah, Ia.	890	337	500
KFQB	Ft. Worth, Tex.	1,240	241.9	1,000
KFRC	San Francisco, Cal.	610	491.8	1,000
KFSD	San Diego, Cal.	600	500	500
KHJ	Los Angeles, Cal.	900	333.3	1,000
KJR	Seattle, Wash.	970	309.2	5,000
KLZ	Dupont, Colo.	560	535.7	1,000
KMTR	Hollywood, Cal.	570	526	1,000
KOB	State College, N. M.	1,180	254.2	10,000
KOIN	Portland, Ore.	940	319	1,000
KPLA	Los Angeles, Cal.	570	526.3	1,000
KPSN	Pasadena, Cal.	950	315.6	1,000
KSEI	Pocatello, Ida.	900	333.3	250
KSTP	St. Paul, Minn.	1,460	205.4	10,000
KTAB	Oakland, Cal.	1,280	234.3	500
KTNT	Muscatine, Ia.	1,170	256.4	5,000
KWKH	Shreveport, La.	850	352.9	20,000
KYA	San Francisco, Cal.	1,230	243.9	1,000

There are more than 500 broadcasting stations in the United States. Advertisers who desire a complete list can obtain it from the Superintendent of Documents, Government Printing Office, Washington, D. C., for a money order of 25 cents. When writing specify whether you want a roster alphabetically arranged according to call letters or according to the kilocycle ratings.

Newspaper Broadcasters

Call	Owner	City
WAAF	Daily Drovers Journal	Chicago, Ill.
WBAP	Star Telegram	Ft. Worth, Tex.
WBET	Boston Transcript	Boston, Mass.
WCAE	Press (Co-op)	Pittsburgh, Pa.
WDAE	Daily Times	Tampa, Fla.
WDAF	Kansas City Star	Kansas City, Mo
WFAA	Dallas News & Journal	Dallas, Tex.
WFAM	Times	St. Cloud, Minn.
WGN-WLIB	Tribune	Chicago, Ill.
WHAS	Times-Courier Journal	Louisville, Ky.
WIBA	Capital Times	Madison, Wisc.
WIBU	State Journal	Madison, Wisc.
WJAG	Daily Times	Norfolk, Nebr.
WJAK	Kokomo Tribune	Kokomo, Ind.
WJBB	Financial Journal	Sarasota, Fla.
WJR-WCX	Free Press	Detroit, Mich.
WKBP	Enquirer-News	Battle Creek, Mich.
WMAQ	Daily News	Chicago, Ill.
WMC	Commercial Appeal	Memphis, Tenn.
WQAN	Scranton Times	Scranton, Pa.
WSAN	Call	Allentown, Pa.
WSB	Atlanta Journal	Atlanta, Ga.
WSBT	Tribune	South Bend, Ind.
WTAG	Telegram	Worcester, Mass.
WTMJ	Milwaukee Journal	Milwaukee, Wisc.
WWJ	Detroit News	Detroit, Mich.
KFIZ	Commonwealth Reporter	Fond du Lac, Wisc.
KGAR	The Citizen	Tucson, Ariz.
KGU	Advertiser	Honolulu, Hawaii
KGW	Oregonian	Portland, Oreg.
KHJ	Times Mirror	Los Angeles, Cal.
KICN	Courier-News	Blytheville, Ark.
KLX	Tribune	Oakland, Cal.
KMJ	Bee	Fresno, Cal.
KNX	Evening Express	Los Angeles, Cal.
KPO	The Chronicle (Co-op)	San Francisco, Cal.
KPRC	Post Dispatch	Houston, Tex.
KPSN	Star News	Pasadena, Cal.
KRLD	Times-Herald	Dallas, Tex.
KSCJ	Journal	Sioux City, Ia.
KSD	Post Dispatch	St. Louis, Mo.
	Canada	
CFAC	Herald	Calgary, Alta.
CFCA	Star	Toronto, Ont.
CFDC	Sun	Vancouver, B. C.
CHBC	Albertan	Calgary, Alta.
CJCA	Journal	Edmonton, Alta.
CJGC	Free Press	London, Ont.
CKAC	La Presse	Montreal, P. Q.
CKCD	Province	Vancouver, B. C.
CKCI	Soleil	Quebec, P. Q.
CKCK	Leader & Post	Regina, Sask.

Broadcaster Advertisers
(On the networks, past and present)

Sponsor	Product	Type of Program
American Maize Products	Cooking oil and corn starch	Instrumentalists
American Tobacco Co.	Lucky Strike Cigarettes	Dance Orchestra
Armstrong Cork Co.	Rugs	Armstrong Quakers Orchestra; mixed vocal octet
Associated Oil Co. of Cal.	Gasoline and oil	Orchestra; vocal duets
Atwater Kent Mfg. Co.	Radio sets	Orchestra; vocal and instrumental soloists; male quartet or octet
Bourjois & Co.	Cosmetics	"An Evening in Paris"; music and dialogue
Bristol-Myers Co.	Ipana Tooth Paste	Dance orchestra
Buhl Vanity Products.	Cosmetics	Beauty talks
Burns Bros.	Coal	Burns Bros. Miners Orchestra
California Dairy	Milk	(Pacific network)
Capitol Theatre	Motion Pictures	Capitol Family; diversified program
Ceco Mfg. Co.	Vacuum tubes	Ceco Couriers Orchestra
Champion Spark Plug Co.	Spark plugs	Orchestra; soloists
Cheek Neal Coffee Co.	Maxwell House Coffee	Orchestral concert; vocal soloist
Chesebrough Co.	Vaseline	Real folks sketches
Cities Service Co.	Oil; gasoline; gas	Symphony orchestra; Cavaliers Male Quartet
Clicquot Club Co.	Ginger ale	Banjo ensemble
Colgate & Co.	Tooth paste	Setting-up exercises
Conde Nast Pub. Co.	Vogue Magazine	String ensemble
Congress Cigar Co.	Cigars	LaPalina Smoker; orchestra; quartet; soloists
Consolidated Cigar Co.	Cigars	Minstrels
Continental Baking Co.	Bread	Wonder Bakers Male quartet
Cook, Thomas & Son	Travel	Travelogues
Coward, J. S., Co.	Shoes	Coward Comfort hour
Crowell Publishing Co.	Collier's Weekly	Dramatized stories from current magazine; music
Davis Baking Powder Co.	Baking Powder	Saxophone octet
DeForest Radio Co.	Vacuum tubes	DeForest band; chorus
Democratic Nat. Committee	Politics	Political speakers
Dictograph Products Corp.	Acousticon (hearing aid)	Songs of 25 years ago
Dunn & McCarthy	Women's shoes	Mixed quartet
Eastman Kodak Co.	Kodaks	Kodak Front Porch; orchestra and soloists
Enna Jettick	Shoes	Orchestra; soloists
Fansteel Co.	Radio apparatus	Chicago Civic Opera
Fisk Rubber Co.	Tires	Time-to-re-tire orchestra and vocal duo
Forecast Pub. Co.	Household products	Cooking School
Fox Fur Co.	Furs	Fur Trappers Orchestra

Sponsor	Product	Type of Program
W. P. Fuller Co.	Varnish; lacquer	Decorative talks
General Motors Corp.	Automobiles and Frigidaire	General Motors Family Party —diversified program
General Petroleum Co.	Gasoline; oil	Musical
A. C. Gilbert Co.	Toys	Sports talk; music
Gold Dust Corp.	Cleanser	Goldy & Dusty, vocal duo
Goodrich Rubber Co.	Tires and Zippers	Silvertown Cord Orchestra and Zippers Orchestra
Graton & Knight	Sole leather	Gold Spot Pals (group of children)
Great Atl. & Pac. Tea Co.	Groceries (A. & P.)	A. & P. Gypsies Ensemble
Grigsby-Grunow Co.	Radio sets	Moran & Mack
Wm. Henne Co.	Shoes	Ventriloquist
Halsey Stuart Co.	Securities	Orchestra; investment talk
Happiness Candy Co.	Candy	Happiness Boys, vocal duo
Hoover Co.	Vacuum cleaner	Hoover Sentinels Orchestra
Individual Drinking Cup Co.	Dixie cups	Visits to circus with an old clown; circus music and dialogue
Interwoven Stocking Co.	Hosiery	Old fashioned tunes
Isuan Corp.	Tooth paste	Spanish music
Jeddo Highland Coal	Coal	Orchestra; songs
Johnson Washing Machine Co.	Washing machines	Travelogues
Keystone Watch Case Co.	Watches	Time announcements
Kolster Radio Corp.	Radio sets	Operettas & opera
LaFrance Mfg. Co.	Bluing, starch, and washing powder	LaFrance Orchestra
Lehigh Coal & Navigation Co.	Coal	Reinald Werrenrath, baritone
Lehn & Fink	Skin lotion and cream	Orchestra; talks on beauty
Long's Hat Stores	Hats	Sports resume
P. Lorillard Co.	Cigarettes	Old Gold on Broadway; musical comedies
W. M. Lowney Co.	Chocolates	Orchestra; vocal soloist
Macfadden Pub. Co.	Publications	True Story Hour
Metropolitan Life Ins.	Life insurance	Setting up exercises
Michelin Tire Co.	Tires	Michelin Orchestra
Minute Gelatine Co.	Gelatine	
Montgomery Ward Co.	Tires	Riverside Orchestra
Mutual Savings Banks	Thrift	Orchestral music
National Carbon Co.	Batteries and radio sets	Eveready Hour; diversified entertainment
National Radio Institute	Correspondence course	Music; talks
O'Cedar Co.	Mops	O'Cedar Orchestra
Palmolive Peet Co.	Soap	Symphony Orchestra; Olive Palmer and Paul Oliver, vocal soloists, Revelers Male Quartet
Philadelphia Storage Battery Co.	Batteries and radio sets	Philco hour; operettas
Philip Morris Co.	Cigarettes	Prize fights

Sponsor	Product	Type of Program
W. S. Quimby Co.	Coffee (LaTouraine)	Orchestra
Radio Corp. of America	Radio apparatus	Walter Damrosch Concerts; Demonstration Hour one afternoon a week
Radio Household Institute	Household and Food products	Talks to housewives
Republican Nat. Committee	Politics	Political speakers
Roxy Theatre	Motion pictures	Roxy's Gang
Sealy Mattress Co.	Mattresses	Orchestra; vocal duo
Seiberling Rubber Co.	Tires	Orchestra; male chorus; piano
Smith Bros.	Cough drops	Trade & Mark, vocal duo
Stanco, Inc.	Flit	Flit Soldiers
Standard Oil Co., of N. Y.	Oils and gasoline	Socony Sketch (Travelogue)
Stetson Shoe Co.	Shoes	Parade band
Stromberg-Carlson Tel. Mfg. Co.	Radio sets	Male Quartet; orchestra
Sylvania Products Co.	Vacuum tubes	Sylvania Foresters Male quartet
United Radio Corp.	Loudspeakers	Orchestral concert
U. S. Playing Card Co.	Playing cards	Bridge games
Warner Bros.	Motion pictures	Vitaphone artists; music
M. J. Whittall Associates, Ltd.	Rugs	Whittall Anglo-Persians Orchestra
A. Wittnauer & Co.	Watches	Time announcements
Wm. Wrigley, Jr., Co	Chewing gum	Musical revue featuring King Spearmint

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