



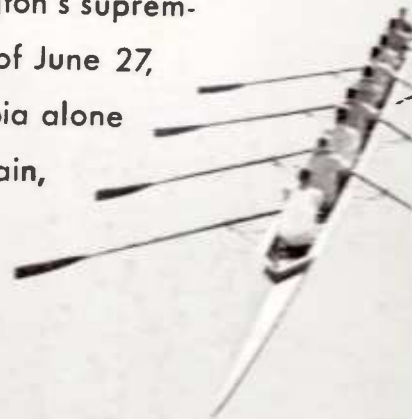
## SEABISCUIT-WAR ADMIRAL DUEL —A CBS SPORTS EXCLUSIVE



On May 30, the long-awaited meeting of Seabiscuit and War Admiral will focus holiday-attention of a nation on Belmont's festive track. Exclusively through Columbia Network facilities, sports fans of all America will share the best seat in the crowded grandstand; will follow every detail in this \$100,000 duel between Man-of-War's Son and Grand-son. Bryan Field broadcasting. More than 10,000,000 CBS listeners heard Lawrin race to gallant victory in the Kentucky Derby, May 7. More millions, through June, July, August and September, will hear the most important races of the season as they are run at Aqueduct, Belmont, Empire, Jamaica and Saratoga. They will be covered in detail by Bryan Field; broadcast exclusively over the Columbia Broadcasting System.

## CBS AUDIENCE FIRST TO LEARN ANSWER

Greatest meeting of collegiate crews in the country is the annual regatta at Poughkeepsie on the Hudson. Rowing enthusiasts wonder if this year, with its bumper crop of good crews, will produce a successful challenger to Washington's supremacy. Columbia's audience, early in the evening of June 27, will be the first to learn the answer. For Columbia alone will be seated in the officials' launches, on the train, and at reserved vantage points along the course...broadcasting the race *as it happens!*



# *They Praised* **The ADVERTISER'S SKETCH BOOK of 1937**

Dear Mr. Rosenberg:

The SKETCH BOOK is unique, to say the least. It is beautifully printed and contains a world of information and some observations personal and otherwise that are illuminating. Yours very truly,

WILLIAM C. D'ARCY, President  
D'Arcy Advertising Co., St. Louis, Mo.

Dear Mr. Davis:

I am grateful to both you and "Rosie" for sending me a copy of The SKETCH BOOK. It comes up to all advance notices and I think you've turned out a perfectly swell job.

Ex-Lax is a subscriber to The ADVERTISER and a copy of it is placed on my desk every month. I think it is getting better and better all the time.

Sincerely,

NAT C. WILDMAN, Adv. Mgr.  
Ex-Lax, Inc. (Now with Joseph Katz  
Agency, N. Y.) Brooklyn, N. Y.

Gentlemen:

We want to offer you our compliments on The ADVERTISER'S SKETCH BOOK. We assure you that your magazine, as well as The SKETCH BOOK, is very much read in this office and it is a pleasure to pass your invoice for another year's subscription to The ADVERTISER.

Very truly yours,

B. F. KLEIN, Vice President  
The Nivison-Weiskopf Co., Lithographers,  
Cincinnati

Dear Mr. Rosenberg:

All in all the most interesting and readable publication to reach my desk. There's a real tang and zest to the whole book.

CARL HAVERLIN, Sales Manager  
KFI-KECA, Los Angeles, California

Dear "Rosie":

I just want to express the hope that I'm still on the list to receive a copy of The SKETCH BOOK without gnawing out the coupon from the inside cover of the May issue of The ADVERTISER.

One reason is that I like to keep The ADVERTISERS for future reference, and the other is I'm anxious to see The SKETCH BOOK.

With kind personal regards, I am Sincerely,  
W. B. "DOC" GEISSINGER, Adv. Mgr.  
California Fruit Growers Exchange  
Los Angeles

Dear Mr. Rosenberg:

Thanks kindly for the copy of "The ADVERTISER'S SKETCH BOOK." This is a very interesting book and I have routed it through the hands of all the employees of this Branch. Very truly yours,

W. D. PATTERSON, Branch Manager  
The White Motor Co., Spokane, Wash.

Dear Manny:

Your "SKETCH BOOK" is an excellent pictorial record of important happenings in the advertising business in 1937.

You are to be congratulated upon it, Manny, and I sincerely hope you plan to continue this new feature. It is of very definite benefit to advertising.

Cordially yours,  
FRANCIS N. McGEHEE,  
General Advertising Director  
The Cleveland Press (Now Scripps-  
Howard Ohio Div. Genl. Adv. Dir.)

# **THANK YOU**

to an Appreciative Audience . . .

. . . It was at the earnest suggestion of top men in the advertising field that **The ADVERTISER** undertook to produce the first **SKETCH BOOK** in 1937. They appealed unanimously for an annual case-bound book which would primarily preserve the many sketches of their personalities that we draw the country over, throughout the year.

. . . The initial appearance of **The SKETCH BOOK** brought such resounding salvos of applause from every type of reader of **The ADVERTISER**, that we had no choice but to continue this extra service to our subscribers. Therefore, this second volume.

. . . To all you appreciative readers, **The ADVERTISER'S** Editor expresses profound thanks, and gratification that our extra effort and that of our esteemed contributors and collaborators, are serving a genuine purpose. For the function of **The ADVERTISER'S SKETCH BOOK** is three-fold: it furnishes our subscribers with current reference material, also with illuminating text, practically applicable; and progressively, it is compiling a unique history of advertising.

. . . Your reaction to this book, as it was last year, will be greatly appreciated.

Sincerely,

**The ADVERTISER**

*Manuel Rosenberg*

**Editor & Publisher**

**Champion Liners**

1938						
JANUARY						
SUN	MON	TUE	WED	THU	FRI	SAT
			5	6	7	8
2	3	4	11	12	13	14
10	17	18	10	20	21	22
16	23	24	25	20	27	28
23	30	31				29
1937 DECEMBER						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

1938 FEBRUARY

1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
16	17	18
19	20	21
22	23	24
25	26	27
28	29	30

Take a Reading Habit  
Take a Saving Habit



*It's the refreshing thing to do*

GREETINGS 1938



THE ALCHEMIST

BEST WISHES FOR  
1938



THE ALCHEMIST

HERCULES POWDER COMPANY

STRIKING CALENDARS LITHOGRAPHED IN FULL COLOR

FORBES

# ADVERTISE AT THE POINT-OF-USE

Every day  
of the year

Every hour  
of the day

WITH  
*Calendars*

THE advantages of Calendars are many: No space charge... a real demand... continuous day-after-day flow of sales impressions... your name and message flashed every hour, every day, 365 days in the year... advertising right at the point of use.

Consult **FORBES**  
*for Creative Cooperation*

# FORBES

# LITHOGRAPH CO.

P.O. BOX 513 • BOSTON

NEW YORK • PHILADELPHIA • CHICAGO • CLEVELAND • ROCHESTER • DETROIT



SENSATIONAL SPEC-TRU-TONE PROCESS

*by*

Only 4 colors used on the Salad  
Reproduction . . . See other side

MILPRINT

MILWAUKEE . . . 431 West Florida Street . . . PHILADELPHIA . . . LOS ANGELES

# PROGRESS *Marches On!*

IN THE FIELD OF  
Science » » »

- ✓ GLASS RAZOR BLADES
- ✓ RUBBER WALL PAPER
- ✓ WOOL FROM SKIM MILK

IN THE FIELD OF  
Graphic Arts it's

✓ SPEC-*TRU*-TONE  
DEVELOPED BY  
MILPRINT

Revolutionary . . new . . different . . in keeping with progress and the times, Milprint's new SPEC-*TRU*-TONE PROCESS is the answer to a long-felt need for faithful, rapid copying and fine detail reproduction in color photography as well as all other mediums. Milprint is rightfully proud of the \*salad reproduction on the reverse side . . an example of what you may expect from SPEC-*TRU*-TONE. » » »

*This entirely NEW Process enables us to get better reproduction with a saving of from 2 to 3 colors*

\*Color Photograph  
by Pohlman Studios

*Write today* FOR DETAILED INFORMATION REGARDING . . .

SPEC-*TRU*-TONE

*Developed by*

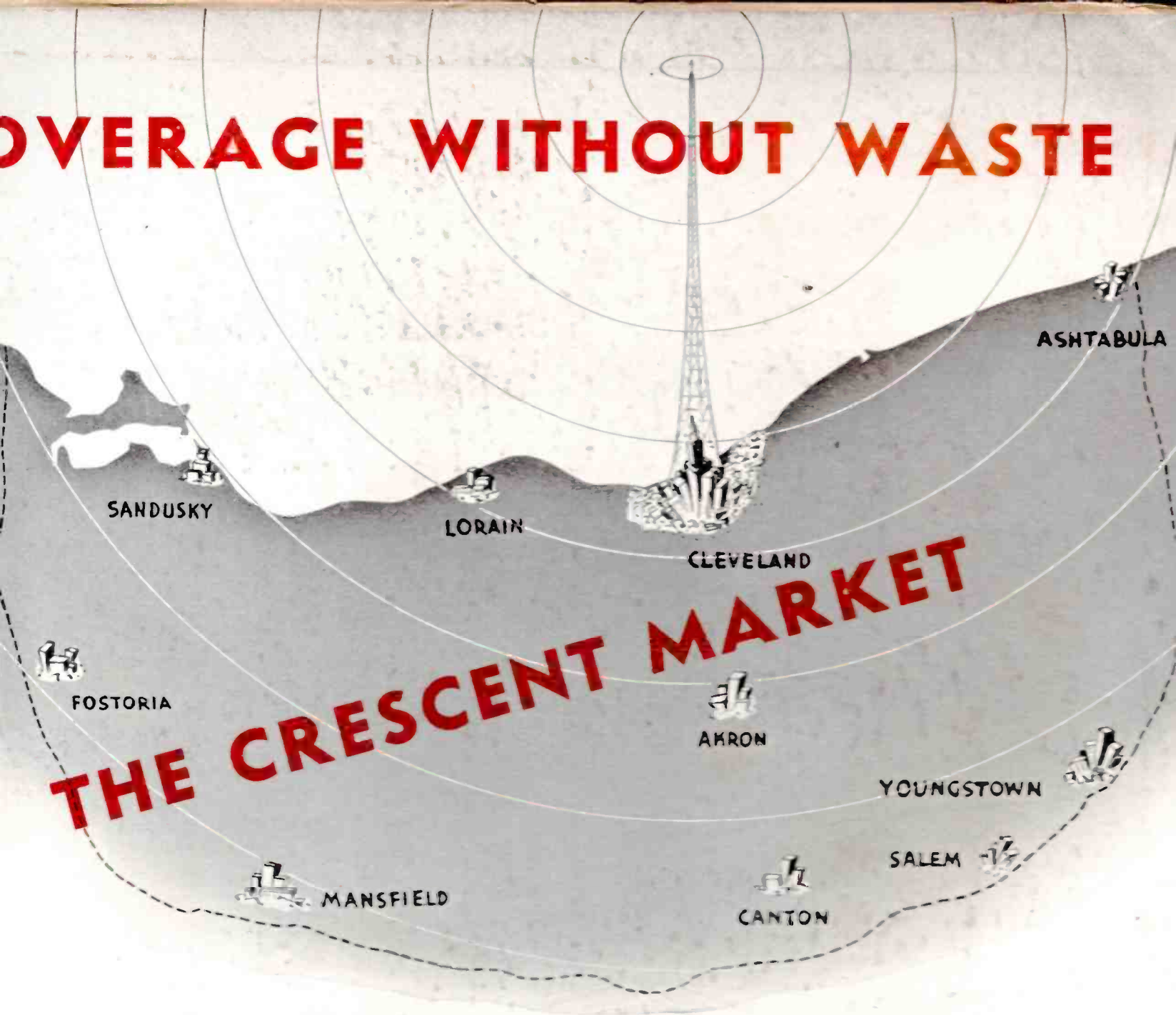
MILPRINT

QUALITY REPRODUCTIONS . . . RAPIDLY AND ECONOMICALLY!

PLANTS: MILWAUKEE . . PHILADELPHIA . . LOS ANGELES . . OFFICES IN ALL PRINCIPAL CITIES



**COVERAGE WITHOUT WASTE**



**THE CRESCENT MARKET**

**Cleveland Chamber of Commerce Crescent Market**

all it the Crescent Market it is the result of the com- figures of Cleveland civic tations, public utilities and sociations. It's the market Cleveland serves—the fifth market in the country. nough—or is it so odd— nary coverage boundaries Stations WHK and WCLE and coincide with those of ent Market almost exactly.

To time buyers who have many stations in many markets to consider, it simplifies matters to know that WHK and WCLE are the Metropolitan Cleveland stations to be chosen at a fair cost—and no extra cost for "waste coverage."

WHK and WCLE serve this Cres- cent as no other Cleveland stations can—because they serve Metro- politan Cleveland interests with

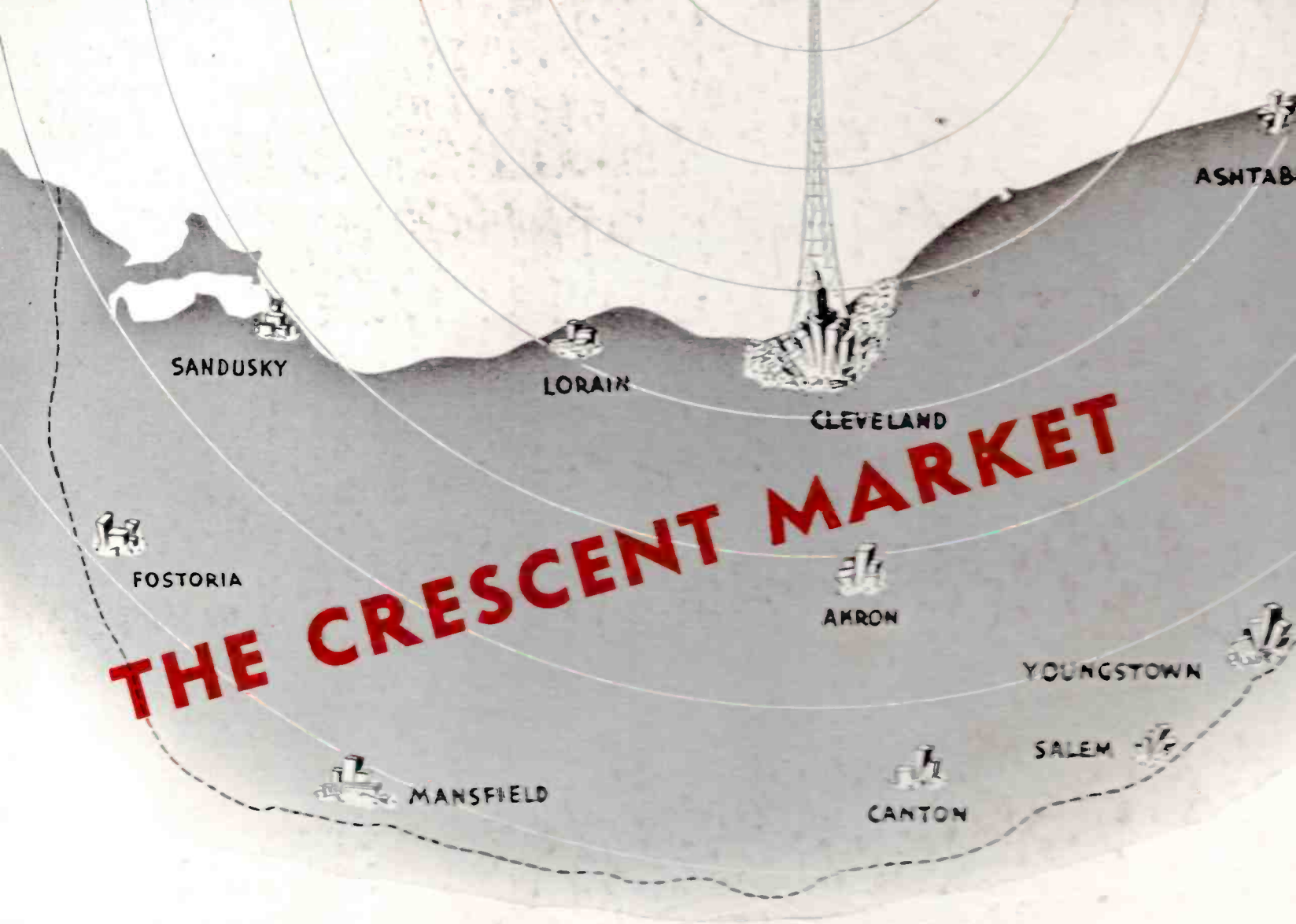
program structures of direct ap- peal to the locality in which their audience lives. WHK and WCLE sell because they serve the Crescent Market.



E. K. Carpenter, Vice-Pres. and Gen. Mgr.  
 E. K. Backus, Sales Mgr.  
 FREE & PETERS, Inc. - National Representatives  
 New York - Chicago - Detroit

in The Advertiser's SKETCH BOOK—1938

# COVERAGE WITHOUT WASTE



## The Cleveland Chamber of Commerce Crescent Market

They call it the Crescent Market because it is the result of the combined figures of Cleveland civic organizations, public utilities and labor associations. It's the market that water Cleveland serves—the fifth largest market in the country. Oddly enough—or is it so odd—the primary coverage boundaries of Radio Stations WHK and WCLE in Cleveland coincide with those of the Crescent Market almost exactly,

To time buyers who have many stations in many markets to consider, it simplifies matters to know that WHK and WCLE are the Metropolitan Cleveland stations to be chosen at a fair cost—and no extra cost for "waste coverage."

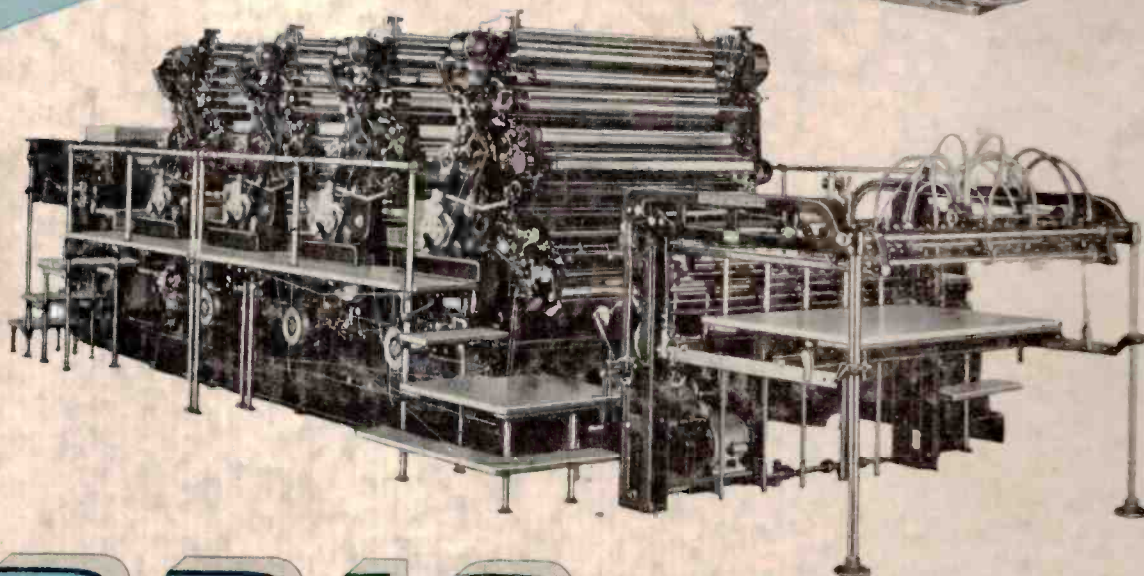
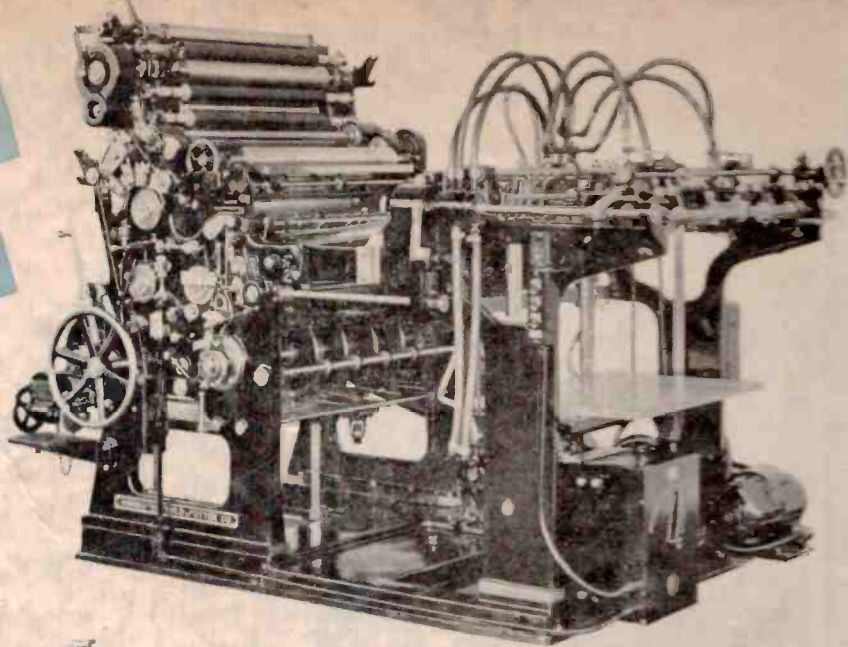
WHK and WCLE serve this Crescent as no other Cleveland stations can—because they serve Metropolitan Cleveland interests with

program structures of direct appeal to the locality in which their audience lives. WHK and WCLE sell because they serve the Crescent Market.



R. K. Carpenter, Vice-Pres. and Gen. Mgr.  
 K. K. Richardson, Sales Mgr.  
 FREE & PETERS, Inc. - National Representatives,  
 New York - Chicago - Detroit

Whether it be  
a 17" x 22" or a  
46 1/2" x 68 1/2"  
Sheet . . . . .



# HARRIS means LEADERSHIP.

Pioneer Builders  
of Successful  
Offset Presses

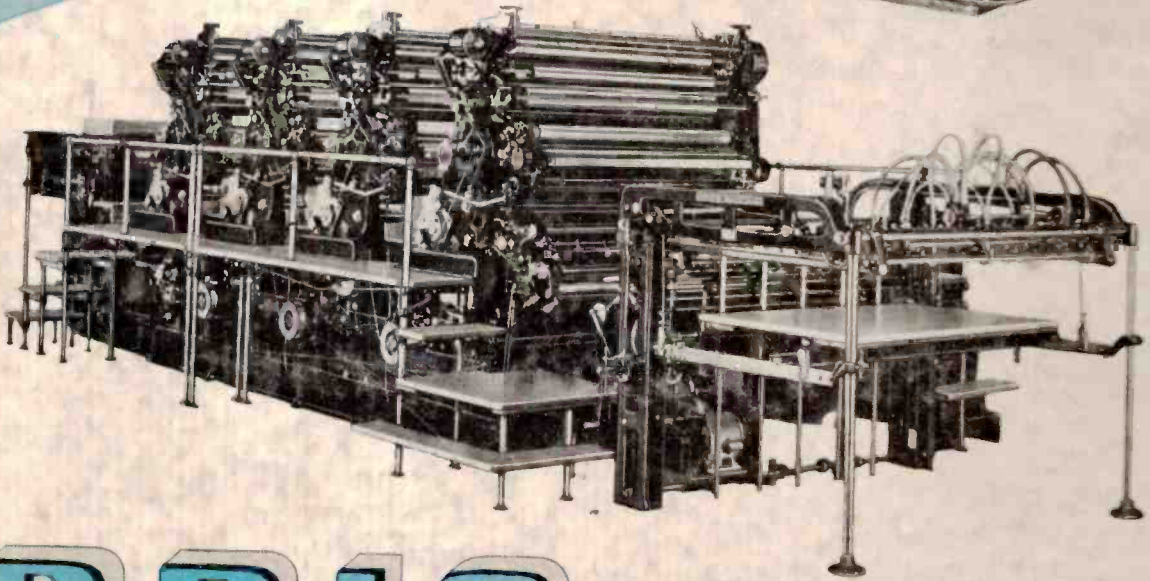
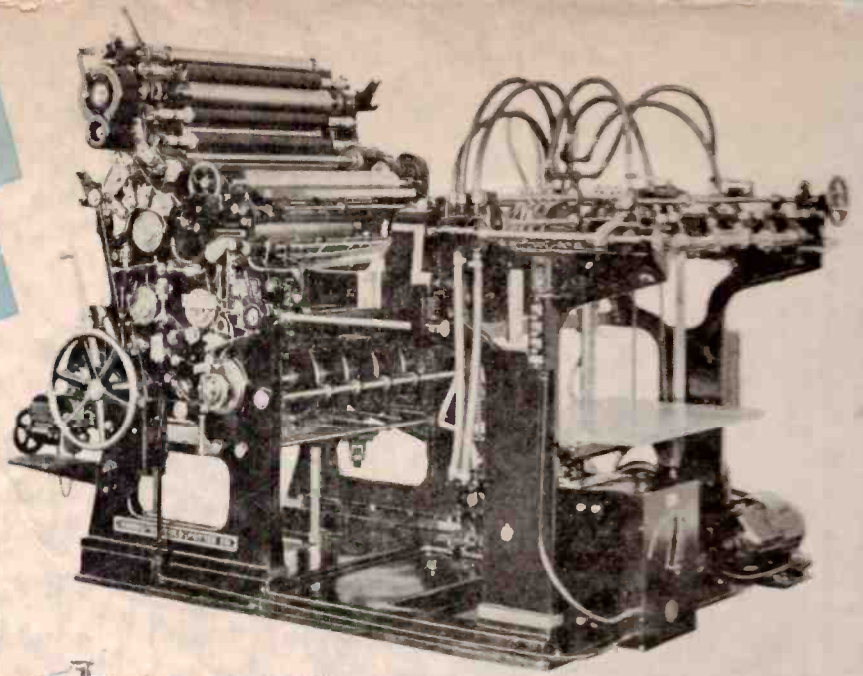
BECAUSE ITS EIGHT SIZES  
*Completely* COVER THE  
REQUIREMENTS OF THE  
OFFSET WORLD.

HARRIS • SEYBOLD • POTTER COMPANY

Local Offices: 4510 East 71st Street, Cleveland, Ohio

[www.americanradiohistory.com](http://www.americanradiohistory.com)

Whether it be  
a 17" x 22" or a  
46 1/2" x 68 1/2"  
Sheet . . . . .



# HARRIS *means* LEADERSHIP . . .

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# The ADVERTISER'S SKETCH BOOK—1938 . . .

Volume 9, Number 6-a of The ADVERTISER  
Volume 2 of The ADVERTISER'S SKETCH BOOK



By  
**WILLIAM  
C. D'ARCY**

*President,  
The  
D'ARCY  
ADVERTISING  
COMPANY,  
St. Louis, Mo.*

## "ADVERTISING *Is As Old* *As CIVILIZATION . . .*"

Famed Advertising Agency Chief  
Editorializes On The Subject Of  
Advertising And Printing . . . Has  
Advanced Economic And Human Relations

IT is admitted that advertising is the power of an idea multiplied, but this multiplication is something that we might put particular emphasis on this year, because it is the three hundredth anniversary of the Art of Printing, in America.

It may be something of a common thought that advertising as we see it today is something of the recent past. The facts, however, are that advertising is as old as civilization. Man, in his primitive state, made use of signs to reveal and followed signs to obtain. As he learned to evaluate the symbols of nature, he began to make headway.

Advertising, as it is reflected today in the printed word, is simply a greater refinement of the cruder symbols from which man once gained his sense of values.

The modernized tools of advertising have enabled advertising to contribute substantially to almost everything we use or do or are associated with. Advertising today is the forethought of business, not in any sense the afterthought.

In the record of the long effort toward improvement, economically and socially, advertising has been an articulate instrument that, when properly used, has not only justified itself, but needs no defense. The power of an idea is the raw material of advertising, and must be defined, refined and made compatible with the policies and purposes of business and management. Today it plays an indispensable part in the intelligent promotion of any worthy product or service.



HERE ARE A FEW OF THE ARTISTS YOU WILL ENJOY ... IN YOUR HOME

**THE ARTISTS**—It is impossible to name here all the famous artists whose names are immortalized upon our Victor Records. You know them, the towering array of great singers, instrumentalists, orchestras of the past and present... from Carmen to Toscanini, from Shakespeare to Tchaikovsky, from Shakespeare to Tchaikovsky, all these whose songs, voices or voices have become made like strands of silk in the loom of humanity in our civilization.

**NEW RECORDS**—Today's Victor "High Fidelity" Records are not to be compared with the old standard ones. These new records are like the new riding on the fading shores of the past, soft, full, warm, warmly rich. Victor's electrical recording methods capture the full beauty of music in its true natural range of tones, as though you were transported to the very feet of the artists you are listening to. You will be riveted by this realism!

**SWING KINGS**—It is impossible to name here all the famous artists whose names are immortalized upon our Victor Records. You know them, the towering array of great singers, instrumentalists, orchestras of the past and present... from Carmen to Toscanini, from Shakespeare to Tchaikovsky, all these whose songs, voices or voices have become made like strands of silk in the loom of humanity in our civilization.

**VICTOR ANTHOLOGY**—It is impossible to name here all the famous artists whose names are immortalized upon our Victor Records. You know them, the towering array of great singers, instrumentalists, orchestras of the past and present... from Carmen to Toscanini, from Shakespeare to Tchaikovsky, all these whose songs, voices or voices have become made like strands of silk in the loom of humanity in our civilization.

*The Greatest Artists are Victor Artists!*

# The "VICTOR RECORD SOCIETY" Gift Offer

NEVER BEFORE SUCH AN OPPORTUNITY FOR MUSIC LOVERS

HERE ARE THE PRIVILEGES ALL SOCIETY MEMBERS ENJOY



Record Player for Every Member

When you have joined the Victor Record Society you immediately receive the RCA Victor Record Player illustrated above. You will not only enjoy the pleasure of listening to your records, you will also enjoy the pleasure of having your records played for you. This is an added privilege that is not available to anyone else. You will not only have your records played for you, but you will also have your records played for you. This is an added privilege that is not available to anyone else.

Regular Record Dividends

One of the most attractive features of the Victor Record Society is the regular payment of record dividends. These dividends are paid to you every month. They are not only a source of income, but they are also a source of pleasure. You will not only receive your dividends, but you will also receive your dividends. This is an added privilege that is not available to anyone else.

Year's Subscription to Victor Record Review

With your membership you will receive a full year's subscription to the "Victor Record Review," a publication which is published monthly. It is not only a source of information, but it is also a source of pleasure. You will not only receive your subscription, but you will also receive your subscription. This is an added privilege that is not available to anyone else.

Victor Record Booklet, Consultation Service

With the amazing scope of Victor Records, it is impossible to name here all the famous artists whose names are immortalized upon our Victor Records. You know them, the towering array of great singers, instrumentalists, orchestras of the past and present... from Carmen to Toscanini, from Shakespeare to Tchaikovsky, all these whose songs, voices or voices have become made like strands of silk in the loom of humanity in our civilization.

## HOW YOU JOIN THE SOCIETY AND ENJOY ITS PRIVILEGES

First, all you have to do is come to our store and fill out a membership application for the Victor Record Society. The cost of the membership is \$5.00. You will not only receive your membership, but you will also receive your membership. This is an added privilege that is not available to anyone else.

Next, a copy of the booklet, "The Music America Loves Best," a comprehensive list of records for which you have received your membership. You will not only receive your membership, but you will also receive your membership. This is an added privilege that is not available to anyone else.

## YOUR HOME IS YOUR CONCERT HALL

This is a great opportunity. You can enjoy the music of the Victor Record Society in your home. You will not only receive your membership, but you will also receive your membership. This is an added privilege that is not available to anyone else.

The best of them brought to you through the magic of the Victor Record Society. You will not only receive your membership, but you will also receive your membership. This is an added privilege that is not available to anyone else.

# Making NEW PROFITS In An OLD Business...

RCA-Victor Record Sales Leap 575% On Promotion Plan That Follows Theme of Book-of-the-Month Club... Backed by Huge Advertising Appropriation—Victor In Past 40 Years Invested \$85,000,000 In Advertising

By JAMES G. SCHNELL

Victor Record Div., RCA Mfg. Co., Camden, N. J.

WITH the advent of radio one of the most profitable of American industries was destined to be temporarily forgotten by novelty-minded Americans, forever in search of something new.

The surprise of the industrial and music world today is the startling comeback of Victor records. Once more they are "smart"—are selling by the millions from New York to Hollywood. Like the stars that fell on Alabama, the meteoric upward flight of record sales in the past four years has astonished the most optimistic seller of music. No need to bore you with statistics—the simple fact that annual record sales have increased 575% in less than four years tells the tale—But why?

This phenomenal rise can not be attributed to advertising alone. More and more RCA Victor realized that the people were hungry for music. Public appreciation of music was growing. Broadcasting, music appreciation in schools, musicals in the movies all contributed. The desire was there and it was up to advertising to bring

out this desire, to show the people where and how they could get the best in recorded music.

So radio—exciting, mysterious, promising new gratification of the universal desire for music did not sound the death knell of records. Instead, radio became the phonograph's greatest ally, by creating a vast new audience with an appetite for music which only records could supply. RCA Victor's advertising began to shout aloud about new technical developments and incredibly precise methods of recording and reproducing practically every great and popular music artist. Once more the Victor dog heard "His Master's Voice," the American public. The tide was rising and the sails were set.

Gradually the interest of the public was again centered on records as month after month, outstanding newspapers and magazines carried the message of Victor records and phonograph-radios to millions of American music lovers. The ads featured the central theme of music in the home continuing to present RCA Victor records and record players as one way to get "the

music you want when you want it." Records whetted musical appetites for more.

Curious and interesting was the Victrola's marriage to radio—the very same factor that caused its temporary decline. Radio has been used by RCA to give record music new impetus and start it toward a future more glorious than the past. The Magic Key Hour, the only full hour coast-to-coast program sponsored by any phonograph-radio manufacturer, continued to feature famous Victor recording artists and promote the idea of music in the home. As the record business grew, more and more expenditures were made for advertising. Toscanini directed a series of ten broadcasts on a nation-wide hookup, the most sensational radio scoop of all times. Famous Victor artists were featured on great commercial programs throughout the year. On ten stations throughout the nation, forty-five minutes every night in the week was devoted to recorded music programs.

No newspaper or magazine runs editorial copy unless it is sure of its readers' demand. Today, as a

The RCA-Victor Record plan that increased phonograph and record sales sky high in mid-recession and continues to increase record sales.

result of the tremendous impact of RCA Victor's advertising, 300 newspapers and magazines feature regular record reviews.

Advertising copy centered America's interest on album sales as well as single record sales. The trend is to buy complete symphonic or complete operatic selections. Albums are even made of popular music classics. Thus, once again dealers and distributors are clamoring for an RCA Victor franchise.

To help these dealers, RCA Victor is supplying many store displays, window posters and other store helps. These large posters are lithographed copies, with added sales information of the pictures used on the outside of albums for sales of symphonies and operas. Each display, measuring about 42 inches by 24 inches, is a brilliant artist's conception of the significant features of the musical masterpiece of the month. This series is without question, the most successful, most highly prized, most effective window or store display ever offered to music merchants.

In October of last year, a six page section entitled "Listen" was devoted to records in LIFE magazine. This magazine within a magazine told the story with pictures of records' startling come-back, showed how records were made and combined with the story an attractive layout of merchandise and a subtle sales appeal.

After months of merchandising experiments, RCA Victor has developed a simple promotional sales plan which is already accelerating the national development of the record business by providing an immediate widespread distribution of Victor Record Players at no cost to the consumer. This plan is known as the Victor Record Society, a plan that benefits all. The consumer gets "the music he wants when he wants it," the dealer gets addi-

tional record business and RCA Victor gets the "plus" of a potential sales in the millions.

To receive the Victrola attachment the customer merely buys Victor records of his own selection in the amount of \$9.00, and joins the Victor Record Society at a cost of \$6.00. In return he receives a record player valued at \$14.95 and the following benefits: A one year subscription to the Victor Record Society Review; free consultation and advice from the Musical Director of RCA Victor on how to build his own Victor record library, and the Victor record booklet, THE MUSIC AMERICA LOVES BEST. He is also eligible for Victor record dividends up to \$6.00, the cost of his membership.

To exercise this privilege he must continue to purchase Victor records up to a list value of \$60.00 at the rate of not less than \$1.00 per week. For each \$15.00 up to \$60.00 in Victor record purchases, the Victor record dealer handling the contract is to give to the Society member Victor records of the customer's selection, to the value of \$1.50. Purchases have to be made from that one Victor dealer.

In a factory-conducted test 80% of those joining the Victor Record Society were *new record customers*, so the Society is "cracking" a new market. Also, the dealer has additional store traffic created by the return trips of each member. The dealer will eventually enjoy increased sales of phonograph-radios, for 62% of the members said they planned to eventually buy a phonograph-radio, and that the record player was regarded only as a stepping stone to a better instrument.

Backed by a huge advertising appropriation, is the Victor Record Society a good plan? Is it more than a shot in the dark? Before it took on a national scope, it was guaranteed by actual tests in Wil-

mington, Delaware, and other plans were tried out in the following markets: Chicago, Boston, Charlotte, Los Angeles, Milwaukee, Seattle and many others. Four dealers participated in the Wilmington experiment and in only eight weeks they signed up one member for every 250 homes in the entire city (80% of which were new record customers) and created a potential of 60% of the members who planned to purchase combination models at an average price of \$176.00. Projected nationally one member for every 250 homes means 120,000 Victor Record Society members in a period of a year, representing potential record sales of \$8,280,000.00 and phonograph radio sales of \$12,672,000.00.

To support this program the facilities of the Magic Key Program, of Victor record programs and special spots on the air are being used. A large scale cooperative advertising program has been worked out with RCA Victor distributors and mats are furnished for dealer's use. Prominent mention will be made in a large number of outstanding national publications, both magazines of a general nature and those with a special appeal to the student and music lover. These include LIFE, COLLIER'S, SATURDAY EVENING POST, SCRIBNERS and AMERICAN MUSIC LOVER. Display and direct mail material will be furnished.

This program is undoubtedly the most far-reaching in the long line of RCA Victor's advertising ventures which date back forty years, at a total expenditure of \$85,000,000.00.

And so, today, radio and Victrola will join in giving the American public "the music they want when they want it" and "His Master's Voice" is once again supreme in the field of musical entertainment in the home.



Arturo Toscanini, the world's greatest Maestro, giving 10 grand programs over NBC, broadcast world-wide, had a tremendous effect on the popularity of fine recordings. Sketches drawn at the 2nd broadcast, at NBC, New York City, by Manuel Rosenberg.

## CALVERT's Chief Airs Liquor Industry's Advertising Problems...



*"The liquor industry must employ mass mediums to reach a limited market."*

Each Advertisement Is Submitted to Washington For Comment And Approval . . . Liquor Advertising Laws Defy the Rules of Advertising

By W. W. WACHTEL  
*President, Calvert Distilleries, Inc., N. Y.*

WITH the advent of repeal the liquor industry was faced with a situation unique in the history of American business: a tremendous potential market but only the merest skeleton of experienced personnel. Within a period of four years this industry has been put in motion. Other industries of a similar size have usually been built up through decades of trial and error, experiment and training; traditions are built through the years; best practice is developed through resource, initiative, ingenuity and precedent.

In the liquor industry, however, we had to get under way without any experiment, without committing too many errors, and without tradition in the purely business sense. We were, for the most part, left with only resource, initiative and ingenuity to go on. It was, and is, a great problem. How great I am going to try to reveal by some contrasts with another industry.

Most of us in the liquor industry, for the reason I have just mentioned, are drawing to some extent upon our non-liquor experience. My own merchandising background is identified with food, and though some of the more or less mechanical elements such as distributor setup are roughly similar, the two industries are at such great variance that I find myself forced to blaze new trails, in my own experience at least, in meeting the problems of merchandising liquors.

Into our hands, after repeal, was delivered the problem not alone of selling a given number of cases every month, but the problem of doing that and at the same time building for the industry a new respect in the minds of the public. We had, and have, all the difficulties of a food merchandising organization, and the added one of treading gently in order not to offend those opposed to the use of liquor. In spite of overwhelming revulsion against prohibition, there was still considerable antagonism to the liquor industry as such. It was regarded with no small suspicion. It became our duty, then, to raise the social status of the liquor industry, so to speak, so far as public opinion was concerned. This is still one of our problems.

It can be seen that this is in sharp

contrast to the food industry. The food manufacturer is accepted as a natural part of the business world. His practices for the most part are pretty well established and he is free to move with complete assurance since he is not working under a cloud of doubt on the part of the public. The food manufacturer is dealing in a product which is of course universally accepted as a necessary element in life. It is truly a mass commodity.

The food manufacturer aims his story at every reading man, woman and child. In broad terms, his problem resolves itself into presenting a generally accepted product in a new form, new package, or for a new use or adaptation; or he may simply build his promotion on a program of friendliness. This is not to say that competition is not vigorous and keen in the foods industry. It is, of course, but two very important elements are eliminated at the start: necessity for elementary education; and unthinking and perhaps unreasoning opposition to the product as such.

The public is generally quite unacquainted with liquor. A small proportion knows that there are various types; an even smaller proportion knows the nature of these types. And there is an even smaller, but extremely vigorous proportion which constitute the dry element. So much propaganda has been leveled at liquor that, except among the well-informed, it is not recognized that it can be anything but possibly undesirable. In the liquor industry we must get across the burning truth that a man who drinks does not necessarily drink to excess.

There is a saying among the medical profession that many a man has "dug his grave with his teeth," which is to say that many people eat to excess or unwisely and so ruin their health that they die untimely deaths. This is true, and yet there is no fear of food. There is not, because its uses rather than its abuses are recognized.

Our problem is to raise the liquor industry to that same high repute. We must do for ourselves the work which nature and custom did for foods—let the public know that there is a normal place in a normal life for liquor; no

more than food need liquor be used abnormally. It is a problem of education against the greatest odds an industry can have, for the regulations which surround us are unimaginable to any outside the industry.

These regulations are too many even to list in this brief account, but they do include one which is worth noting: It is forbidden for a liquor distiller even to imply in his advertising anything which may suggest that *by comparison* he is turning out a superior product. The purpose of this is readily seen, even sympathized with, but in operation it prevents the telling of a story which the consuming public has a right to know.

At Calvert, for example, we have satisfied ourselves that whiskey blended as we do it is a superior product. We have reason to believe that this lighter whiskey contains fewer undesirable ingredients than do straight whiskeys. Calvert blends have low congener content, and it is through the reduction of these congeners—tannins, aldehydes, fusel oils, and so forth—that Calvert produces a more desirable product. And yet, though we know these things are true, we cannot tell them to the public; a valuable phase of our advertising story is definitely closed to us.

Further, the public is prone to think of the liquor industry as one which seeks a mass appeal. We do not. We have here a point of difference between liquor and food, which might escape the casual observer. The liquor industry must employ a mass type of effort in order to reach a relatively limited segment of the public. That is to say, when we buy space in a mass circulation publication, we know that many readers of that publication are not and never will be buyers of our products.

Ours must be a highly specialized appeal which, through the use of mass media, reaches and is aimed at only that portion of the adult population who are liquor consumers. Among these, if we are to build and hold the respect of the public, we must preach the story of moderation as well as excellence of a product—an anomaly in modern merchandising. Our appeal, then, must be so skillfully executed that we reach these and still do not give offense to



EYESTRAIN DAYS  
ARE  
HERE AGAIN!



15¢

Use plenty of  
SIGHT SAVING  
**LIGHT**  
with these  
bulbs that  
STAY  
BRIGHTER  
LONGER

Come in and get some

**EDISON  
MAZDA LAMPS**

They don't waste electricity



**Chesterfields**  
satisfy millions



Creative ability and productive skill of a high order worked hand in hand in the production of the outstanding display pieces illustrated on this page.

Their universal acceptance by retailers is one reason why so many advertisers come back to us time after time for another display.

To solve your next display problem, or to reproduce faithfully your next set of display sketches, why not call in a recognized leader in the display field.



# KINDRED, MACLEAN & CO., Inc.




30 FERRY ST.  
NEW YORK CITY  
BEEKMAN 3-7533

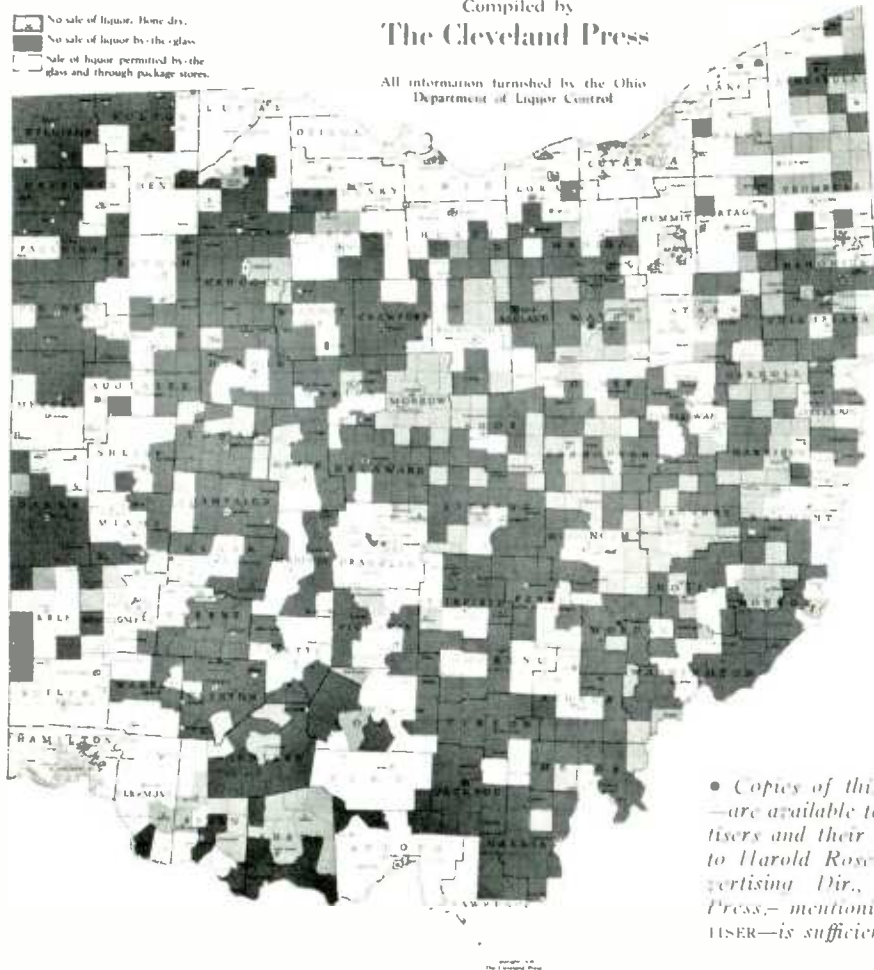


# OHIO'S-WET and DRY AREAS

Compiled by  
**The Cleveland Press**

All information furnished by the Ohio  
Department of Liquor Control

-  No sale of liquor. Home dry.
-  No sale of liquor by the glass.
-  Sale of liquor permitted by the glass and through package stores.



• Copies of this map—in colors—are available to national advertisers and their agencies. A line to Harold Rosenc, General Advertising Dir., The Cleveland Press,—mentioning *The ADVERTISER*—is sufficient.

those who are opposed to liquor on principle.

These, then, are a few of the points which set the liquor industry apart from its contemporaries. They are serious points and present interesting problems to us who are engaged in solving them. It is like playing an old game but with new rules.

Aside from the fact that each of our advertisements is submitted to Washington for comment and approval, there are further regulations on the part of many

states as to what kind of advertising is acceptable. Even more restrictive are the state rules and regulations of what can be done in the way of point-of-purchase promotion. No industry is so limited and the difficulties that surround us develop a need for resourcefulness without evading either the letter or the spirit of the law. So far as advertising regulations are concerned, both Federal and State, I personally have the feeling that some of them might be applied with value to advertising in general. I cannot help but feel that the trend in certain campaigns of advertising now extant is so at variance with good taste, with fairness to competition and in harmony with public good.

Take for example a certain recent advertising campaign which repeated over and over again a picture of a young man in a lingering kiss with his sweetheart. (My thirteen-year-old boy wants to know why the girl closes her eyes when she is being kissed.) Judging from gen-

• The 1938 issue of the *Ohio Wet and Dry Areas* map, published by The Cleveland Press. Each State offers another advertising and merchandising problem to the distiller. Maps and information such as this major Scripps-Howard newspaper issues are keenly appreciated by the sales executives of such corporations as Calvert, et al.

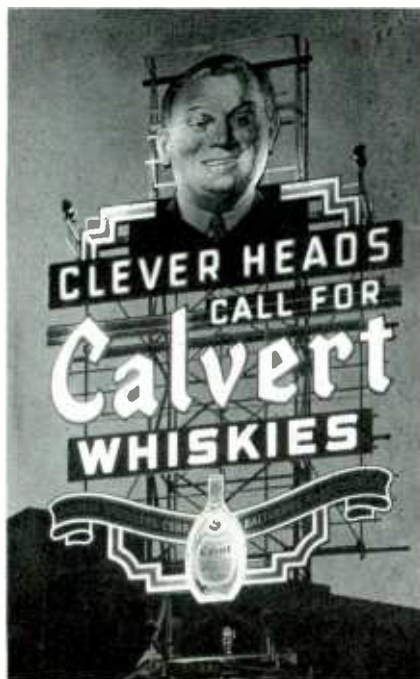
eral public comment one hears concerning this and several other current campaigns, it is not unreasonable to believe that the censoring of advertising may be induced by such procedure.

On the merchandising side the liquor industry has been foremost in its fair trade practices and has been a leader in the program of helping to protect the margins of profit for wholesaler and retailer alike. Needless to say this has been a very courageous step forward . . . courageous when one considers the dangers of price maintenance produced by the activities of those in retail distribution channels who are opposed in principle.

In the food business, for example, most food manufacturers would be afraid to adopt the policy of price maintenance. Their fears would be based upon a lack of interest in the promotion of their products on the part of the large chain distributors. What frightens them even more however is the definite possibility of holding an umbrella over their smaller competitors within the industry as well as the fear that such a program might encourage and further develop private labels. The liquor industry has shown rare courage indeed in risking these two hazards, believing that the benefit for the many is more important than the interests of the few.

Despite these differences between the liquor industry and those older and more firmly established, the fundamental principles of advertising and selling remain the same. Those who have come into the liquor industry from other businesses may have hesitated for quite some time for fear these differences might prove insurmountable. My own observation has been that sound business practice, direction of advertising and selling are substantially the same and a rounded business experienced in another industry is applicable to this four-year-old business of ours. Many people have commented upon the improving standards of practice, the higher ideals, the more substantial building that is taking place in the liquor field and it is not unreasonable to assume that within a short space of time . . . much shorter than many people expect . . . the liquor industry as such will be able to rear its head and compare its practices and ideals with any other business.

Spectacular . . . On the skyline of several cities Calvert's massive "spee" flash this message. A critical F.I.I. comment made it mandatory to change the original message: "Clear Heads." to read: "Clever Heads."



Truck Poster . . . A moving billboard; round and about Boston a truck carried this unique Calvert 24-Sheet.

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# OUTDOOR ADVERTISING INCORPORATED

60 East 42nd Street . . . New York

## SALES OFFICES

Atlanta  
Baltimore  
Boston  
Chicago

Cleveland  
Detroit  
Houston

Philadelphia  
St. Louis  
Los Angeles  
San Francisco

---

## THE NATIONAL REPRESENTATIVE FOR OUTDOOR ADVERTISING

Outdoor Advertising Incorporated is the national sales representative for the outdoor industry. Its efforts are concentrated on the development of a wider and more profitable use of the outdoor medium by national advertisers.

It maintains a widespread sales organization of experienced outdoor advertising executives to sell the medium to national advertisers.

It prepares descriptive literature in explanation of outdoor advertising, its classifications, uses, and achievements.

It conducts market investigations and studies. Collects first-hand information through field surveys, and prepares specific plans for the use of the medium.

It maintains a large and capable copy and art staff for the creation of designs for outdoor campaigns, and for advisory purposes.

Its representatives cooperate with national advertisers, advertising agencies, and outdoor selling companies in the best use of the medium through all phases of the campaign.



## WALTER SWERTFAGER

*Director of Advertising, Sales Promotion and Public Relations,  
SEAGRAM DISTILLERS, Inc., New York, OBSERVES:*

# SEAGRAM'S FRANK CAMPAIGN Proves Profitable Venture . . .

**Aimed To Foster Moderation, Powerful Advertisements  
Increased Regard For Firm's Product . . . Seeks To  
Build Foundation Of Good Will Towards Liquor Industry**

*"Our advertising must create retail  
sales, of course . . ."*

*New York City . . .*

IT was not intended to be clever advertising when Seagram bought space to tell the public to use whiskey moderately. We were not trying to be shrewd; we were making a sincere effort to reduce still further that small minority who, by abusing the privilege that was returned to them with repeal, bring the distilling industry under an undeserved shadow. As is so often the case with a sincere effort, however, it turned out to be some of the most productive advertising Seagram has ever done.

That must be clarified. Our advertising must create retail sales, of course, and when, in 1934, we ran our first "moderation" copy, "We Who Make Whiskey Say: Drink Moderately," it aroused considerable curiosity. How could that sell whiskey? Later we ran others of similar basic nature, such as, "We Don't Want Bread Money," "Drinking and Driving Do Not Mix." More recently we have run one under the caption, "Pay Your Bills First." To make our aim clear I shall have to mention some things which set the distilled spirits industry apart from its brother industries.

The country was still celebrating repeal, four years ago, when it became evident, both inside the industry and outside, that an entirely new attitude toward liquor would characterize the reborn distilling industry. It was clear that prohibition had resulted from revulsion against certain abuses in the old days, and that no one would tolerate a revival of those abuses, least of all the industry itself which better than any one else understood all the implications of repeal.

To minimize the possibility of a return of the pre-prohibition abuses, very rigid laws were enacted nationally, by the States and in the municipalities. Not a few of these laws relate to the advertising of distilled spirits and deal with both the general theory on which liquor advertising must be based, and with certain specific things which must or must not be done in carrying it out. Briefly it may be explained in this way: No liquor advertising or promotion may be of such nature that it would tend to widen the circle of consumers. Liquor

advertising may be directed to influence only the man who is already a consumer. It is important enough to repeat in still another way: Liquor advertising must be directed only toward masculine adults who are at present consumers.

To administer these regulations nationally there was set up in Washington a Federal Alcohol Administration, the head of which exercises almost absolute power of interpretation. The industry has been singularly fortunate in that the Federal Alcohol Administrator, Captain W. S. Alexander, has approached his problem with great wisdom and forbearance. His is the problem of seeing to it that the whole industry conforms

to the regulations, which in a sense means that it adhere to best practice with respect to its social obligations. And Captain Alexander has done that with marked success.

Let me make it clear that progressive distillers applaud the legislation which is clearly designed to give the industry a place of dignity in the community even though at first blush some of the regulations may seem to be restrictive. Progressive distillers even went further along those lines than the laws possibly could: They organized themselves into an association—The Distilled Spirits Institute—one aim of which is to act in an advisory capacity with respect to good



## WE DON'T WANT BREAD MONEY

Liquor is a luxury—one of the good things of life, to be bought and enjoyed only after the necessities are provided. Whoever needs bread for himself or his family, should not buy whiskey.

The persons we want for our regular customers have definite incomes and definite obligations. They do not exceed the one nor neglect the other. We make sales to such persons with a clear conscience because Seagram whiskeys are well worth all they cost to those who can afford the luxury of moderate use. We don't

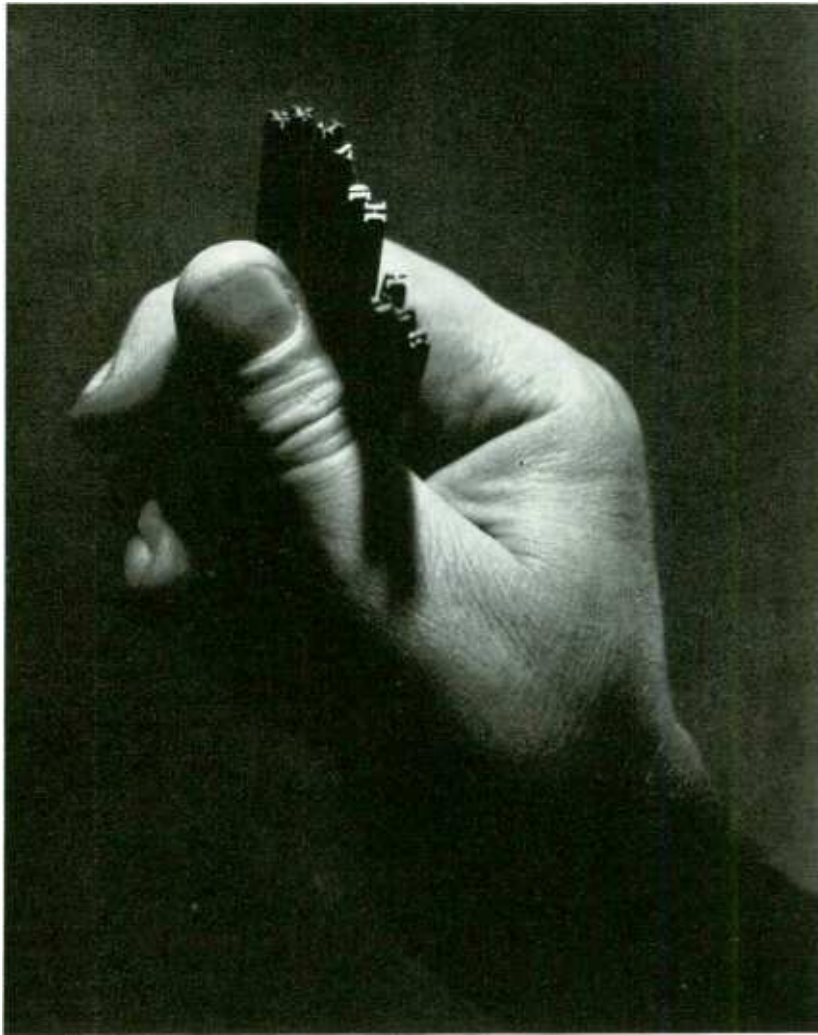
want to sell whiskey to anyone who buys it at a sacrifice of the necessities or decencies. We are not being idealistic. The House of Seagram counsels abstinence for some and moderation for all because such counsel is good business. Abiding prosperity for our business can be built only by the repeat orders of our wise

friends *We don't want bread money!*

**THE HOUSE OF SEAGRAM**

Seagram Distillers Corporation, Executive Office, N. Y.  
FINE WHISKIES SINCE 1857





COLD type will tell more and sell more with the help of a warm, informal human interest picture.

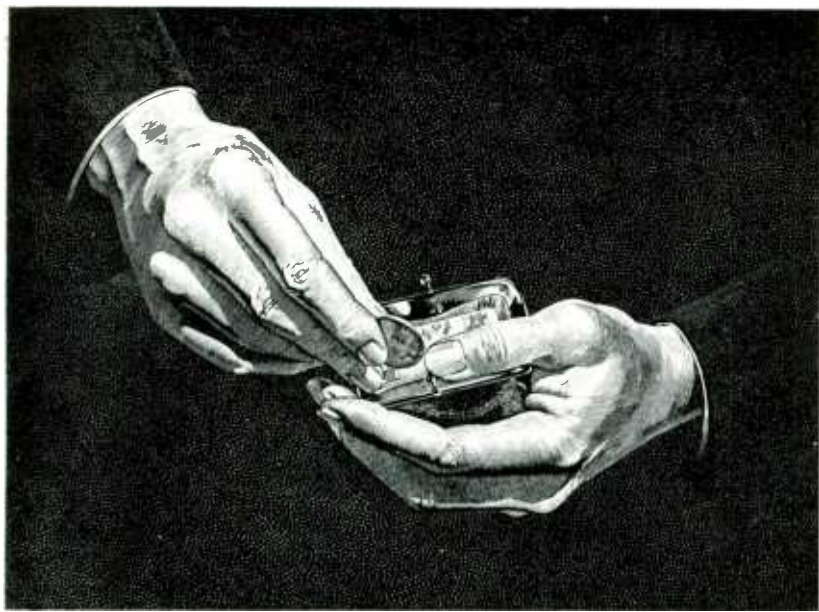
Photographs by EINSON have the warmth and appeal that will win readers for your story and consumer-friends for your product.

Former head of the photo department of one of the nation's leading display creators, EINSON produces pictures that help to move merchandise, make Sales.

**BERNARD A. EINSON**

*Commercial Photographer*

— 509 FIFTH AVENUE—NEW YORK CITY —



## PAY YOUR BILLS FIRST

No person should spend a cent for liquor until the necessities of living are provided—and paid for. Bills for groceries . . . clothes . . . shoes . . . rent . . . light . . . heat . . . doctors . . . bills such as these have the first call on America's payroll.

We don't want to sell whiskey to anyone who buys it at a sacrifice of the necessities of life. Whiskey is a luxury and should be treated as such. Fine whiskey can play a pleasing part in the scheme of gracious

living . . . but only when taken in moderation and only after the bills are paid.

This statement may seem contrary to our self interest. Actually it is not. As one of America's leading distillers we recognize a definite social responsibility. The very existence of legalized liquor in this country depends upon the civilized manner in which it is consumed. In the long run, we believe, it is good business for us to say "pay your bills first."

## ... THE HOUSE OF SEAGRAM ...

*Fine Whiskies Since 1857*

Copyright 1918, Seagram-Buttler Corp., Executive Office, N. Y.

*Another striking page message to liquor consumers which like the preceding Seagram "Moderation" advertisements hammered home a message that has gained great good will for the entire Liquor Industry.*

taste in advertising and probable public reaction to it.

Now it should be clear that our problem does call for an unusual advertising approach. There are deeper significances, however, and I am touching on them briefly because they are important to an understanding of the motives back of Seagram's moderation series.

The one thing, more than any other, that the progressive distiller—and, indeed, the more thoughtful portions of the public, too—wished to eliminate was the debasement of a pleasant luxury which may contribute to gracious living. Whiskey should do that. It is a luxury for those who wish it. And we know that the drunkard and the drinker who buys whiskey when he cannot afford it, are our industry's worst enemies.

Of course, we are also aware that these enemies are not phenomena of repeal. There are and always have been some who would abuse liquor. The dry era failed to change that and, in fact, conditions during the dry era were charged with creating more new drinkers, more disrespect for law, and more drunkenness among the youth of the country than even the darkest of the ages prior to 1919. The point is, however, that we knew that with the advent of repeal drunkenness and its related evils would not be charged up to the

weaknesses of the individuals concerned; they would be marked down against the distilled spirits industry. Unfair—yes, but that is the way it works.

Our first moderation advertisement was fairly spectacular in a sense, for it was a complete break with the past. Dogmatic theorists could say it was bad advertising because in a way it was negative: Its purpose, at least, was to limit the market rather than to expand it. We hoped that would be the effect, and I think it was. But our interest was in the future, not in the immediate sales effects.

For fear I may be misunderstood as asserting that we are being objectively altruistic, let me say that we regard it as good business to do everything we can to assure a sound foundation for the industry as a whole, a sound relationship with the public. We are in business to sell whiskey, but not at the expense of critical public reaction which in the end could be very damaging to the industry of which we are a part. Whether it wished to be so or not, we believe, the distilled spirits industry by its very nature and history is in the position of having to be socially-minded.

Our aim, then, in this moderation advertising, has been to impress on the public consciousness a desire to avoid excesses which would redound to the

disadvantage of the industry, and to take an active step in inviting the attention of the industry itself to the opportunities in the field of such education. That the effort has been effective I hope to demonstrate.

We approached our early moderation advertising with some trepidation. We knew there were dangers in it; not the least danger was that our sincerity would be suspected; another was in the reaction of our own salesmen, wholesalers and retailers. When that advertising first broke it was not at all unusual to hear the question, "Does Seagram want to sell whiskey or not?" Here is the answer from a recent bulletin to all Seagram salesmen and distributors:

"Does Seagram want to sell whiskey?"

"Make no mistake about it—we do."

"And we want to be in business a long time from now. And we feel you do, too."

"And we want the liquor industry to be healthy a long time from now. We believe you feel the same way about it. . . ."

"Now we tell the public Pay Your Bills First. Why?"

"Because we know—and so do you—that if business is not good generally, a lot of liquor people are not going to stay in business very long. And we know business will not be good unless the public does pay its bills—and pays them before it buys liquor. Before we can be a part of a healthy business set-up the grocery store, the shoe store, the clothing store, and all those other stores, and individuals, have got to be healthy. If they are not, it will show in our own sales and in yours. And do you think we are gaining the friendship of the grocer, the shoe man, the clothing man, and the public—not only for Seagram, but for the whole liquor industry? You know we are. And you know how much we all need that friendship."

"The liquor industry will never survive on the drunkard and the fellow who drinks up all his pay. They are our worst enemies. They are human advertisements for the dregs."

"But the liquor industry can and will prosper when its customers are the fellow who has a couple of drinks and goes home to his wife or out to a show, and the fellow who takes a bottle home and has a couple of high balls with his friends—and pays his bills."

"—because when those bills are paid, wages are paid, and when wages are paid, business is good—your business and ours."

So, today the moderation advertising is generally accepted inside the industry as sound business, even among the earlier critics of it.

Public reaction is even more tangible. I implied in the beginning of this discussion that this advertising has proven to be some of the most productive we have ever done. To be that it must, of course, accomplish the purpose we had in mind: Help consolidate public opinion favorably toward the distilled spirits industry. We have direct evidence that it has done so.

Our schedule of this type advertising



# *PULL SALES* with **PULLMATCH Advertising!**

- No matter what your product may be—let us demonstrate how well we can design a PULLMATCH Business Card, Die Cut Card, Folder, or Blotter to increase its advertising effect.
- Write today for samples and prices. Send picture of product or trademark for special design. No obligations.

**ALFRED M. MAY COMPANY**

SALES DIVISION FOR PULLMATCH CARD CO.

**817 Main Street, Cincinnati, Ohio**

This Advertisement appeared in 154 of the leading newspapers in the United States

*We who make whiskey*  
SAY:  
**"DRINK MODERATELY"**

**O**n the point of this global issue has a wide agreement. It is the general consensus that the art of enjoyable living has also improved. The lasting enjoyment of the pleasures of life depends on moderation.

A few words will mark the one-hundredth anniversary of the distillation of whiskey. We think it is appropriate that we who make whiskey should emphasize to you who drink whiskey the desirability of moderation.

For a century and a half, whiskey has been a link to the past, a link to the future. It has been a link to the past in the way it has been made, and a link to the future in the way it is being made.

Whiskey suggests a pleasure in its aroma, its flavor, its mellow taste.

Here it is that character is not found only in whiskey that has been properly distilled and then brought to full maturation, but in the manner of aging.

The real enjoyment which whiskey can add to the pleasures of life is in the way it is drunk. Only the man who drinks good aged whiskey and drinks moderately.

Therefore the lesson of moderation is its purpose is not applicable to problems of today. The principle of moderation is not a lesson in what common sense suggests as the right course for us today.

Drink better whiskey.

Whiskey as a Luxury.

Whiskey cannot take the place of milk, bread or meat. The pleasure which good whiskey affords is definitely a luxury.

Oh and you will feel so strongly that we say—the flavor of Seagram does not mean a dollar that should be spent for the acquisition of life.

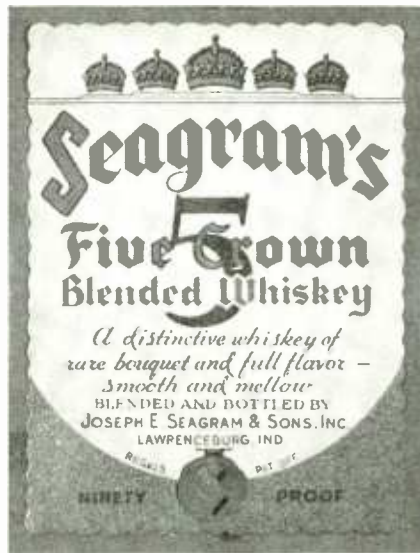
And even to those to whom whiskey does not mean a real enjoyment, we say—good whiskey is a luxury. A pair of good aged whiskey will bring you more enjoyment, more satisfaction than a quart of whiskey of dubious quality.

We feel sure that you will agree with us that the desirable way of life is thoughtful, informed by experience, guided by common sense. Drinking thus, we feel sure that you will prefer moderation in the enjoyment of the taste to the eager satisfaction that follows upon purchase of the second one.

JOSEPH E. SEAGRAM & SONS, INC.  
LAWRENCEBURG, IND.

*Joseph E. Seagram*  
1840-1940

**Seagram's**



Leads  
In Sales...

Seagram's 5-Crown and 7-Crown labels are distinctive and attractive. While there is much in the design ensemble the name and brand is readily legible at a glance. Incidentally the Cleveland Press reported "5-Crown" leads in blended brand sales in Ohio State Liquor Stores.

● Another powerful editorial type Seagram advertisement that did a splendid turn for the entire liquor industry.

has varied to some extent with each one of the series. In the latest, "Pay Your Bills First," we used daily newspapers in key markets through the country . . . also national magazines with a combined total circulation of more than 12,000,000 readers.

But the reprints ran to hundreds of thousands. We received hundreds of letters commending the advertisement. It has so far evoked a great many favorable editorials, and they are at this time still pouring in; as far as we have found out there has not been a single unfavorable one. A score or more pub-

lications such as Chamber of Commerce papers, asked and received permission to reprint. And, under the caption, "A New High In Liquor Advertising," Reader's Digest reprinted the copy. In one state a group of ministers passed a resolution commending our effort.

All in all, I doubt that any distiller has ever received a greater volume of voluntary commendatory public reactions. I regard this as all the more unusual because whatever novelty there was in the idea in the beginning, it has gone after four years, and yet this latest advertisement brought a greater

deluge of commendation than did any that preceded it.

When I said it proved to be the most productive advertising we had ever done, I meant something more than that, however; I meant that it genuinely conforms to the highest ideal of liquor advertising. It does not widen the circle of drinkers, it does appeal directly to the masculine adult who is a present user. It does bring large segments of the public into active support of our industry and thus insure its future. But in addition to that, and what we did not look for, it did sell whiskey for Seagram.



Popular  
Display...

Here's how Seagram's used window display as part of a \$250,000 concentration of advertising to mark their 80th anniversary. Advertising Manager Svortfager turned the event into a major merchandising promotion, depending heavily upon this excellent, graphic display, lithographed by Kindred, MacLean & Co., New York. The rich theme, rich colors and beautiful reproduction won quick dealer acceptance throughout the nation. The display tied in perfectly with the centerpiece art which was reproduced as a 4-color, double-page advertisement in several general magazines.





*Sixty*  
SPECIAL  
THE NEWEST CAR IN THE WORLD

COMFORT AND  
CADILLAC  
*Sixty*  
CONVERTIBLE SEAT!



Reasons why  
Men build Locomotive Trucks  
& *Aluminers*

ALCOA ALUMINUM

A WORD FROM THE WIVES

**"WE WANT A REFRIGERATOR!"**

GE Triple Thrift

*Fawn Art Studios, Inc.*  
DETROIT & CLEVELAND

ENGINE ECONOMY  
DEPENDS ON SPARK PLUGS

**YOU CAN DEPEND ON CHAMPIONS**

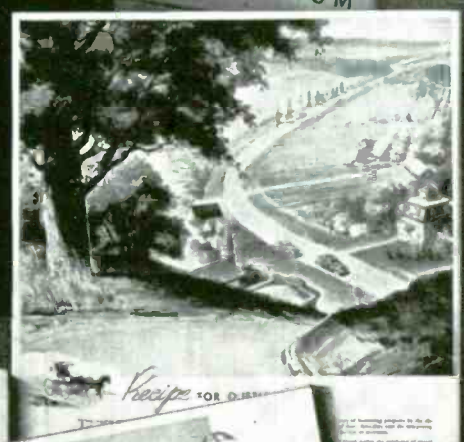
GENERAL

years ago

**TIMKEN**

Colors by Nature  
- Paints by PITTSBURGH!

PITTSBURGH PAINTS



He stopped a  
**WHISKERING**  
campaign

**Gillette**  
Blade Edge

**OLDSMOBILE**  
*Six and Eight*

*Safety Interiors... Beautifully Finished... Luxuriously Comfortable*

THE NEW  
*Triple Thrift*

WINTER  
May 1938

Famous Press Agents such as the late Dexter Bellows have furthered the name and fame of both Ringling Brothers and Barnum & Bailey. The genius in the early days of the 5 Ringling Bros. was Willard D. Coxey, seated, looking over the 1938 schedule in preparation at Sarasota, Florida, the winter quarters of the circus. In the scene are Henry Ringling North, V. P. and Genl. Adv. Mgr., nephew of the Ringling quintette, next is the writer of this article, Frank Braden, feature writer extraordinary, and Roland Butler, R-B & B-B's noted Press Chief and a skilled artist.



## Selling the Circus to 120,000,000 Americans . . .

Spending Fortune Each Season In Newspapers,  
Posters, Heralds, Radio, World's Biggest Show's  
Income Must Exceed Daily Cost of \$17,000 . . .  
Employs 96 On Advertising-Publicity Staff

By FRANK BRADEN

*Press Agent, Ringling Bros. and Barnum & Bailey Circus.*

**B**RINGING the Big Show — Ringling Bros. and Barnum & Bailey circus—to town is big business. Selling it to the great American public each season is in itself a task requiring the services of ninety-six newspaper, radio and outdoor advertising men.

Despite the fact that The Greatest Show on Earth literally scours the world each winter for its army of features and feature acts, the advertising forces of the show keep the title paramount in display advertisements, billing paper and on the air. First to meet the eye in all visible mediums is the greatest amusement title of all time—Ringling Bros. and Barnum & Bailey

combined shows. Even Gargantua the Great, the world's most terrifying living creature, and Bring 'Em Back Alive Frank Buck, this year's outstanding headliners, give way to the might of the magic name with the magic "draw."

Display ads, stories, billing and radio smash away day after day on the who, when and where campaign—the name of the show, the lot location and when it will exhibit. Backing up these imperative essentials is the host of features with the show, a colorful and exciting background to enthuse those who stop and regale their eyes with the pictured glories of the Big Show.

With the newspapers, Roland

Butler, general press agent, with his staff—Frank Braden, head story man; Gardner Wilson, story man, and Allen Lester—contracting press agent—spend about \$200,000 annually in newspaper display advertising.

These display ads are scheduled two weeks ahead of the show by Allen Lester, who has his office on the No. 1 advertising car. Lester also plants the preliminary publicity with city editors and other editorial desks. Rotating cities eight days behind him are Butler, Braden and Wilson, with Henry Ringling North, in his capacity of public relations director, assisting. Each of the three story men is in charge of his publicity campaign in his own cities in advance of the show and on show day or days. In this set-up the story man is there show days to take care of the newspapermen who so wonderfully everywhere take care of him.

There are two advertising railroad cars ahead—one and two weeks in advance of the show, respectively. Using these as mother ships are two fleets of five motor trucks each, which bill the cities and surrounding towns and country. In addition to the cars and their trucks are two brigades of billers, who ride regular passenger trains

from stand to stand. There are 80 billing men in all, and they are under the direction of Arthur Hopper, general outdoor advertising director, who works in close cooperation with Joe C. Donahue, traffic director.

Hopper's men post, together with the contracts allotted local billposting plants, between two and three million sheets of paper yearly of 24 sheet, 20 sheet, 16 sheet, 12 sheet, 9 sheet, 8 sheet, 6 sheet, 4 sheet, and 3 sheet display, with window lithographs additional. Cloth banners, tacked high on the sides of buildings, are also traditional. Two million 16-page rotogravure heralds, with covers in color, are distributed in the 150 cities played during the season.

The radio activities of the show, and they are many and effective, are directed by F. Beverly Kelley, who travels three days ahead of the circus, doubling back on his larger and more important cities for broadcasts with the performing personnel. Kelley has attractive programs on the air, and he makes the most of them.

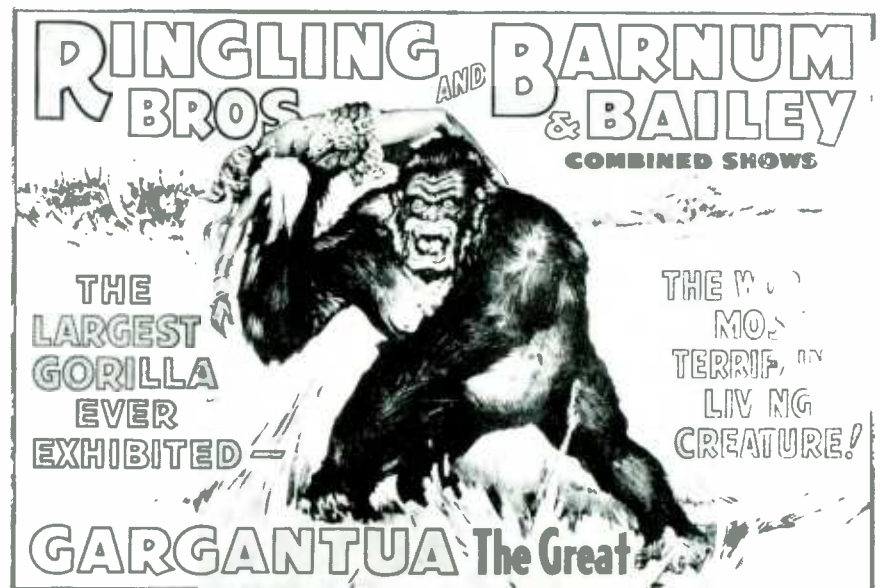
The show's management considers newspaper, outdoor and radio campaigns of about equal value. These departments work independently of one another, yet they maintain close liaison for the achievement of the utmost effectiveness.

The show has eliminated all so-called novelty campaigns, such as street perambulators, sky writing, screen trailers and screen shorts, airplane trailing streamers, as comparatively futile for the largest circus. With the Big Show moving on its four trains of one hundred double-length steel railroad car nightly on jumps of 100 miles average, such mediums of advertising have long since been found inadequate. Shoppers' guides, shopping advertising sheets, window sporting bulletins and similar methods of heralding the show are out. Promotional exploitation gags of undignified and dubious nature have also

Barnum & Bailey's original trademark poster always depicted the vet cran circus duct.



This bill won the admiration of critical John Ringling North, circus President, for its design and lithographic merit, colorfully featuring "Nepal," the big entree scene. It draws box-office patronage.



Fierce Gargantua the Great, powerful gorilla, is vividly depicted in this 1-Sheet poster. The rare, unique animal, star of the 1938 "big top" is maintained in an especially designed truck, vault steel barred and glass panellid air conditioned



Fiercest of all animals in a circus show are the Black Leopards. Too unaccountable, their act was withdrawn. This dynamic poster was splendidly drawn from life by Will Sharp, a skillful animal artist.



## TRADE MARK POSTERS...

These poster designs further indicate the ability of the circus advertising men to appreciate the needs of outdoor advertising today—the speeding motorist—excellent prospect for the circus box office must be told and sold on the show at a passing glance. Poster designs of this type—highlighted name, striking close-up of subject—does the job, where the old-time “picture everything in the circus” bill would certainly fail to give a definite impression to traffic.

Likewise national advertisers, automobile, gasoline, beer, food ad men et al., indicate this valued understanding of good sales producing posters. (See designs on page 135 and elsewhere throughout this edition.)

The original idea for this poster was conceived by Mrs. Charles Ringling, widow of the late Ringling advertising executive, and the working drawing was made by the late Charles Livingston Bull. Likewise Mrs. Ringling designed the Polar Bear poster and many other attractive past and current billings employed by the Ringling shows.

been given the gate. The Big Show goes in for legitimate advertising only in all its fast moving, massed efforts. Newspapers, billposting and radio have been thoroughly tried

and their worth established beyond question. Anyway, they fill the world's largest big top in fair weather and bad. That's the answer.



"Billings, Newspapers, Radio... we use heavily to sell our big show to the public..."

The big show's General Manager, George Smith...

Like a rubber band he twists a G-PLY Firestone Tire...

A monster Highland Gorilla from Equatorial Africa - Garofantua The GREAT is this year's greatest attraction. Posters, magazine covers, cartoonists, news cameramen, find him great copy...

The North brothers... They head the "Greatest Show on Earth"... Funded by their Uncles and Barnum and Bailey

John Ringling North Pres RINGLING BROS - BARNUM & BAILEY CIRCUS...

Henry "Buddy" North directs Ringling's vast advertising efforts...

A Yale Graduate, "Buddy" North would make good in Hollywood

Trainer Richard Kroemer

With a small garden snake he scares the Gorilla into his cell...

• Roland Butler publicizes the circus—he develops, designs the season's billings and plans the newspaper ad layouts and copy.

### Circus Chiefs And Their Star Attractions...

Back stage, under the big top at Madison Square Garden, New York City. The ADVERTISER'S SKETCH BOOK Editor, Manuel Rosenberg, drew these sketches of the RB & B-B Circus Executives and their rare, featured animal attraction.

The ADVERTISER SKETCH BOOK 1938



ROBERT F. BLACK

Pres. The White Motor Co., Cleveland, Chairman A.M.A. Truck Div. He notes advance of truck designs in the appreciation of the executives who spend millions for advertising.

# ADVERTISERS RECOGNIZE VALUE OF STREAMLINED TRUCKS...

White's President Cites Increased Demand For "Moving Billboards" . . . Gulf Refining Co. Trucks Striking Example, Featuring Orange Disc Trade Mark

An interview with ROBERT F. BLACK, President The White Motor Co., Cleveland, by COL. DON R. JASON

Cleveland . . .

TRUCKS are no longer the "ugly ducklings" of the highway. Business executives, in such widely different fields as department stores and oil companies, for instance, have come to realize that trucks offer a great deal of potential advertising value that is no less effective because it is free.

It costs no more to operate a truck that is a prestige-building "rolling billboard" than one that is just an ungainly box on wheels. Robert F. Black, president of The White Motor Company and newly elected chairman of the Automobile Manufacturers Association's truck committee, is credited with having been the first manufacturer to recognize the advertising value of motor trucks. So I sought out

Mr. Black and the ensuing chat we had together gave me an entirely new conception of the importance being attached to truck appearance by every conceivable type of business.

As the first step toward building trucks with advertising value in their appearance, White developed the first streamlined truck in America. It was just one light duty model in White's complete line of more than fifty different models, but its success was so immediate and impressive that Mr. Black decided to extend streamlining through the entire line.

Today, the types of business which are going in for streamlined trucks in largest volume include: oil companies, department stores and retail businesses of all kinds, food and drug manufactures, bottlers, brewers, bakers, ice cream and dairy firms, and newspapers.

New color combinations enhance

the beauty and advertising value of the new Whites. Many national advertisers with distinctive colors, such as the Gulf Refining Company's "sign of the orange disc," are using their well-publicized trade mark colors on their new trucks to marked advantage.

The demand for distinctive body designs suited to the individual requirements of different businesses has made it necessary for White to establish a department at the general offices, in Cleveland, to furnish style and color suggestions to prospective owners. This service is available to executives and is offered without obligation. Inquiries should be addressel either to Mr. Black or to Vice-President J. N. Bauman, who heads the White sales organization and takes particular pride in the number of national advertisers who have adopted White suggestions for their "rolling billboards" during the past year.

*Super Advertising Medium . . . The jamed cry of "Here comes the Shoe Boat!" along the Ohio and Mississippi Rivers is being replaced today with the cry "Here comes the Southern Clipper!" which is to date the greatest of all advertising units on wheels. Not only does the Southern Clipper do a marvelous advertising job for Groves Laboratories' products, St. Louis, according to Advertising Manager Lon Israel, it also gives a play to quite a group of national advertisers—an 8-day Waltham clock, Standard Sanitary fixtures, first aid supplies by Johnson & Johnson, electric roaster by Westinghouse, torcels by Cannon, blankets by Kenwood, etc. This outstanding advertising medium, a flashing, streamlined White motor truck, Model 706M, contains all the conveniences of a modern home and broadcasting station*





Artist Gruger drew this background in an ancient Guild Watchmaker's quarters in Switzerland, for Gruen Watch Co. It was one of an excellent series published almost a decade ago in several general magazines.

# Around The World To Stage An Advertisement . . .

Pennsylvania, China, The Balkans and Medieval Swiss Guild Quarters Inspired Backgrounds for Effective Advertisements . . .

By  
MANUEL  
ROSENBERG

their ambassadorship in 87 countries—quite a market coverage, unquestionably, for any product, liquid or otherwise.

With war ravaged China occupying the front page of today's newspapers, and over the radio, Camel Cigarettes opportunely presented James P. Clark, explorer, enjoying Camels on his journey through China.

This part of China is very evidently off the beaten trail and beyond the war zone . . . but it's China, and in the news, none the less.

Shrewdly, no National advertiser has presented a background scene in flowery old Japan. The ad chief with his ear to the ground is well aware of the general attitude of the American Public toward aggressor nations . . . it's thumbs down on all of them for pictorial backgrounds and friendly publicity otherwise.

With today's reader a cosmopolite in his ambitions and knowledge, hearing of foreign nations and from them almost daily over the radio, reading about them in the daily newspapers and popular magazines, such as "Pic," Life, Look, National Geographic, Travel, et al, and seeing scenes of them every nite—or once a week—in the movies, the wise advertiser knows he can gain their fullest attention with apropos, authentic foreign backgrounds.

Most readers worth catering to have the urge and desire to know and see more of foreign lands. Therefore a good camera shot or painting romantically depicting a spot beyond the readers horizon will gain his rapt attention . . . and increase the advertiser's chances of selling his product.

Alert to this fact many smart advertisers have and will continue to step around the world to stage an advertisement. And, paradoxically — knowing where to buy your photo-prints—it quite often costs much less than staging it in your own back yard!

IN this complex busy world it is rare that the head of a great corporation finds the time and occasion to wander off with the artist who is commissioned to create a series of historical illustrations apropos of the executive's business.

In the instance of the famous series of ancient watchmakers created by F. R. Gruger for the Gruen Watchmakers Guild, almost a decade past, the artist chose to go to Switzerland and the German Black Forest villages to find the old guild rooms of early 16th century watchcraftsmen. Mr. Fred F. Gruen, then president of The Gruen Co., Cincinnati, had planned a similar trip and arranged to meet the noted artist on his journey for authentic scenery.

"We met at Basel in Switzerland," Mr. Gruen told the writer, "and I found Mr. Gruger, who is a man of my age, a most charming personality. His love for detail without the mechanical delineation thereof is the most delightful part of his work."

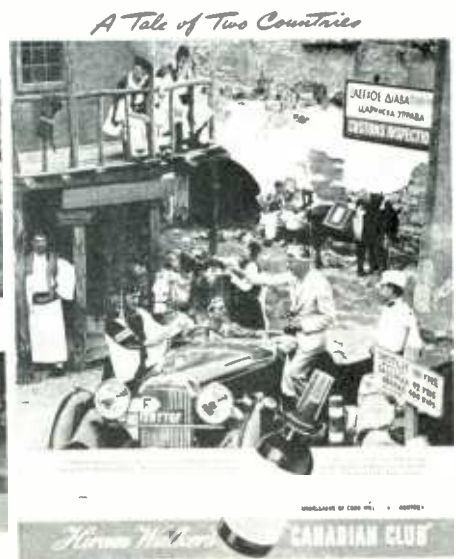
Another noted personality in the advertising world, Paul McElroy, Advertising Manager of Ethyl Gasoline Corporation, New York, whose advertising

budget runs into millions annually, journeyed with the photographer and color plate equipment on part of the many trips the camera artist, models, and props took to produce the background for the current intriguing series of Ethyl magazine advertisements.

These journeys, McElroy informed THE ADVERTISER, carried them to New England, into Pennsylvania mining areas, then out to the desert in Arizona, and California mission country, to the Northwest and to many other scenic spots where they made a few hundred color prints from which the total of less than a dozen illustrations were finally selected, making a commendable and distinctive series of Ethyl advertisements.

Hiram Walker's Canadian Club, like all popular liquors, is not limited to nationalities. In the illustration below, we see a reproduction of a tavern in the colorful Balkans. We have seen such taverns in our travels through Jugo-Slavia and indeed the country side is far more fascinating than the tumble down villages, so well depicted in this color photograph. In this advertisement, Canadian Club informs the reader of

The  
ADVERTISER'S  
SKETCH BOOK  
—1938  
Page 28



1. Ethyl's Ad-Chief, smiling Paul McElroy, lied to Pennsylvania's coal country to aid in colorfilming this scene.
2. In far off China—far beyond the Shanghai battle scarred area, this illustration was filmed for Camel's cigarette advertisement backing explorer Jerome I. Clark's testimony that he gets a lift with a Camel.
3. In the Balkans—on the Greek and Slavic border this camera painted background tells the tale of Hiram Walker's Canadian Club's popularity. The Greeks had a word for it . . . it's "bottoms up" in the U.S.A.

# "PIC"

10¢

MAY 31, 1938



## Going Places

"PIC" enjoys a unique status in the graphic magazine field. "PIC" is established, clean, alive . . . and dramatically presents the facts about the inside of entertainment—namely, Sports, Hollywood, Broadway and Radio. That's why "PIC" is *going places!*

500,000 A.B.C. guaranteed "spenders" offer advertisers a "Double Reading Time"\* that spells buying power for your advertising dollar.

The publishers of "PIC" appreciate the necessity of "slowing down the reader" and as a leader in trends, "PIC" revolutionizes the picture magazine business by contracting four prominent writers of nation-wide repute.



### HEYWOOD BROUN

nationally famous wit and news commentator, short story writer, gentleman farmer and Editor of "The Nutmeg."



### RUSSEL CROUSE

author and playwright, man - about - Hollywood, jack of both trades, Hollywood and Broadway.

### JOE WILLIAMS

Sports Editor of the New York World-Telegram, and authority on everything from paddle tennis to boxing.



### GRAHAM McNAMEE

radio's Grade A voice and personality. World famous announcer and Editor of Universal News Reel.



With columnists like these "PIC" is truly *going places!*

Advertisers get the ideal man-market when they buy "PIC." 90% of its readers are men at a volume buying age. 35% pay an income tax and 90% are college or high school educated.

This is your advertising conscious market and it will buy your product if properly approached.

Investigate this medium today. It will be well worth your while.

\*The first reading is quick reading; the second reading is thorough reading.

Represented by Street & Smith, Inc.  
NEW YORK -- CHICAGO

# "PIC"

SPORT  
HOLLYWOOD  
BROADWAY

THE BIG LITTLE



# HOW To Get YOUR SHARE Of Sales In World Markets . . .

Noted Authority On Export Business, Rechr Cautions U. S. Manufacturers On Procedure For Representation . . . Profitably Handled Millions In Sales Abroad For GPI

By WILLIAM RECHT

*General Manager, Export Division, General Printing Ink Corp., New York*

TOMES have been written on the subject of export . . . will be written . . . and yet the subject matter is inexhaustible. Export indicates distance, and distance requires perspective, literally as well as figuratively, which varies with each individual accordingly. In other words, we see things differently, and what follows is the way I see it, if I may make my modest contribution on this fascinating topic.

Many a glowing story of the possibilities for business extension has been advanced by professional Export Managers (free lance agents) to both jobbers and manufacturers. Naturally, progressive firms evidence interest and many make trials which result in successful sales. With the scent of sales now keener than ever, the tendency is to plunge heavily into foreign sales, thereby taking risks which the manufacturer would never dream of if he applied to these sales the same common sense methods he applies to domestic sales. Odd, isn't it, but is there any reason why good business policy should differ in any respect from that used in the domestic market?

Let's go along further with the hypothetical case outlined above.

Often a manufacturer is over-confident and finds himself in a difficult position because without proper investigation he has extended credit to some foreign firms who are unable to satisfy their accounts payable. There are times, however, when certain countries place an embargo on the exporting of foreign currency and the dollar is not obtainable for merchandise shipped until such restriction is removed.

The man who may have been responsible for the sale is perhaps a newly appointed export man, employed because of the possibility of his securing additional business. He is generally able to make a satisfactory explanation as to why the account has not been paid, but the fact remains that the manufacturer realizing that he is unable to collect for the value of goods shipped, becomes discouraged and adopts a policy that all export business must be handled on cash payments in U. S. A. only. Thus, "The horse stolen and the barn locked," this manufacturer settles upon a policy condemning all foreign purchasers.

It would be well to look upon the situation a little more clearly, in making a comparison as to what would actually occur in the domestic field were this same firm desirous of employing a sales manager. The management would make a thorough search to find a man possessing personality, suitable experience, executive ability and honesty. In that the

reputation of their business depends greatly on this individual, they must have someone who would devote his time and efforts to the expansion of their business on a basis of good sound business judgment. Having secured a man of that type, he is generally assisted in his efforts by a Credit Manager to relieve him of the responsibility of investigating the credit standing of prospective customers. The Credit Manager protects the firm against credit losses in every way possible. Both of these men generally earn salaries commensurate with their respective capacities.

Strange as it may seem, when firms employ the services of an export man they are often told the largest demand for their products will be in the South American countries where mostly Spanish is spoken. They are further informed that in order to operate successfully they must employ a man who has a thorough knowledge of the Spanish language, an understanding of the psychology of the Latin mind, and a knowledge of such terms as c.i.f., f.a.s., c & f and other terms used in the foreign field. A gentleman is found with these qualifications, and because he may be a foreigner, the management overlooks certain requisites they would expect in their Sales Manager and Credit Manager. On the other hand, they will expect this Export Manager to do the work of both of these men, and as Credit Manager, he is often given authority to dictate policies for the firm the world over without knowing the policy of the firm he represents.

He may be a native of South America and yet he will dictate the policy of his newly acquired employer as he sees fit, to the new European customers, who,

expecting to be dealt with in the American manner, are very often surprised at the type of letters and policies expressed in correspondence. Therefore, before long much trouble is experienced, with the result that the export business is closed down by the manufacturers, believing that satisfactory business can only be secured in the American market.

All of this is written with the hope that the reader will consider the importance of foreign markets, and in his foreign sales, will adopt a policy on the same sound basis as that of his domestic business.

The question is, how can this be accomplished?

First, it is necessary to know if the article which is being offered is superior to that made in any other country. It is not necessary that the article compete in price, although it will soon be found that foreign firms will make price comparisons with the desire of bringing the price down of that particular product. Therefore, it is necessary to make an investigation to find out whether or not the product is marketable, and this should be determined on the superiority of the product, rather than on price.

This investigation, if the expense permits, should be made by someone who is experienced in the particular business, and who will visit the potential markets and learn first hand the market possibility of that item in the various countries. It is preferable that the man selected for this work be well known to the management, and after this survey has been made, he should continue to handle the foreign business. He should have the qualifications, which in the opinion of the management, can be depended upon for forming a careful survey and will enable him to carry on the



How Pond's uses display material to assist its retailers over the seas. Using a basic "counterette," lithographed by Oberley & Newell, Lithograph Corp., N. Y., the arrows and discs carry copy in English, Spanish and Dutch specially slanted for each foreign market.





The Crosley Radio and Shetvador Corp., Cincinnati, has developed a vast market for its two major products—radios and refrigerators—on all five continents. The above scenes taken at various exhibitions abroad indicate the variety and methods employed to advertise and merchandise their excellent products. The ADVERTISER'S SKETCH BOOK is informed that Crosley's Shetvador leads all other U.S. makes in sales in England and in India.

business in the future.

This man who eventually will be the Export Manager should have the combined ability of your Credit and Sales Managers. He should know the policies of the firm that he represents, their method of passing upon credit, and should have the ability to deal with foreign customers with the same dignity that is applied in your domestic business. While the knowledge of languages is an asset, it is not entirely necessary if he has the opportunity to secure the proper translations of his correspondence, so that the firm's policies are expressed in the foreign tongue as adequately as possible and can be understood by the foreign buyer. This export man should also be able to interpret and respect the instructions of foreign accounts in the same manner as any of the domestic accounts. In covering foreign territories and making foreign contacts it is absolutely essential that the same dignity be interpreted in your foreign accounts through this man, since he is the direct representative of the organization by whom he is employed.

It is necessary that he instill by personal contact, the confidence his firm enjoys in the local market. Success of foreign business depends greatly on this medium.

If the manufacturer feels that he is unable to employ a high calibre man, the second choice is the appointment of a commission house of repute, who is well rated financially and willing to pay for the merchandise in the U. S., besides assuming all credit and exchange risks. In this case, if the manufacturer is convinced that this firm can introduce

his line in the proper manner he must expect to pay a liberal commission.

It is important to mention, that to establish a business for the future, it is well to realize that only manufacturers or exclusive manufacturer's representatives can establish foreign business for the future. In other words, it is useless for a jobber to solicit or make an attempt to secure foreign business if the manufacturer whose merchandise he sells is also seeking foreign business, or intends to do so in the very near future. It is a mistaken idea, that a jobber can introduce his line because there is very little chance that he will conflict with the manufacturer seeking the same market. Foreign buyers are keen and are always desirous of contacting the manufacturer direct, or through his exclusive foreign representative. Therefore, it is natural to assume that eventually the buyer will be able to make a price comparison between the manufacturers' and jobbers' prices, which may logically show a variation which will cause the foreign buyer to believe that the jobber is charging him an exorbitant price for the article.

As previously mentioned, those firms having products of superior quality, even though they may be considerably more expensive than the same item manufactured in foreign countries, will find that the time for the sale of these items today is better insofar as we are concerned, than it has been for a good many years. An obvious reason is that the foreign buyers prefer to place their business in countries where they know their order or agreement between buyer and seller is not subject to governmental

restrictions. We, in the United States, are in an excellent position to sell freely without being molested and our contracts interfered with. Our foreign buyers know they have every possible protection when entering into an agreement with an American manufacturer who has the reputation for honest and fair dealing. Our natural resources as well as our methods of mass production appeal to all of our foreign friends—and they are our potential customers—one and all.

Another fact to consider these days is that some countries whom we had to compete with at a disadvantage to ourselves due to their ability to manufacture at extremely low prices, are now concerned with more pressing matters . . . the manufacture of munitions. This has also caused a scarcity of technicians in the various foreign countries involved and that, together with the decrees by these governments prohibiting the exportation of products which contain raw materials needed for martial requirements, places us in an excellent position to secure additional business, if our foreign accounts are given the same attention and consideration given to our local accounts.

In conclusion, the answer to the query "Why not obtain your share of the Export Business?" is that there is no reason why this should not be accomplished, but it must be borne in mind that every customer, no matter where he may be, expects service and value equal to that of any other purchaser, regardless of where or in what part of the world he may be located.

# Globe Circling Observations On Advertising and Markets for American Products . . .

The Advertiser's Correspondent Returning From Eighteen Months' World Study Dramatizes Foreign Economic Impressions . . . Reports Ostracism of Japanese Made Goods Due to War and Commercial Piracy

By M. ASCHAM GREENE

*Chief Foreign Correspondent, The ADVERTISER, Bangkok, Siam*

*By going around the world during the past year and a half, The Advertiser's correspondent has had an excellent opportunity to observe to what an extent advertising makes the world go round. Seeing the United States, New York to Vancouver, Canada, by car, then crossing the Pacific via Honolulu, Japan, China, Hong-Kong, the Philippines, then the Federated Malay States, including the port cities, Singapore and Penang, residing in Bangkok, Siam, visiting matchless Angkor in French Indo China, Ceylon, Bombay, Suva, Cairo, Port Said, Aden, Malta, Marseilles, the south of France, Paris flying to London and the Statendam to New York again, makes one realize what a world force advertising is—how far-flung the message it carries. Greene is now back on the job in Bangkok, Siam, serving the Royal Siamese Government on important internal matters.—Editor's Note.*

**A**DVERTISING reinforcing intelligent salesmanship places a Singer Sewing Machine in the open doorway of a mud hut in a Chinese village, sends Fords and Chevrolets circulating over the excellent highways of French Indo China and the Federated Malay States and makes it possible for you to light your favorite cigarette as a distraction to the furnace heat of grim, almost tree-less Aden.

Local customs, traditions, prejudices, climatic conditions, matters of language and means of communication and transport modify the presentation, but the text is essentially the same. Our product is good, for the reasons stated, useful, either as a necessity or an embellishment of life—come and see it and be convinced. In the more remote sections of the world, there is less of bringing the goods to the customer's door, less "free trial", due to the difficulty of transportation. The customer who presents himself is, at least, genuinely curious if not definitely interested and this preliminary spade work is accomplished by good advertising.

The merchandising picture in the Far East is naturally changing as the result of the Sino-Japanese war. Everyone is aware of Japan's determined economic penetration of the Philippines to which she is geographically linked by the Island of Formosa. Her onslaught on the markets of the East through consistent advertising has been equally determined and rather irresistible since she has worked day and night to turn out what The World and his wife needs or wishes at astonishingly low prices.

Many persons have come to resent, however, the amazing fecundity and

facility of Japanese copyists who have an extremely clever way of disregarding patents and copyrights. This factor, plus the subtlety of Japan's industrialists who insinuate themselves into factories abroad where they pick the best brains of the manufacturing world, had already lost for Japan the regard of an intelligent purchasing class in the East. This is particularly true of those who are concerned with world trends.

The sympathy in the present more than unfortunate situation is so generally pro-Chinese that the number of private individuals who are uncompromisingly refusing to buy Japanese goods is significant and is increasing daily. Even those who do not share this prejudice are now beginning to turn to other markets because the war situation constitutes a serious threat to shipping. To a considerable extent, private individuals with whom I talked on this trip are also boycotting German goods because of their disapproval of the present régime in Germany.

Because of the colonies and protectorates held by their respective countries, the Far East is a natural for English, French and Dutch products. Nevertheless Bombay, the gateway to India, is one of the best markets in the Orient for American goods. Unlike the South American countries, India has tremendous middle class purchasing power and it is this class which constitutes the backbone of the nation. Luxuries sell, but to a lesser extent than in the South American countries and it is more often the necessities of life which bulk large sales. Due perhaps to the ever-present dissatisfaction with British rule, which the objective observer generally considers ill-advised, there are fewer admonitions in India to—"Buy British". This slogan was one whose complete aplomb I admired during my four years' residence in South America. Particularly in the Argentine, much of whose development was paid for by British capital, this motto is flaunted with no specifications as to the superiority of the advertised English product.

American products have the advantage of an accumulation of good will in the East, due to several factors, including our obvious lack of political ambitions in that part of the world, their merit, the manner in which they are advertised and presented.

In aiming at the Chinese market, one of the first considerations should be packaging. Nothing in China is ever wasted and the same is true of Siam, which, in addition to the thrifty Siamese has a Chinese population of 500,000. Empty Pond's Cold Cream jars and

Elizabeth Arden powder boxes live through a series of reincarnations. An ex-Campbell's soup tin holds a lotus flower before a humble, wayside shrine or contains the mosquito larva on which Siam's famous fighting fish are fed. Many times the thought has occurred to me that America's greatest gift to the world is the Standard Oil tin. Emptied, it has a long and honorable career as anything from a roasting pan in Istanbul to a water pail in Bangkok. If Palmolive soap is shipped in a case which can be turned into a cradle for his first born son, you may be sure that the small Chinese tradesman (and business in the Orient is largely in the hands of small shopkeepers) will plug that brand above all others.

I picked up an interesting sidelight on the effect of indirect advertising in Aden where both novice and seasoned stamp collectors were vying with each other to purchase the new Aden stamps. The initiate confessed that their interest had been stimulated by President Roosevelt and Postmaster General Farley's enthusiasm for collecting. The same new and old collectors scurried ashore to visit the stamp marts of Malta where they announced that the Goodyear and Goodrich signs looked "pretty good to them".

On the homeward swing, I saw as much of France's largest attempt to date at national advertising and political propaganda as my exposition feet would permit. It is significant that the German and Soviet buildings occupy strategic positions near the Trocadero which I am enough of a reactionary to prefer before it had its face lifted. The Exposition showed the same subtlety, the same indirectness and suggestiveness that is characteristic of French advertising. "Celtiques Cigarettes" for example, are advertised by a page of fine art. Week End Cigarettes get an excellent sales reception although they sell at seven francs, a high price for twenty French cigarettes. Tobacco shops say this is because they are "well presented" in a neat blue, white and gold flat paper box that is the equivalent of a cigarette case, keeping tobacco crumbs out of your pocket or handbag. Veedol Motor Oil, strangely enough, is advertised by an exquisite armchair with only a few accompanying words of text to the effect that, like the armchair, Veedol is the work of artists in their line. St. Raphael Quinquina, a refreshing drink, is recommended by means of a brief text and a pleasing photograph of a poplar-bordered motor road implying that a "man can raise a thirst" in France as well as "Somewhere East of Suez".

While 2500 Wives took advantage of this generous—2 for one—proposition, a few of the "traveling Salesmen" took advantage of the offer and a number of highly amusing domestic repercussions followed. The ad appeared in New York City and other newspapers.

## The Feminine Approach...

United Air Lines Campaign Proves That Wives Affect "Buying Habits"—Particularly Transportation . . . Campaign Huge Success, With Repeat Business

By ESTHER SEWARD

"ALL the fear of flying is on the ground." That might well be the newest advertising slogan of a great airline system. It was the spontaneous remark of a woman stepping out of a New York to Chicago transport and overheard by the president of the airline who describes it as the best advertisement for flying that he had heard.

Almost everyone is emotional on the subject of flying before the first flight in a commercial transport. Particularly women but after the first flight, all pre-conceived notions about the "adventure" of flying give way to a realization that, in the hands of the commercial companies today, flying is a practical science, with not half so much of the emotional romance appeal as a train ride in the days of the iron horse.

The bigwigs in this field of transportation discovered that the way to "sell" the men on an idea, is via the women. It is no lie that the female of the species can be more deadly than the male and when they set out to win a point, with their admiring husbands, doting sweethearts, or even their adult sons, they can impart a high degree of enthusiasm or they can be equally obstinate "aginners" by using wily women's ways of extracting promises from their men.

The very recent "wives' campaign" of the United Air Lines bears out this new approach in advertising. This company realized that they were dealing with a psychological factor and therefore appealed to men prospects through women and being a double-edged blade they also sold the women, hook, line and sinker.

This series of advertisements by the United Air Lines ran all over the country and featured free transportation to the wives of flying husbands. It brought amazing results, not only in the vast numbers that took advantage of this offer but it "sold" these women on the merits of traveling by air and established their confidence in this mode of travel for their "men-folk."

At the offices of the United Air Lines they stated that their normal percentage of women passengers increased from 25 to 35% and that they made many warm friends among the "guests" during period of the "free wives" and had in their files hundreds of enthusiastic and unsolicited letters from women all over the country. This campaign was the delight of brides and grooms who took advantage of this offer in taking an unforgettable honeymoon. Many older women also took trips with their husbands; among these was Mr. and Mrs. Siewert Bus of Chicago, aged eighty-one and eighty-two respectively. Mrs. Bus was quoted as saying that during her eighty-one years, life had held many delightful surprises and memories but this topped them all. She regrets, she said, that she had been born in the horse and buggy era and remarked that she felt ten years younger for her flying holiday.

The plan to run this series of ads originated in their San Francisco office and was first tried on the San Francisco-Los Angeles run. It met

# A very special invitation to wives whose husbands like to fly —



If you are a wife who puts her foot down on flying, we're very anxious to change your mind. We're sure you wouldn't feel that way, if you were acquainted with air transportation as we know it today.



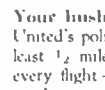
To convince wives that air travel is dependable, we're willing to go more than half way. If your husband buys a one-way or round trip ticket to New York, Chicago or Philadelphia, between February 1 and March 1, we will present you a ticket to fly with him, without charge!



You will fly in a luxurious club-type plane, a modern twin-engine Mainliner, with the unexcelled facilities of United Air Lines—on the ground and in the air. You will fly an outstanding scenic route over which United planes have made more than 40,000 trips.



A trained stewardess, who is also a registered graduate nurse, answers your questions and makes your trip a glamorous experience. You may bring along children under two without charge. Thousands of women with babies have discovered that the sensible way to travel is by plane.



Your husband knows that United's policy now is to fly at least 1/2 mile above terrain on every flight—a recording barograph on every plane. Mainliners have twin engines so powerful that only 50% of their horsepower is used.



Make your plans now to accept our invitation. You will be enthusiastic after this round-trip courtesy flight. Wives!—phone or write United Air Lines (address below) for special women's folder "So You've Never Flown Before" or phone for reservations now!

## United Air Lines



To NEW YORK: just 2 1/2 hours—5 non-stop round trips daily. To CHICAGO: 2 1/2 hours—6 daily flights. To PHILADELPHIA: 2 1/2 hours. To CALIFORNIA—SEATTLE: overnight sleeper-plane service. TICKETS: 1133 Euclid Ave., PR 3300

with instant success and in a survey made later it showed that two hundred wives who accepted the offer were so enthusiastic that they made the return trip; 75% of these women had never flown before and of the remaining 25%, 15% had not flown since 1933, their chief reason being their dissatisfaction with the relatively uncomfortable planes which were in operation prior to the Mainliners.

Indeed there can be no further complaints on that score if comfort was keeping those women on the ground. The newest ships, the Mainliners, are the last word in comfort and even luxury. They are so quiet and smooth flying at higher levels that one could not be more comfortable at home in a lounge chair. In even what appears to be bad weather to the lay-eye (but really isn't to the government weather forecasters who do not release any planes in even doubtful weather) the flights have lost all excitement that used to put flying under the heading of adventure. It is just a pleasant, quick, clean and safe means of reach-

Turn to page 147

**EROSLEY**  
PRESENTS  
THE NEW GREAT WIN & LOSS  
CLOCK  
WITH  
LIFE LINGERING  
THE  
NEW  
MOUNTAIN  
CLOCK  
WITH  
NEW  
MOUNTAIN  
CLOCK  
WITH  
NEW  
MOUNTAIN  
CLOCK

MY JOB IS TOUGH IT CALLS FOR TEA!  
TURN TO TEA TODAY!

WHENEVER I'M TIRED I TURN TO TEA!  
TURN TO TEA TODAY!

Admiration  
A New High  
FOR THE WOMAN WHO CARES

COSTLIER TOBACCOS  
**Camels**  
AGREE WITH ME

Folks have been "going for"  
**Schlitz**  
since 1849  
The Beer That Made Milwaukee Famous

Acid-Free  
**QUAKER STATE**  
MOTOR OIL  
PURE AS MOUNTAIN AIR

For **SMALLER BILLS**  
You'll be **AHEAD** with a  
**CHEVROLET**

MON! this GASOMETER DODGE & that DODGE SAVES MONEY ON GAS!  
**FREE DEMONSTRATION**

SEE FRIGIDAIRE FIRST and Save  
FRIGIDAIRE  
SILENT METER-MISER  
SILENT METER-MISER  
SILENT METER-MISER

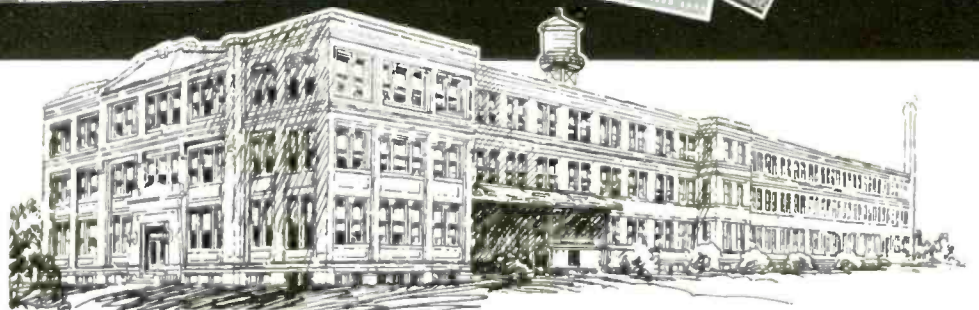
Simple THROAT IRRITATIONS Quickly Relieved!  
**AC**  
TROUSERS

BEAUTY UTILITY  
LINE NIAGARA FALLS IT NEVER RUNS DRY  
**Parker**  
LACQUAR  
JULIAN 1938

EROSLEY  
GRUEN  
ROAMIO

EROSLEY  
GRUEN  
ROAMIO

Producers of Fine Posters, Window Displays, Broadsides and Catalogues



**The STROBRIDGE LITHOGRAPHING COMPANY**

CINCINNATI • Branch Offices: New York • Chicago • Detroit • Cleveland

# The ADVERTISER'S SKETCH BOOK—1938

PUBLISHED ANNUALLY IN THE INTEREST OF GOOD ADVERTISING

Member United Press Associations

Vol. 9

EDITORIAL PAGE

Page 35

## Competition Of Media . . .

EUROPE offers the world a good example of the evil of girding our loins for fierce competition. It seems to us, and we have been around a bit—if you can call repeated visits to 30 different countries "a bit"—that there is room on this terrestrial sphere for all and opportunity for peaceful expansion.

However, there are leaders, dictators and democrats, too, who must have sword-swinging room! It is they who build large armies, navies and air forces to destroy their neighbors, eventually reduce themselves to shadows of their ambitious greatness.

The same attitude seems to have penetrated the field of advertising and has developed a reaction from certain magazine factors towards radio—and other media that, far from gaining space for the attackers, has tended to awaken advertisers to the value of the medium under attack. A boomerang that may prove costly to the aggressors!

Viewing advertising over a half-century of its development, we come to the conclusion that nothing stops progress in this field, as evidenced by the growth of outdoor advertising, followed by the development of newspaper advertising, the advancement that magazines have made and then radio, window displays and direct mail. Factually, they all advanced even tho the newer medium took the front spot at one period over the leader of that period. Yet, the history of advertising revenues of all the mentioned media indicates that, rather than taking a loss, each generally gained over the volume record of

the previous decade. In other words, newer and more advertising mediums developed greater appreciation for advertising and boosted the total dollar volume placed. This is due to the fact that alert manufacturers, businessmen, bankers, insurance organizations and new industries, who were sold on the value of advertising, by one medium or another, soon realized its powerful sales force. And developing new business enabled the advertiser to spend more and more income for advertising purposes. And logically, they ventured into additional forms of advertising.

Therefore, we decry the attack that certain magazines are leveling against their newest rival, Radio, and frankly advise them to wake up to the fact their attack renders them open to ridicule, from the very national advertisers they hope to dissuade from using the new competitive medium.

They will profit far more by showing the actual values they have gained and continue to produce for their clients, many of whom will continue to use both mediums regardless of their attack. Getting new business, which is ever necessary, as well as maintaining the old accounts should be the goal of the efforts and advertising dollars of the media men.

The same clever copy writer who wrote the attacks on the broadcasting industry as an advertising medium, for the publishing house of a leading group of magazines, is now in the agency business and we are certain he will recommend radio to any client that he feels will profit by investment in radio over

magazine advertising. He could aptly use his unusual skill in creating a theme for his magazine client that will bring national advertisers their way, without wasting the client's money—like King Canute—prohibiting the sea of advertising media progress to advance.

Advertising, like other things in life, seems to travel in a cycle. We note that Outdoor advertising again has gained in the turn of the cycle and today boasts of as much dollar volume business as at any time in its history. . . . (excepting the fabulous 1929 period). It gained this business by improving its position and proving to national advertisers, via the new Traffic Audit Bureau surveys, the powerful, low cost circulation value it offers. Window display lithography has also made such a move, via the ANA, AAAA and LNA Window display study, thus gaining much new business and fine regard of their prospective and actual clients.

This rejuvenation of respect can also be accomplished by Magazines, and Newspapers, too, for they more than any other mediums built today's great nationally advertised products into the minds and hearts of the world's largest market—the U.S.A. They deserve the advertiser's dollar and he is more than willing to give it to them, if they keep up in front in the advertising parade, aiding him to meet sales competition and gain sales advantages.

Not by fighting new, competitive media, but by proving and improving one's own medium's power as a sales factor can lineage success be gained and retained in this ever progressive world.

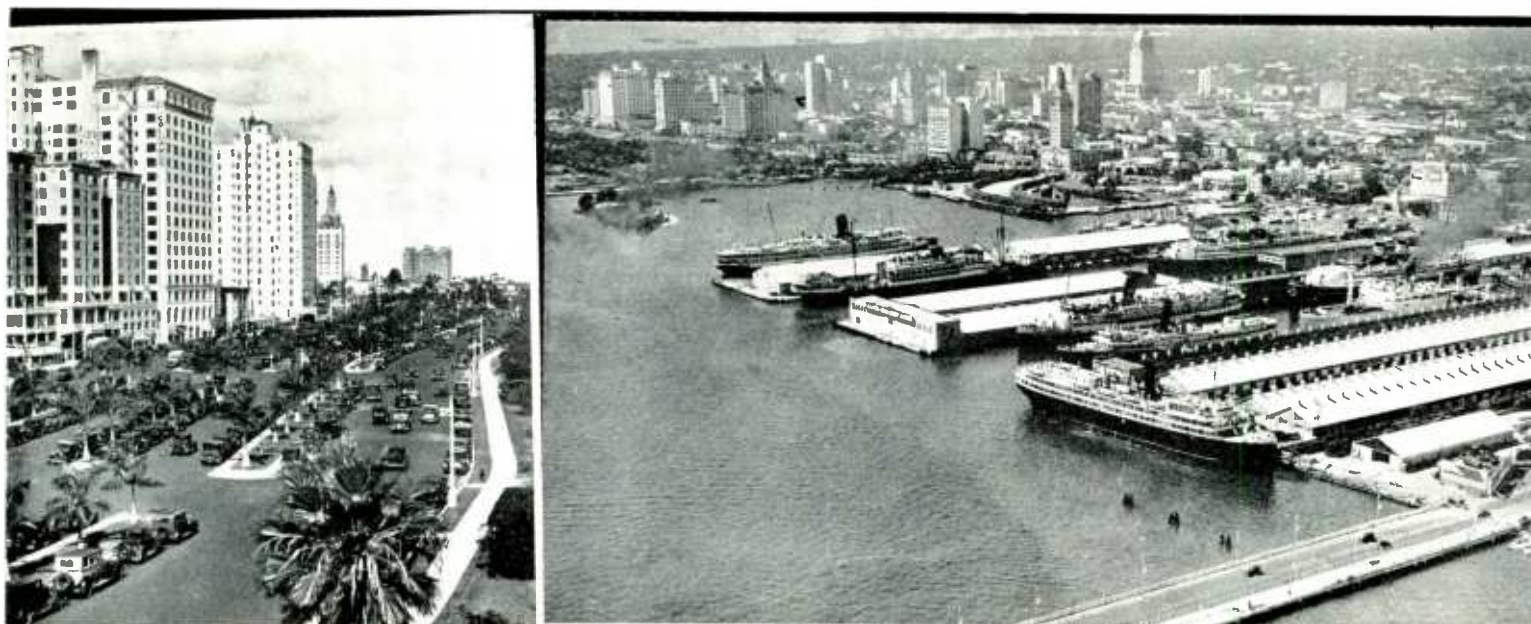
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CHICAGO • 1138 LAKE SHORE DRIVE • DELAWARE 9083

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The ADVERTISER does not pay for unsolicited manuscript or art. The opinions of individual writers are not necessarily the opinion of The ADVERTISER.



*Southern cities evidence great prosperity. Above are seen the boulevards, busy docks and skyline of Miami, Florida. Similar scenes greet the Northern traveler and market seeking executive in many cities throuth the South, today.*

EDITOR'S  
NOTE: Erection  
of the 50,000-  
watt transmitter  
for WWL, New  
Orleans, has  
proceeded with  
such alacrity the  
famed station  
will broadcast  
under this new  
power beginning  
in mid-summer,  
1938.

## DEEP SOUTH—Greatest NEW Market Within Our Border . . .

Chemurgy, Federal Power Developments, Are Replacing  
Cotton as King...Enriching the South, Offering Bountiful  
Sales Opportunities for Nationally Sold Products

By L. M. MACMILLAN

*New Orleans . . .*

ALERT merchandisers are looking South these days. Smart money has already begun to locate there—and anyone with a product to sell might profitably investigate for himself. Its time for a re-appraisal.

It was "Way down South in de land o' COTTON," a generation ago. But even then King Cotton had begun to fail his too loyal subjects; for constant planting of the South's one cash crop was exhausting the fertility of the soil, and the South was not industrialized.

Came poverty and low wages. A few industries moved South to take advantage of cheap labor, but the South, as a market, was not so "hot."

It's a different story today. The cycle is turning, swiftly, thrillingly. Wealth in natural resources, untold and untapped, still remains in this garden spot of North America. This time there will be scientific conservation—as there has been scientific research and development during the lean years now ended. Social and humanitarian influences are going to see to it that the laboring man prospers. There's your market.

In Georgia, where King Cotton once reigned supreme, and in Florida, North and South Carolina, Alabama, Missis-

sippi, Louisiana, Texas, Southeastern Oklahoma and Arkansas, second growth pine trees—200,000,000 acres of them—long considered valuable only for the extraction of turpentine, today have become the nucleus of a southern newspaper industry that will not only supply the United States newspapers more cheaply than foreign sources, but can furnish an export business running into the millions; rehabilitating the poverty-stricken people in the pine belt.

The last consideration is the real incentive that has burned constant and bright in the great heart and keen brain of Dr. Charles Holmes Herty of Savannah, thru the decades of research and experiment.

Twenty years ago, before the wood pulp value of the trees was known, Dr. Herty was already working for conservation. His "cup and gutter" system of turpentering saved the South vast forest tracts which would otherwise have been lost thru improper tree tapping.

It was about that time that he began to wonder whether the resin content of the pine was really too high to permit its use in the manufacture of white paper. Ten years later he was investigating. By 1932 he had established

the fact that the resin was high only in trees 20 and 25 years old; that trees cut still young before the center heartwood had formed, had little more resin than the northern spruce or fir.

He knew that the trees grow twice as fast in the South as they do in the North . . . he knew that forests had to be thinned for the proper growing of timber—that there was no market for the young trees which would be ideal for pulpwood. And most thrilling of all, he knew that there was enough standing timber in the South that with proper conservation and replanting, with the fire hazard under control, the pulpwood market would be supplied everlastingly without denuding the forests. Nothing could stop him after that.

By 1932 he had gained the financial backing of the Chemical Foundation, the City of Savannah, and the Georgia Legislature and went about setting up a laboratory—really a semi-commercial paper mill, on the waterfront at Savannah.

Next year, the Southern Newspaper Publishers' Ass'n. became vitally interested and gave further assistance. Many editions of southern newspapers were printed, very satisfactorily, on paper manufactured in the laboratory mill,

# 50,000 WATTS

*Authority has just been granted for Station WWL to increase its power from 10,000 to 50,000 watts, day and night.*

On the choice frequency of 850 kc this will make WWL one of the most outstanding radio stations in the United States.

With new transmitting equipment and a new antenna system, the voice of WWL will cover approximately 43,535 square miles—its good service area has a population of approximately 2,000,000 persons—many of whom do not receive primary service from other stations.

WWL broadcasts an unusually well balanced schedule of Columbia network and local programs to Louisiana, Mississippi, Arkansas, Alabama and West Texas.

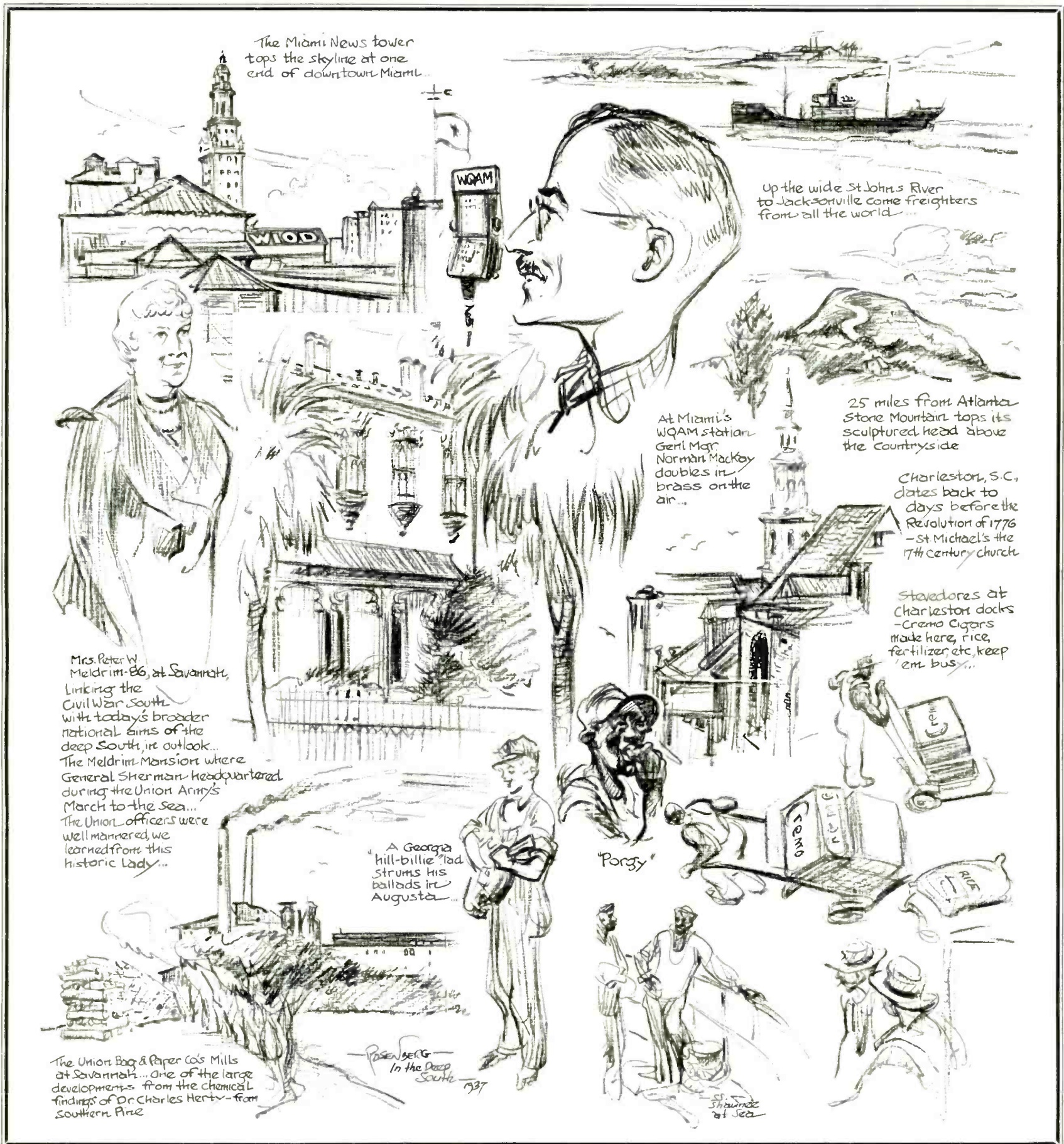
It's your best buy for complete coverage of the South Central United States—where sales can be increased.

CBS *WWL* CBS

NEW ORLEANS, LOUISIANA

VINCENT F. CALLAHAN *General Manager*

*National Representative • E. KATZ SPECIAL ADVERTISING AGENCY*



The Miami News tower tops the skyline at one end of downtown Miami.

Up the wide St. Johns River to Jacksonville come freighters from all the world.

25 miles from Atlanta Stone Mountain tops its sculptured head above the countryside.

Charleston, S.C., dates back to days before the Revolution of 1776 - St. Michael's the 17th century church.

Stavedores at Charleston docks - Cremo Cigars made here, rice, fertilizer, etc, keep 'em bus'.

Mrs. Peter W. Meldrim-86, at Savannah, Linking the Civil War South with today's broader national aims of the deep South, in outlook... The Meldrim Mansion where General Sherman headquartered during the Union Army's March to the Sea... The Union officers were well-mannered, we learned from this historic lady...

A Georgia hill-billie 'lad strums his ballads in Augusta...

The Union Bag & Paper Co's Mills at Savannah... One of the large developments from the chemical findings of Dr. Charles Herty - from Southern Pine.

Rosenberg In the Deep South 1937

Shawnee at Sea

## The NEW South . . .

Random Sketches drawn in the deep, sunny South by Manuel Rosenberg

**B**ACK in early Colonial days, the South was the center of much culture and historic activities. Tho Boston and other New England cities are cited in our history books, Charleston, S. C. and other Southern cities did much to frame the valiant Colonial history of the United States. The Civil War—1860-65—destroyed the well-earned position of the Southern states in our national history and there followed decades of downward trends economically. Today however, due to chemistry—the science of developing industrial products from products of the soil—this area of the U. S. A. is again proving a great market for goods manufactured in the North. And, too, it is further making new wealth for the nation and the world. There is a NEW South, and national advertisers are becoming fast aware of that fact; reaching the South's population via all forms of advertising, notably radio, newspapers and outdoor postings.



THE WEATHER  
Savannah, Ga. (Forecast)  
Savannah, Ga. (Forecast)

# SAVANNAH EVENING PRESS

FULL LEASED WIRE SERVICE OF ASSOCIATED PRESS—UNITED PRESS—OPERATIONAL NEWS SERVICE—NATIONAL SERVICE

APRIL 26, 1938

PRICE FIVE CENTS

## Ford Plant Evacuated By Sit-Down Strikers; Labor Troubles Eased

PLANT PARTLY PERMITTED GRAVE SITUATION AT STOCKTON CALIF. TO ARISE—WAGE INCREASE AND UNION RECOGNITION ARTICLES—SAIL WALKOUT LOOKS IN NEW YORK

## G. F. L. FACTIONS PREPARE TO DUEL FOR RECOGNITION

APLIT UNIONISTS SET UP ORGANIZATIONS AND CLAIM LEGALITY

## UNHAPPY SITUATION

CERTAIN CLASS IN SOCIAL CONVENTION IS DEVELOPING

## VOTING DILEMMA FACING GEORGIA

TO ONE SEEMS TO SHOW WHO CAN BALLOT OF JUNE 5

## RULING NECESSARY

NOT WHO CAN GIVE IT MANY QUESTIONS ARE UNSWERVED

## Four Women Accomplish Impossible In Robbing United States Treasury. But They Shall Escape Prosecution

FOOLPROOF SCHEME FAILS AFTER OPERATIONS FOR HUNDREDS OF YEARS

## ECONOMY PROGRAM GAINS IN SENATE

MAJORITY IN HOUSE FOR CLOSE ADHERENCE TO THE BUDGET

## FARM BLOC BALKS

PROPOSED OVERFLY REST CURE BELIEVED DOUBTED

## SOCIALIST MAYOR

REARMS MAY BE REPOSED WITHOUT REG. OBSERVATION

## DIXIE TORNADES CLAIM TWO LIVES

## Civil Rule Restored At Madrid By Loyals; Believe Danger Past

ACTION IS COMPLETE AND FUELLING STRIKE WARE OF NEW HAVEN IS ABANDONED—STAYAWAY FROM HOLD ON BILBAO IS BROKEN—FIRST FOOD FOR HOSPITALS AND SOLDIERS

## SHOOTOUT BLASTS WOUND FIFTY IN STRIKE BATTLE

● Southern newspapers are daily employing newsprint made from Southern pine, in the mills erected to date. Tonnage cost is far lower than Canadian newsprint and for practical purposes serves equally well. This front page of Savannah Evening Press was printed on paper produced in Dr. Herty's laboratory at Savannah.

where experiments are still going on. Soon northern publishers also began to get excited about the possibility of buying newsprint for \$15 a ton less than the Canadian price.

Southern pine has been used in the manufacture of Kraft paper for some time; eleven new mills having opened up in the South during the past few years. The \$3,000,000 unit of a projected \$9,000,000 plant of the Container Corp. of America at Fernandina, Florida, was dedicated to Dr. Herty in January of 1938, when a plaque was unveiled in his honor. At that time Dr. Herty said:

"The era of Kraft-paper development in the South is but the curtain raiser of still greater industries that are to come in the form of white paper. This pine of the South has all the properties that will make it valuable for book paper, for bond paper and for rayon, but above all for newsprint. The greatest prize ahead for the South, for its greatest industrial advancement, is going to be newsprint. Our good friends out in the woods will be among those to benefit by this development. They will have a market for a new crop—pine trees."

It has been estimated that at least half a million workers can find direct permanent employment in the Southern forests, thus providing a living for two million people.

Dr. Herty's dream of commercial newsprint manufacture in the South is coming true outside the laboratory. The first mill, a \$7,500,000 project which refused proffered Federal aid, is now under construction near Lufton, Texas, its first year's output already sold under

contract to newspapers of the southwest.

A dynamic dreamer we found this erect, quick-thinking twinkly-eyed scientist of many degrees and honors. Paper mill executives and other visitors had arrived to watch an experimental batch of paper go through the mill. There were many demands upon his attention and only a few minutes before he had to rush away to catch a train—that day we visited the laboratory at Savannah. But with true Southern charm he made us welcome while he glowingly spoke of the progress that has been made.

"All we have to do is take advantage of what Nature will do for us," he began, explaining that in the past farmers had been getting a meager income for the turpentine privilege on their lands where trees that had escaped fire averaged about 17 to the acre. Great strides have been made in fire prevention and control. Farmers have learned that they can just as well have 400 trees to the acre, that turpentine cutting slows up growth only about 25% and that there will be a market for the young trees when they thin their land for timber growth.

Dr. Herty was happy about the construction of a rayon pulp plant at Fernandina, Florida which gives employment to 11,000 men; but he wants more newsprint mills in the South.

"It is cheaper to make paper in the south than anywhere else," he said. "Costs are low because of the tremendous amount of raw materials and other manufacturing advantages. What I want to see is mills here. That means employment for people not now employed, increase in wealth, increase in general prosperity. Tell your readers,

whatever helps the South helps the whole country!"

Perhaps the farming of pine trees and the employment made possible by the kraft mills already in operation and the newsprint mills of the near future will be one of the biggest sources of general prosperity in "de land o' Cotton," but pine trees are only a part of Nature's bounty to the South.

From Mississippi and Texas mines pour the world's greatest supply of sulphur. Sulphur is used in great quantities in the manufacture of paper, in other industries, for agriculture and munitions.

Oil is flowing in Texas, northern Louisiana around Shreveport, in Oklahoma and Arkansas, to the extent that it must be reduced in order to maintain a stable market. New fields constantly being discovered in Southern Louisiana are being held in reserve.

Just recently (May, 1938) the ceramic laboratory of TVA at Norris, Tenn., reported discovery of a thousand years' supply of a fine white clay suitable for china plates to match the translucent quality of fine English dinner ware. The clay comes from North Carolina, and assays as the purest of its kind known in the world. The laboratory has been working day and night for three years to develop mass production methods and a new type of electric furnace. Here's natural wealth and another new industry to bring wages and increased buying power to the South—and to combat a market now held by cheap Oriental labor.

Federal funds have helped the South, of course, as they have helped the rest of the country. But there's a lot more to be said. The South is awake—ambitious—going places. Take New Orleans for example. In 1936 the city was in technical bankruptcy in the Federal Courts. On March 4th, 1938, New Orleans was on a cash basis for the first time in its history. Quoting from popular Mayor Robt. S. Maestri's Statement on Finances dated March 5th:

"The liquidation of the old bank loans, which at the time this administration took office totalled over six millions of dollars, was completed with the payment on March 4 of \$508,008.37 to the American Bank and Trust Co. which held the last of the City's notes . . .

"Every penny owing the banks has now been paid off; all of the old outstanding bills have been cleared up and current bills are being discounted. Since January 1st, 1937, the City has been operating on a cash basis and has found it unnecessary to make any new bank loans. . . .

"The manner in which the community responded to the strenuous efforts which this Administration found itself compelled to make, to collect old taxes that had been outstanding for years; the spirit with which our appeals for the prompt payment of current taxes, so that we might be able to carry on, on a cash basis without recourse to new bank loans were answered . . . in these ways and in every other way, the cooperation which the Administration has met with on all sides, has been most heartening and encouraging . . ."



**Co-operation . . .** on the Hudson Motor account at Brooke, Smith & French, Detroit: (L. to R) Rudolph Czafin, Art Dir., H. B. Selleck, Creative, W. A. James, Hudson's Advertising Director, George Johnston, Contact, Guy C. Smith, Vice Pres., H. H. Ohlmacher (standing) Vice Pres., Weston Hill, Creative and A. L. Terry, Service.



**Collaboration . . .** on the Chevrolet schedule at Campbell-Ewald, Detroit: seated around conference table (L. to R) C. P. Fiske, Chevrolet's Adv. Mgr., W. E. Holler, Gen. Sales Mgr., Felix Doran Jr., Asst. Gen. Sales Mgr., Asst. Adv. Mgr., Ed. Hedner, Natl. Dir. of Service and Merchandising, all representing Chevrolet; Campbell-Ewald Agency executives: R. K. White, Joe H. Neebe, Robt. H. Crooker and R. C. Campbell.



## Planning Motor Advertising Campaigns . . .

**Concentration . . .** on the Pontiac campaign at MacManus, John & Adams, Detroit: Tommy Stix, genius of Henry Soucaine, Inc., N. Y., reads radio script to W. A. P. John, MacManus' chief directing Pontiac account. Below—Pontiac's Genl. Sales Mgr. C. P. Simpson checks copy with Adv. Mgr. F. A. "Bud" Berend.

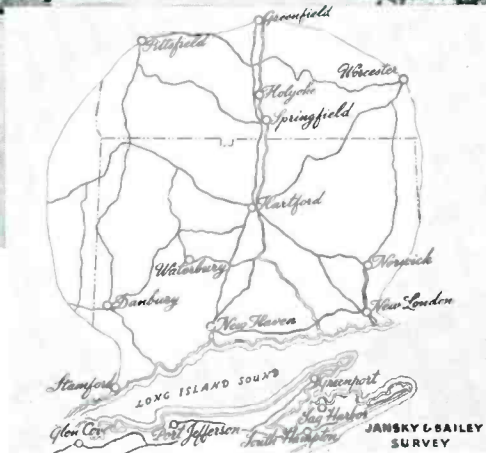
**H**ERE'S how it is done in the Motor City by the major advertising agency chiefs and their clients.

Each campaign runs into seven figures and employs ALL media.

Chevrolet's schedule is largest and initially planned to spend \$1,000,000 monthly, particularly in newspapers, magazines, radio and outdoor advertising. The "Recession" curtailed the original plans of each; however, before 1938 has neared its end they all will revive their original plans . . . we anticipate—and hope.

**MORE COVERAGE**

*Quicker...*



**with the right tools for the job**

**A** THOROUGH JOB—without skimping—  
and in the face of urgent demands for  
speed—that's what proper tools mean in most  
any undertaking you can name.

That's exactly what Station WTIC means to  
advertisers who want to make the most of  
Southern New England's rich, responsive mar-  
ket of nearly 4,000,000 people. For one  
thing, WTIC's 50,000 watts do a grand job  
of penetrating *thoroughly* all through this  
area—as shown by Jansky and Bailey's ac-  
curate survey.

**First in Popularity**

As for the popularity of this top-rank station  
—Ross Federal's investigation shows that  
60% of the families in the Hartford market  
prefer WTIC as compared to 24% for the  
next most popular station in this area. And  
why wouldn't they—when 14 out of 20 of the  
country's most popular programs are carried  
by WTIC—(according to Sales Management).



**And Look at These Other Firsts  
for WTIC**

- First in number of network adver-**  
**tisers.**
- .... in number of national spot ad-**  
**vertisers.**
- .... in number of local advertisers.**

So, if you want to do a thorough selling job  
in this rich Southern New England Market  
—your first choice is WTIC!

*Write today for our interesting 32-page  
brochure giving full details on the Ross  
Federal Survey and facts about the WTIC  
billion dollar market.*

**WTIC**

THE TRAVELERS BROADCASTING SERVICE CORP.

Paul W. Morency, General Manager

**50,000 WATTS  
HARTFORD, CONN.**

Member NBC Red Network and Yankee Network

James F. Clancy, Business Manager

National Representatives: Weed & Co.

CHICAGO

DETROIT

NEW YORK

SAN FRANCISCO



**BBD&O  
Planning  
Board  
& Ethyl**

What to do with a multi-million dollar appropriation for Ethyl Gasoline Corp., N. Y.? Here's the Batten, Barton, Durstine & Osborn planning board all primed with the answers as Ethyl's Merchandising Chief, clever Paul McElroy, gives it his critical "Okay." And it's already being spent for 25,000 "Skippy" 24-Sheet postings, (7,500 monthly) millions of magazine pages—general, farm and trade journals. Scene—specially posed for *The ADVERTISER*, depicting @ Ethyl's ad executives and #BBD&O's operatives. Left—around the table: # A. D. Chiquoine, @ Coard Taylor, @ Paul McElroy, # Henry Canda, # Matthew Hofnagel, @ Russell Weston, # Al Strasser, # George Bliss, @ Edwin N. Downs, @ Harry Kaley, # Si Costa.

## Getting Away From the Point . . .

You Can't Sell a Reader Who Has To  
Guess What Your Ad's About . . . Be  
Serious, Advises Copy Chief Uhl

By ROBERT UHL

*EDITOR'S NOTE—Uhl, New York copywriter, expresses himself on the point of copy and theme—stresses need of selling copy in today's battle for business.*

**P**ERHAPS you have heard the story of the earnest young writer who appeared before an editor and demanded to know why his manuscripts were always rejected. The editor kindly explained that his stories took too long getting started.

"The first line should catch the reader's eye," said the editor. "It should get him into the story immediately. Say something unusual in that first line; something that will make the reader continue reading."

The next day the young writer appeared with another manuscript. The first line read, "What the hell!" said the Duchess, who up to that time had not entered the conversation."

Which is a pretty long-winded way to start *this* story. The point is that too many advertising copywriters today have a "Duchess" complex. They strain their fertile imaginations to the limit to get some striking idea for the headline,

whether or not there is any connection with the product they're advertising. They have been told too often that an advertisement must gain First: Attention. Second: Interest. Third: Believability. (Believability, being listed last, is considered least important.)

No mention is made of the only true fundamental of advertising. *Advertising is selling!* It's been shouted so often that no one pays any attention to it. As a result, we see headlines and copy straying far afield.

We're making too much of a game of advertising. Selling is a serious business. It has to be, because for the average American today, buying is a serious business. The job of the copywriter is not only to make the prospective consumer see and read an advertisement. It's to make him want something so badly that he'll shell out his hard-earned coin to get it.

So tell him what it is, Mister! What you're selling, and *what he gets!* You're not fooling him when you reproduce a masterpiece from the Louvre and quote Shelley for your headline. He knows you're trying to sell him something. When you try to sneak your sales argument in under cover of a humorous or artistic camouflage, he rightly

gets suspicious. If he reads only the headline, let him learn *something* about your product, if it's only the name.

This fact was illustrated in a recent copy test for a food product. Eight different headlines were tested. There were economy, health, taste, humor and other appeals. The winning headline was commonplace and matter-of-fact. No one would have selected it off-hand as the winner. But it had one big virtue the others lacked. It said, distinctly and positively, just what the product was. It won by a large margin.

One common way in which copywriters seek the unusual is through humor.

Taking a humorous, joking slant in your copy is about the worst way to gain believability, without which no advertisement is worth a cent.

The reader may chuckle over the copy. He may think that the fellow who wrote it was clever. But when you come to your selling argument, as you must in the end, that reader isn't going to take you or your product seriously. You've persuaded him to read your copy by tickling his ribs, not by making him want something. When you stop being funny, he stops reading. Your "Seriously, now," kills all his interest, because you've already created a different mood.

Advertising space costs money. It has to *sell* something to justify itself. The best way to sell is to tell the customer, right off, *what he gets!*



**Magazines Showing Largest  
Newsstand Gains Are**

**FAWCETT WOMEN'S GROUP**

**Gain and Loss Figures  
for Mass Market Media  
With Over 100,000  
Newsstand Circulation\***

MAGAZINE	GAIN OR LOSS
True Confessions . . .	240,348 Gain
Hollywood . . . . .	101,800 Gain
Movie Story . . . . .	87,448 Gain
Screen Book . . . . .	71,510 Gain
Romantic Magazine . . .	55,337 Gain
Motion Picture . . . . .	41,390 Gain
Photoplay . . . . .	43,699 Gain
Movie Mirror . . . . .	35,820 Gain
True Romances . . . . .	1,589 Gain
True Experiences . . . .	1,499 Gain
Love & Romance . . . .	1,198 Gain
Picture Play . . . . .	81 Loss
True Story . . . . .	13,833 Loss
Screen Romances . . . .	15,222 Loss
Screenland . . . . .	25,591 Loss
Silver Screen . . . . .	46,595 Loss
Radio Stars . . . . .	50,646 Loss
Modern Screen . . . . .	58,571 Loss
Modern Romances . . . .	76,479 Loss

\*Figures are from Publishers' A.B.C. statement for last 6 months of 1937, compared to same period of 1936—are newsstand sales only and do not include subscriptions.

**O**f all monthly magazines having over 100,000 A.B.C. newsstand circulation, the six comprising Fawcett Women's Group ranked among the first ten in newsstand gains for the last 6 months of 1937, compared to the same period of 1936—with True Confessions topping the entire list!

**O**f all mass market media, with over 100,000 newsstand sales, *ALL* Fawcett Women's Group Magazines led the field in newsstand gains.

**O**f all Group magazines with over 100,000 newsstand sales, sold in *Syndicate Stores*, Fawcett Women's Group *GAINED* 600,833 newsstand or 92.7% of the total gains. Women's Group **B** accounted for the balance. Group **C** showed a newsstand *LOSS* of 185,696, and Group **D** lost 72,186.

**W**hen young women—56.7% housewives, 81.3% of whom have children—show their preference for Fawcett Women's Group until it has by far the largest *on demand* sale ever achieved in the entire woman's field, and is increasing at a greater rate than any other magazine of a similar type—sales opportunities for advertisers climb to new heights.

**Y**et Fawcett Women's Group delivers this huge circulation (2,625,644 average net paid for 6 months ending December 31, 1937), 91.7% of which is newsstand, at the lowest cost per page per thousand of all woman's media.

**FAWCETT WOMEN'S GROUP**

SCREEN BOOK  
HOLLYWOOD

MOTION PICTURE  
TRUE CONFESSIONS

ROMANTIC MAGAZINE  
MOVIE STORY

**FAWCETT PUBLICATIONS • INC**

NEW YORK . . . CHICAGO . . . LOS ANGELES . . . SAN FRANCISCO . . . ATLANTA



ALLAN  
P. AMES

*Pioneer in Public Relations and Publicity  
copy development for National advertisers.*

## PUBLICITY . . .

### Here's HOW!

Publicist Ames Wipes Away  
Miasma Of Mystery  
Surrounding Practice . . .  
Public Relations Copy  
Today's Urgent Need

By ALLAN P. AMES

*of Ames & Noy, New York*

"I READ plenty in the magazines and newspapers about publicity," a large advertiser said to me recently. "No one has to sell me on the idea that business, and business generally, need to cultivate a better public understanding. I recognize that we have a story which cannot be told fully through advertising alone. I grant that many of our problems would solve themselves if the people who buy our products, and our distributors, and even our employes, knew more about us. There is no question at this juncture, that better public relations are needed. But why doesn't somebody go into details about methods? What I want to know is *How To Do It!*"

His complaint is well taken — and comes at an opportune stage in the development of publicity procedure. For a long time publicity was treated by many of its practitioners as a mysterious, almost mystical, force that was being manipulated through secret channels by ineluctable initiates. This of course, was undiluted hokey. Certain purveyors of publicity services no doubt still adhere to this fantastic notion in

order to magnify the value of their work. But that attitude is fast giving way before a more mature and more responsible conception of the publicity business.

Today there should be no more secrets about the "how" of publicity than there are about the "how" of advertising. As a relatively new profession—my own firm, in its sixteenth year, ranks among the pioneers—the rules are still in process of formation. But its major procedures and techniques are part of a straightforward method of promotion, whether for a product, a service, a movement, a man or an organization. The miasma of mystery is clearing away.

In the present-day practice of publicity a set of facts can be conveyed to the public effectively only if it has authentic merit. Publicity no longer pretends to be a miracle man. It cannot transmute dross into gold. Precisely as no amount of advertising can sell a product that is patently inferior, no dosage of publicity can build up an inferior personality or institution.

The time is past, too, when publicity could resort to fanciful pseudonyms and other artful dodges. In ninety-nine cases out of a hundred, if a story cannot be told fully and frankly, without concealment of its source or its purpose, it should not be told at all. The function of the public relations counsel, indeed, is to see to it that such a story remain untold, since it would only boom-crang in the long run.

The basic principle of effective procedure today is this: A company or an entire industry, because of its specialized knowledge and facilities, has a wealth of information not available to outsiders. In its own interests, but in the interests also of the general public, it therefore provides a mechanism for wealth of information not available to the newspapers, periodicals, radio, and other media of public information. There is no need for camouflage. On the contrary, the material and points of view being publicized gain in authority because of the authority of their source. Good publicity, in other words, is conducted in terms of service to the public.

Like the majority of well established publicity practitioners, we have learned that the best way to make a client or a prospect comprehend this much misunderstood subject is to give him illustrations from our actual experiences. We try to strip the false glamor from the business, and lay bare the mechanics of the work. In what follows I have attempted to do the same, selecting from our files a few "case studies" typifying a variety of problems.

\* \* \*

The Spice Industry faced the need of overcoming prejudice against spices and stimulating a wholesome demand. We presented a "basic" on which the entire publicity work for that industry now rests. This was nothing more complicated than the idea that American cooking needs more flavor; that better flavored foods are pleasanter to eat, easier to digest, and also easier to sell; and, finally, that the best way to inject more flavor into American cookery and the processing and cooking of American foods is to use more spices and use

them, moreover, more skillfully and discriminatingly.

It did not take long to discover that the importers and grinders and packers of spices, were quite willing to acknowledge that "more flavor" was a big calibre idea, displayed a lively interest in the methods by which we introduced that idea into the minds of the American consumer. The Test Kitchen work by which we developed recipes for spice dishes made a particular appeal. Also the methods by which we placed these recipes in the hands of the editors of women's magazines and women's pages and the sustaining program talks we prepared for managers of radio household forums. We have discovered, in fact, that next to the proof that a client's publicity is reaching the desired goal, the information that convinces him that he had made a good investment is a detailed description of how this is done.

\* \* \*

How a totally different type of problem was solved with the instrumentalities of publicity is illustrated by our experience with a new hotel, one of the largest in the metropolis where it stood, which became the victim of a malicious whispering campaign. Unsupported rumors were being spread: that half of its rooms were vacant but lighted at night to create the illusion of occupancy; that, in fact, bankruptcy was near.

The truth was that the hotel was prospering. Nevertheless it required some argument to convince the owners that the success of their hotel should be emphasized by demonstration rather than by assertion. The daily activities of the hostelry were rich in news material. The management had a record of achievement that could be dramatized. The campaign that followed therefore ignored the rumors of failure and concerned itself only with publicizing the unique features of the hotel's operation, the prominence of its guests, the significance of activities centered within its walls. There was no need to strain for effects—the raw stuff of interesting news was at hand and needed only to be utilized.

In a surprisingly short time that hotel became the best-known hostelry in its city and the whispers of failure died under the impact of prosperity news emanating from the place.

\* \* \*

The owner of a new tooth powder formula asked us to study his product with a view to finding whether it contained anything that lifted it out of the usual run of new dentifrices. We found that the basis of this preparation was a well known substance familiar to every dentist for its anti-septic properties but awkward to use because of its unpleasant taste. Our client had found a way to eliminate this taste. Although at first he was opposed to revealing the constituents of his preparation, we persuaded him, after some argument, to tell his story to the dentists of the country in simple, unvarnished language. A nation-wide sampling campaign accompanied by literature of this type made this dentifrice one of the most successful in its line, and it is still going strong. The entire campaign of publicity promotion, in other words, was directed to the

dentists only. Its success among the dental profession soon manifested itself in a consumer demand, so that at present it is being extensively advertised to consumers.

\* \* \*

The element of public service as the rock-bottom foundation of an effective publicity campaign is especially in evidence in the work we have done for the soap industry. In few other industries, of course, is the function so clearly beneficial. Soap has ever been a sort of barometer of civilization, because soap means cleanliness, and cleanliness in turn is a central ingredient of health and beauty. If any industry had a right to complacency it was the soap industry.

The educational publicity campaign, which has been under way for many years, aims to co-operate with all who have a common interest in the raising of cleanliness standards throughout the nation or are engaged in teaching the fundamentals of cleanliness. A few of the regular services will indicate the nature of this co-operation: A monthly bulletin of authoritative information on aspects of basic cleanliness is distributed to domestic science teachers, home economists, health authorities, lecturers on health subjects, etc. Radio talks on cleanliness are distributed—on request only—to directors of homemaking hours, to beauty and health commentators, and

other broadcasters concerned with household and personal cleanliness. News and features of direct value to the editors of women's pages, beauty syndicates, health services, etc., are developed and made available. Material, photographs and other collaboration is provided to magazine editors and writers interested in any phase of personal fastidiousness, home cleanliness, laundering, or community cleanliness. Over and above these services, the soap industry co-operates with other industries for the achievement of common objectives: with public utilities in relation to their hot water apparatus promotion; with makers of various textiles from the angle of proper washing; with health organizations in terms of soap-and-water measures against disease.

\* \* \*

A publicity classic worth referring to in conclusion, because it indicates a basic technique, harks back to the time when the sweet foods interests of the country were confronted with a \$12,000,000 advertising campaign destructive of their welfare. This campaign rested on a slogan urging Americans to reach for a certain brand of cigarette "instead of a sweet." Nicotine, it might be said, had taken the offensive against sugar. Legal action was too slow a process to meet the challenge. Advertising? Yes, \$12,000,000 to counteract \$12,000,000. An

appeal to publishers to reject the advertising? Twelve million dollars can do no wrong!

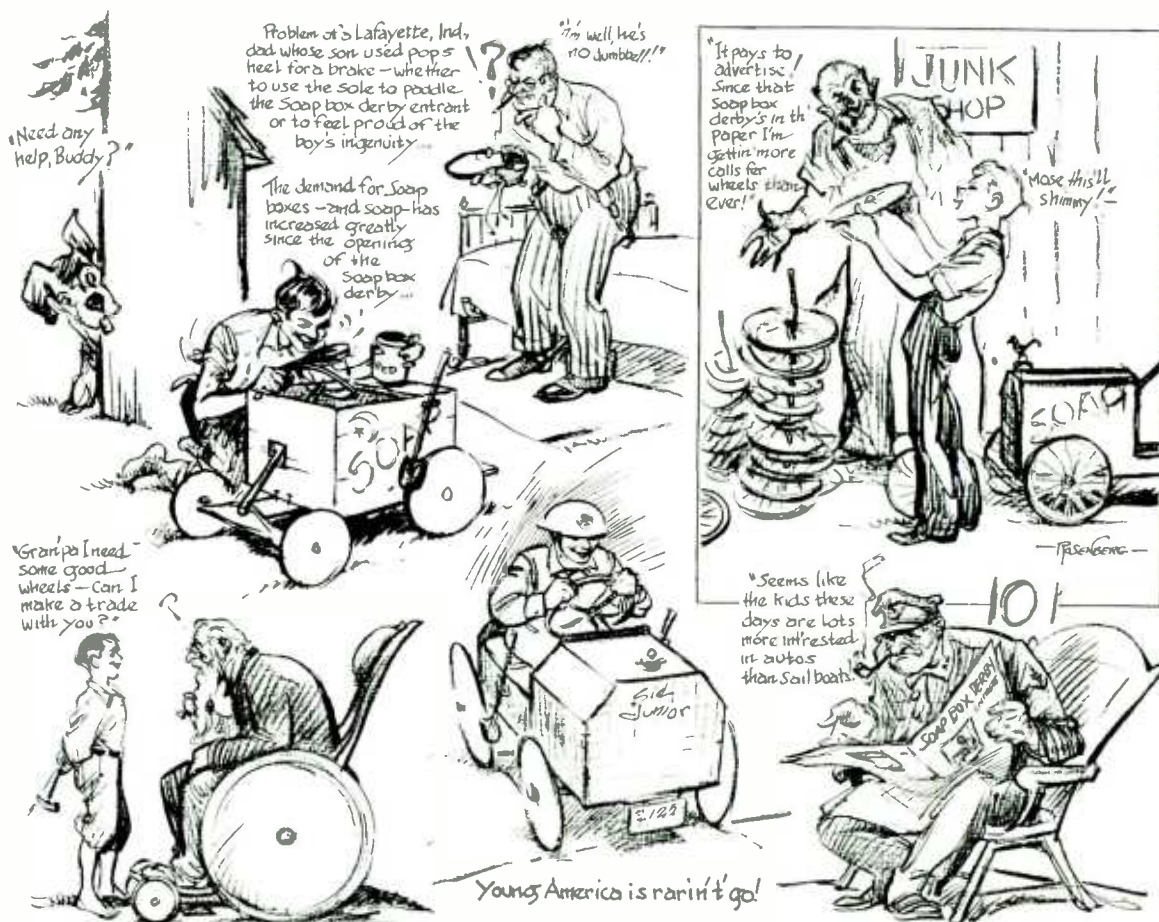
The publicity undertaken introduced a new strategy. The first step was the organization of a national campaign committee representing all the food interests whose interests were endangered. This was done on so wide-spread a scale that the general public quickly recognized the battle as one of food against cigarettes. The second step was a counter-attack against the weakest part of the enemy's line, viz., radio broadcasting, a medium licensed for use on the basis of public service to be rendered. The third step was the exposure of the practice of purchased testimonials by which the anti-food campaign was buttressed.

The campaign waged by this committee brought many child welfare organizations, public health authorities and other influential social groups to the side of the food interests. The cigarette attack was soon publicly denounced in Congress. The immediate result was the forced abandonment of one of the most striking slogans ever used in cigarette advertising. A result even more significant—and again the element of public service was decisive—was a noticeable improvement in advertising ethics that has benefited all American industry.

### National Event...

Publicity of the finest is attained by Chevrolet Motor Co., Detroit, via its controlled famed Soap Box Derby contests. This is indeed a worthy publicity event that mutually serves the Publisher—as a circulation feature—the ADVERTISER and the youthful contestant. The ADVERTISER's editor covered the big event at Akron, Ohio, and testifies to its excellence as a newspaper circulation stunt, publicity feature and a fascinating story to cover.

• Warming up to Chevrolet's famed Soap Box Derby; cartooned by Manuel Rosenberg, for The ADVERTISER.



# Confessions Of A Press Agent...

Agency Press Chief Tells of His Trials and Tribulations . . . Novel Efforts at Fostering Publicity for Ad Clients Foiled by "The Breaks"

By RUSSELL E. PIERCE

Editorial Director, Cecil, Warwick & Legler, Inc., N. Y.

EDITOR'S NOTE: *Public Relations authority Pierce last year attended an international public relations conference in Russia. The Bolsheviks know the Art of Propaganda . . . but we hope Pierce gave them a point or two on how best to reach the great American Public.*

A BUNCH of us boys were whoopin' it up the other day in the back room of Pete's delicatessen, the publicity expression\* was prevalent and there seemed to be much ado about something as this was one meal we weren't charging to anyone. So listen bartender, "make it a cherry coca cola an' a tony fish sandwich!" Anyway after casting our lots in memory of Barnum (the best of our tribe) we as a group of promulgated boy scouts decided to take down our hair and confess that knowing our stuff was only half the game. Fate and luck being the other side of the chestnut.

(Dear reader: We allow you a pause here for that much nursed expression "so-what.")

To say that the agency director and his like must be a magician is hiding under a rock. He carries the notches of many and variable trades in his belt and is able to put his experience to work at a moment's notice . . . which is a steady neurosis. Hence, the "Press Man," as we will see, confines himself, not to the life of the ordinary individual, but to that of the "screw-ball" or in other short words of no amount of import, "Words, words, words!" Quoth the Raven, or was it Apple Amy?

At times the results of even the best planned publicity campaigns can be found hiding on the back page of the corset section. While some other short item you knocked out just to pass the time of day might cream the headlines in no mean style.

Last spring I was called into a conference concerning the exploitation possibilities of one of our radio shows. The vehicle of which being a cast of singers supporting one of the country's most prominent baritones. Careful plans were laid with the usual amount of boiler-plate ideas prettied up and a damn good series of features worked out. One of the major points of the program was to take the entire cast to the home town of the featured baritone and to put on a show revealing the so-called "facts of life" behind the microphone.

Private, air-cooled train-cars were chartered, bannered busses arranged so as to meet the train and also a representative delegation from the home town. Things couldn't have run more smoothly. The mayor gave an excellent speech and the key to the city was

\* Dead Pan

proffered to the home town boy that made good, allowing me a wealth of photographic material that I had visions of placing on the front page of those 144 papers with a circulation of fifty thousand; 272 with twenty-five thousand or over; the 5,137 around 10,000, and the 1,796 others whose circulation fools around a thousand or over. Well anyway you can't blame me for dreaming. After the performance that night I left the group and thumbed it back to New York, getting five stories off to the editors that I thought would make swell copy. Well they weren't bad, and the results were fair, but nothing like those anticipated. They just about justified the whole expedition.

Three days later a spot story was needed (as they usually are), and finding nothing that I could purloin from the purple editions, I hit on an incident which happened the morning the entire cast had had breakfast on the train.

The famous singer in question and I had been sitting across the breakfast table from each other, and I noticed a tie of a peculiar yellow hue gracing his prominent breast. "How come the yellow tie this morning?" I asked. "Oh, that," he answered, "well, just to match the yolk of my morning eggs."

Stretching the incident into a 200 word story and giving it the headline, "Singer Wears Clothes To Match Meals," I shot it out with the idea that, well, it might find the bottom of some column and that's about all. Allowing for the fact that the clipping services generally get their papers as fourth-class mail it was about ten days before any notice of the article came in. Also, not being on the lookout for anything particular on this short yarn, I was not only pleasantly surprised but was practically forced out of my office from the amount of clippings received on the story. It seemed that every paper in the country had picked it up in one way or another . . . which goes to show that prosperity may be around the corner after all. Oh, yea!

Although the fact is true that a good many publicity campaigns start in your conference room the actual workings of them take you far afield, and many times far enough to add a grey hair or two—or maybe three; after all, at this point we're too busy to notice.

This fall I took my annual trip around the country, passing a little good



RUSSELL PIERCE  
—on the air

cheer here and there to the news boys—but I had only time to reach Chicago when the long arm of the conference room snatched me by the collar with the following telegram: "Client arrives Chicago in three days; we expect big things." Now this client, who happened to be a particular pet of mine (we all have them), was not only a stickler on publicity, but the slightest move the wrong way meant disaster in the home office.

Canceling future appointments in St. Louis and Kansas City, I started the ball rolling for the great arrival. City editors thought it would make good copy, as the personality in question was internationally known, and I had five news photographers lined up ready to greet the plane at 9 a.m. of a Monday morning.

Due to the fact that the Chicago airport is about an hour's ride from the city, I told the photographers I would send a special car to their homes at 8 a.m. on the day of arrival, and I would follow later from the hotel.

Monday morning, with that nice Chicago chill rolling up my back, I dispatched the photographers' car and was about to follow fifteen minutes later when a telegram arrived, "Client arriving *Twentieth Century* 8:55."—Well, figure it out for yourself! For the last three days, I had been working to get the best papers in town to cover the arrival; created the good will of the editors, allowing them to think that everything was in order, and, to polish it off, had sent all of my available photographers thirty miles to the airport leaving me with nothing but a melancholy smile to greet the client with at the railroad station. "*Death where was thy sting?*" And as the saying goes, "A little child shall lead them." At this point I certainly needed a little leading.

Determined to at least do something, I called the publicity director of the hotel explaining my distress and wondered if he might have some photographer up his sleeve that could be routed out of bed at 8:15 a.m. As luck would have it, and I mean luck in this case, there happened to be an amateur photographer staying there in the same hotel. Interrupting his peaceful slumber, and with honeyed words of woe, I got the amateur and his camera to the station just in time to catch the client stepping off the train. The prints were soon on the editor's desk with words of apology from me, which apparently were quite unnecessary, as the boys that had gone to the air field at my expense had run into a good story which had reason to make everyone happy, especially me, as where should the "pix"



of the client land but on the front page. At this point consult your astrology book.

Another "thrashing sledge" that swings into our life only too often is the breaking of world news events just when we think the best publicity story of our careers is ready for release.

August 30th, 1935, one of the foremost operatic and screen stars was arriving aboard the *Ker*, and yours truly, with the cooperation of the star's motion picture company, went to town in no small way to plan a harbor reception for the diva.

We even got the Mayor to welcome her to the city and present her with a floral bouquet. Harbor craft tooted for hours; an airplane greeted her with mile high smoke letters, masses of reporters and cameramen greeted her as she stepped off the boat. It was a royal sky, sea, and land greeting. On the crest of a wave I went back to the city desk of one of the larger New York papers, only to find that the most lamentable news episode of that year had just flashed across the wires.

Tragedy had struck Belgium's Royal family for the second time in less than two years. An auto accident near Lake Lucerne had taken the life of Queen Astrid, wife of Leopold III of Belgium. Re-write men were pounding out copy by the yard, double trucks of the day's news were shifted to back pages, and the fruits of our plans were lucky to find space on the classified page. Fate, luck or what have you, as you see made the essence of years of experience become a floating syllable through time and space.

Handling the stars themselves sometimes calls for every inch of diplomacy in one's make-up, a little bullying at the right time and a chin that can take it. This same star in question made her New York radio debut last year. At that particular date the City's elevator strike was in full swing with every news photographer in town rushing

from apartment to apartment digging up human interest shots.

Selling a bill of goods to the editors on the fact that the incident would make good copy, I managed to get a few photographers off their beat and at the studio a half hour before the program went on the air. The Hollywood diva was giving her larynx a polishing back stage, and, much to the acute vexation of this writer, refused to be photographed. No amount of wailing on my part would turn her decision which meant just one thing, "Nuts to you, Pierce." All but two of the boys left for parts unknown and the only reason the others didn't go was that the doors had been locked. My newly ac-

quired "headacne" was now on the air.

Taking into consideration the old saying "An Eye for an Eye and a Tooth for a Tooth," I decided that this betrayal of a timorousness for the spotlight was most likely about to mute the cry of favorable publicity. . . . So, sticking my tongue in my cheek I ordered pictures taken during her performance with 1,500 people looking on. . . . What could she do?

P.S. Although affable and kindly to me in public . . . I am now the forgotten man when beyond the gaze of the populace . . . which proves nothing except that—The job of forming the mold of public opinion is anything but a dull affair!

## "Decorative Trust"—Russia's Ad Agency . . .

ON the editor's note concerning the fact that I might have given the Soviet Officials "a point or two on how best to reach the great American Public," I might say that the Soviet propaganda machine runs an even race with Great Britain in trying to catch the interest, and strum the heart-strings of America. Since the Washington Bureau of the International News Service revealed the contents of a secret diplomatic document which showed in detail the pledges entered into by the World War Allies prior to America's entrance, there is little doubt in the mind of the public that they are now being subjected to some very fancy tear-jerking propaganda from foreign powers.

During my stay in Moscow with Bob Mecker of the Metropolitan Sunday Newspaper Syndicate we were fortunate enough to get information that allowed me a story well claimed as a world scoop. As usual it was quite by chance, and will prove again that well-devised plans sometimes end up in a bed of red tape. During the various press conferences I attended there I found that the trade of advertising had taken a small

foothold in the Soviet regime. What a story!

A country whose axioms were based on the surrender of private enterprise, whose trade credo was determined to do away with so-called capitalistic expenditures such as sales promotion and advertising, was advertising. The actual story, as news, is now slightly moth eaten. However, getting it can be blamed either on Soviet bureaucracy, luck, or what have you. Concerning the import of the story it was comparatively easy to get. It probably was due to the fact that out of the vast number of Soviet officials I managed to see the right one. (If anyone thinks that is an everyday feat in Moscow they are invited to try it . . . they may borrow my compass, maps, and Russian Grammar, elementary at that.)

The news of this advertising first leaked my way when I found myself building mountains of obstacles, I went from one official to the other, talked wheat, transportation, rehabilitation, but no advertising. I searched Moscow from the outskirts to the Kremlin Wall (note I state wall), and the word "advertising" was not mentioned. Then, one bright afternoon walking along Gorky Street, I ran into an ex-Hungarian revolutionist whom I had known when assigned by a wire service in southern Russia back in 1930. After bantering back and forth with the usual "this is a small world" type of talk, I mentioned my problem, and to my amazement he informed me that advertising had been carried on for two years under the name of the so-called "Decorative Trust." As I found out later, this name is used because the activities of the trust also have to do with the decorations of the city, although they function as an advertising agency. The entire story, which had lain dormant these two years, was revealed in a very simple and unexciting manner. I interviewed the head of the decoration trust, who was more than happy to give me all the facts about Soviet promotion, and in turn I told him a few tales concerning our own methods. The simplicity of the interview intrigued me as much as it might have if it had been gained through the aid of political red tape and such. And, adding to my astonishment, at the termination of the meeting he casually remarked, "You know, English, French, and German offices have been trying to get this information for two years" . . . so please figure it out for yourself dear reader . . . perhaps it's the star you're born under . . . that's as good an excuse as any.



### "Izdrastvitcha Tovarish"...

AMONG our many sketching adventures as chief artist for the Scripps-Howard newspapers the period of travel in Russia (1929) is not to be forgotten. Despite being arrested 3 times—suspected of being a foreign spy—a Chinese one at that—we managed to get out of the land of the Soviets with a goodly batch of drawings . . . thanks to the aid of Chief United Press Correspondent Eugene Lyons, author of best sellers: "Assignment In Utopia." Here's an episode of the journey.—Manuel Rosenberg, *The ADVERTISER*.

# Moulding Favorable "PUBLIC RELATIONS" Via House Organs...

ONE of the immediate public relations problems of business today centers on employer-employee relations. Mr. Harold H. Swift, Vice-President of Swift & Company has a phrase that expresses the point exactly:

"It is not enough to give employees a square deal—they must be shown that they are getting it."

Mr. Swift's very potent statement strikes right between the eyes of every American business man, especially every head of each business enterprise! Mr. Lewis H. Brown, President of Johns-Manville Co. outlined a similar philosophy in his outstanding address before the Association of National Advertisers last fall. Such statements are definitely backed up by tangible action on the part of many leading manufacturers today. Of course, the first thing to be sure of is the maintenance of:

1. Good working conditions in your plant.
2. Adequate lighting, heating, rest and health facilities.
3. Reasonably modern equipment.
4. A payroll that conforms with current standards in your industry.
5. An attitude of fairness toward your personnel.
6. A vacation policy for salaried and long-term-of-service employees.
7. Insurance, credit union, education or athletic opportunities.

"Surprisingly" enough, those seven (and still more) features have been in active practice for years in the majority of American industries. Such a list reads like a summary of your own services to the public, for both seem so commonplace to you, who are so close to your picture. You don't hesitate for a moment to publicize your services to the public, for in that strata lies your immediate income. Yet so many factories have thus far failed to interpret their own employee policies and welfare activities to their own personnel! Strangely enough, it is difficult, if not sometimes impossible for the masses to comprehend a good thing when they are right in the midst of it! As one worker told me less than a month ago, "I didn't realize what a good job I had till I quit with the rest of the punks." That was merely one of those cases where he and the other "punks" lost a lot of wages for positively no good reason, and the management lost a lot of production, delivery promises, goodwill, profit, and general business for what they thought was no good reason.



WM. K. OPDYKE

*Cites need for and merit of House Organ as worthiest aid in cementing better relations between employer-employees.*

The local community in which that factory was located suffered to the point of near exhaustion,—from the barber shop and grocer to the garage and drug store. Yet nobody in that town knew what it was all about! Furthermore, when the employees agreed to resume work, the management found that practically one-quarter of the crowd was missing. They had found jobs elsewhere! So Mr. Management was faced with the hiring and training of new people, a process which, to say the least, is "messy" and expensive for all concerned.

I believe the entire American public can be relied upon to exercise good judgment, PROVIDING THE FACTS ARE PROPERLY PRESENTED. The people in your plant inwardly beg for constructive news and information. It is impossible to visit the plant of the Cleveland Graphite Bronze Co. and leave it without awareness of the personality of its president, Ben. F. Hopkins. The effect of that personality on personnel has every man in the plant working WITH Mr. Hopkins, NOT FOR HIM. Searching for further and more tangible causes of this wholesome camaraderie, one need go no further than the model employee's rest rooms, game rooms, completely equipped hospital, etc. Nothing new about the idea, except perhaps that such assets are clearly brought to the employees' attention in a manner which appeals to their sense of fair play and appreciation.

Likewise, there is nothing new about "the power of the pen", except that these same potent powers may be applied to employee house organs of the correctly tailored editorial type. The cost of a modest, though efficacious employee publication for one year can be but a fraction of your monthly electric power bill,—or one skilled laborer's yearly wage! However, do not be misled by the low cost alone. Ninety per

Well Edited Employee's Journal Proves Plant Operator's Most Powerful Medium For Combatting Discord ... Opdyke Cites Successful Organs and Operating Results

By WM. K. OPDYKE

*Pres. Wm. K. Opdyke Co. Boston, formerly Advertising Manager, Warren Telechron Co., Ashland, Mass.*

cent of the successful results to be obtained from such a medium will be due to the editor and his knowledge of psychological "horse sense" as applied to your problems (which differ but slightly and only in detail from general employee editorial formulae). What, then, of the editor? What sort of a chap should he be?

To begin with, it is but natural to insist upon definite experience in this very specialized field of editorial endeavor. You cannot expect or countenance guesswork or theory to do the job. You must certainly cannot have your editor too close to your or any other picture, for this will not build and retain full reader interest. Then, do not forget that plant papers are brought into employee's homes, where they are read by another vitally important labor influence,—the wife and family of each worker! In 1930 the number of employee magazines produced by professional editors,—(people engaged solely in editorial or advertising work) was few; 32% of the total. The period between 1930 and 1934 cleaned out a good many of the publications produced directly by the third vice-president, the secretary and treasurer, and the personnel manager. During that period, the percentage of professional editors increased, when house organ mortality was highest. In the last few years, the increased number of magazines has paced the increased number of professional editors. In 1936, 63% of the house organs was produced by professionals, and that figure is gradually increasing as managements obtain a better knowledge of the vast potentialities which exist in this activity. Probably more than 1000 employee publications are in existence today,—with every evidence that this field of activity will increase by justifiable leaps and bounds.

Your editor should possess these qualifications, at least: youth, and a broad knowledge of the various sections and peoples in the United States,—best obtained by extensive travelling. A good, though not necessarily degreed education. A better-than-"average" family background,—preferably obtained in advertising, publicity, and promotion circles. This fellow may sound like something of a snob,—but permit me to be EMPHATIC on that point. The answer is POSITIVELY "NO". If he has any traces of snobbishness, it's just too bad! Yet he MUST command genuine RESPECT, even while he sips a lager or an ale with the boys on a Friday or

Saturday night! Sounds like a big order to get hold of such a man, doesn't it? The answer to that is EMPHATICALLY "YES".

If you write today to the one hundred largest national advertisers (for that classification includes factory, office, field sales, mill, service and association organizations), you will find, to your surprise or otherwise, that better than 70% of them have, are now, or are about to publish employee house organs as the pivot-post of their management's employee relations policies. It is all in keeping with the new era of things, and in my humble opinion *this is the first tangible, constructive step on the part of business toward a thorough cleanup of our economic wanderings.*

To quote from parts of a few letters I have received from top-notchers in various lines of business:

FROM A FOOD COMPANY: (letter written in February, 1938)

"Perhaps that question ('What has your experience been with plant papers as an influence upon your organization?') can best be answered by saying that at no time in the 18 years that we have spent money for plant publications have we been more convinced than at the present time that management must have a means whereby it can speak to its employees and that no better medium has yet been found than a plant publication in which employees are interested."

FROM AN AUTOMOBILE MANUFACTURER: (letter written in February, 1938)

"A large percentage of employees keep all back numbers, as questionnaires show; a still larger percentage pass their magazines along to relatives and friends; and we get very vigorous complaints when magazines go astray. Its

influence seems constructive. In these days of rather difficult labor conditions, it has been perhaps the only absolutely neutral meeting ground of various factors. While no direct comment on labor relations or labor conditions is made, we believe it to be a stabilizing influence of value."

FROM A STEEL MILL: (letter written in February, 1938)

"The best evidence I can submit as to the value of this type of work in connection with employee relationship is the fact that (—) has issued a publication for well over 25 years. . . . One of the best evidences of employee interest in this paper is that when it is distributed you never find any copies lying around the entrances to the plants or offices. The men take the paper home with them and their families are just as much interested as are the men themselves."

(Editor's Note:—The steel mill, from whose letter the above excerpts are quoted, has never, in its history, suffered a single strike!)

FROM A MILK PRODUCER: (letter written in February, 1938)

"The fact that the (—) has been published continuously for twenty years would indicate that it has been found well worth-while."

FROM A MANUFACTURER OF ELECTRICAL DEVICES: (letter written in February, 1938)

"The (—) has been published since 1914, and its popularity has increased with the years. There is no other medium through which our entire organization can get together once a month to exchange news items of Company and Personal interest; swap yarns and jokes, and read about the other fellow's fishing or hunting experience, hobbies, etc."

FROM A TENTILE MILL: (letter written in February, 1938)

"At the present time, this job is being done by the (—) Department, although we do hope in the future to have it issued out of our (—) mill for whose employees it is published. It is pretty hard to give you any idea of the influence of the publication because *we have resumed issuing it only in the past couple of months. Prior to that time it had not been published for about five years.*"

(Editor's Note: Italics at end of above quotation are editor's)

FROM A MANUFACTURER OF MACHINES: (letter written in February, 1938)

"We have found that an employee house organ more than pays for itself. By distributing (—) each month to our Field Organization as well as Home Office and Factory, we believe we are tying the two Organizations closer together into one 'big family'. We strive to publish in each issue, news of interest to both. Also we try to let the Field know what the Factory is doing and vice versa. This fosters a better understanding all around. You would be surprised to find out how much interest the wives and members of the families take in the Company and its activities."

Your employees—how much power at their disposal? The answer is "Plenty of power",—more CONSTRUCTIVE power than it has thus far been industry's *pleasure* to experience! It is unfortunate indeed that, up to this time,—so many plants have taken the attitude that "unless a labor emergency exists, all is well". In that respect,—and in that respect alone, some of our American businessmen have carried on a hazy resemblance to the Louis' of France!

General Electric's "Public Relations" advertising messages have earned deserved acclaim . . . Goodrich Rubber Company in dealing with its workers has taken a step forward and presents the picture of Employer and Employee relationship in friendly, understandable text.

*This ad-message repeated in employee house-organs could do much for needed harmony in business, industry and labor relations today.*

"That makes sense to me!"

Maybe I can't talk economics, but I've noticed this—  
When things are good for business, they're good for me.  
When the boss can see what's ahead for him, why, I can count on steady work.  
When he's getting picked at and I pushed around, I've learned it's time for me to worry too.  
A lot of us who are shy behind the cars don't make it any tougher for the boss than we have to, figuring that's to our own benefit.  
After all, his job's no picnic either, not these days.  
Looks to me, it would be better for the country and fellows like us if politicians got the same idea.  
Suppose they do break business down with all this stalling and regulating and taxing—whos' ahead?

No, I don't fall for this bunk about business being a bogymon—most business I know is O. K.  
Anyhow, if they know some that's off the reservation, why not name 'em and bring 'em to trial? Seems to me that would be better than scaring all the others to death.  
I say that because *W / it hurts business, hurts me!*"



COL. WM. H. RANKIN

Famed buyer of Newspaper Space and First Buyer of Radio Time. He presents able advice to newspapers.

# WHY Are Newspapers Gradually Taking Second Place To Radio Broadcasting? . . .

Rankin Advises Publishers To Demand "13 Weeks" Schedules (A La Radio Time), Giving Them Fuller Opportunity To Prove Sales Power...Cites Comparative Newspaper-Radio Cost Figures

By COL. WILLIAM H. RANKIN

President, Wm. H. Rankin Co., New York.

EDITOR'S NOTE: Col. Rankin has in the past 20 years created or supervised the placing of \$50,000,000 in daily newspaper advertising and did much of the pioneer work in creating commercial broadcasting.

THERE IS NOTHING that one man buys and another one sells that does not have its angle of human appeal through daily, Sunday, or weekly newspaper advertising.

That applies today, next week, next month and next year as well as it did in any year during the past ten, notwithstanding the great competition radio is giving newspapers. Provided all newspaper advertising men will cooperate and join with the Bureau of Advertising United Front Movement, newspapers will gain more advertising . . . locally and nationally . . . than any other medium.

It is the duty of the Advertising Director and the Advertising Agency to sense the pulse of buyers and learn that advertising now to get the same sales results must reach 60 to 75% more readers per dollar spent in advertising to reach as many real buyers as a year ago. Sometimes this may be done by increasing the size of space to use full pages periodically.

There is no advertisement so powerful as a full page advertisement in newspapers when prepared by men of experience, good judgment and ability to write copy with the real human appeal. Advertisement No. 3 of the Red Star Line, because of its real human appeal, brought more inquiries at less cost than any other Red Star advertisement during the past year. In four days 384 prospects sent in the coupon from the New York Sun, Saturday, February 26th. Few national advertisers can afford a steady diet of full page copy. In season, even medium size advertisers will find full page copy a profitable investment! Oftentimes one full page used in newspapers at the right time will not only pay for itself but double the value of the smaller copy to follow once or twice a week for at least 13 weeks.

There is no advertising, however, that will produce such consistent sales results for the right kind of product as small copy, 60 or 70 lines single column, and some double column, daily or two or three times a week for 13, 26, 39 or 52 weeks in the year. With larger copy,

a page, half page or quarter page once every 3 months and a change from large copy to varied sized advertisements is the way to get the 60 to 75% additional readers. Preferred position will help, too! as it does many of our customers on page 2 of The New York Times at \$1.88 per line, whereas the run of paper rate is 90¢ a line, and well worth the additional charge for page 2 position.

Don Bridge, Advertising Director of The New York Times, wrote an article last year in which he stated:

"An analysis, made by an advertising agency, of the schedules of national advertisers (including general and automotive) that appeared during a full year in 350 newspapers measured by Media Records showed that:

52.4 %	were less than 1,000 lines
36.6 %	" 1,000 to 5,000 lines
7.1 %	" 5,000 to 10,000 "
3.0 %	" 10,000 to 20,000 "
.7 %	" 20,000 to 50,000 "
.12%	" 50,000 to 100,000 "
0.0 %	100,000 or more lines

"Summarized, the figures show that: fifty-two per cent of the national advertisers used less than 1,000 lines in the year; 89 per cent purchased 5,000 lines or less; 96 per cent used 10,000 lines or less; 99 per cent bought less than 20,000 lines and 99.8 per cent used less than 50,000 lines.

"It is obvious, therefore, that differentials calculated on the basis of 10,000-, 20,000-, or 50,000-line contracts are not significant and that the comparisons on the 5,000-line basis do not affect the 89 per cent of the schedules that are less than 5,000 lines. Unfortunately, much of the heat was generated, particularly prior to the studies by the A. A. A. A. and the A. N. A., by comparing gross general rates with minimum retail net rates.

"The survey of 2,692 national advertising accounts, completed by the Association of National Advertisers, disclosed almost similar results. It showed that 96% of the national advertisers used less than 10,000 lines in individual

newspapers; 98.7 per cent used less than 20,000 lines and 99.9 per cent placed less than 50,000 lines. Only one organization among the 2,692 national advertisers purchased 50,000 lines or more. However, space of 50,000 lines is a very modest requirement for a retailer to meet to earn the minimum rate—and many newspapers require far larger contracts. Obviously, comparison between general rates and the minimum retail rates are not justified.

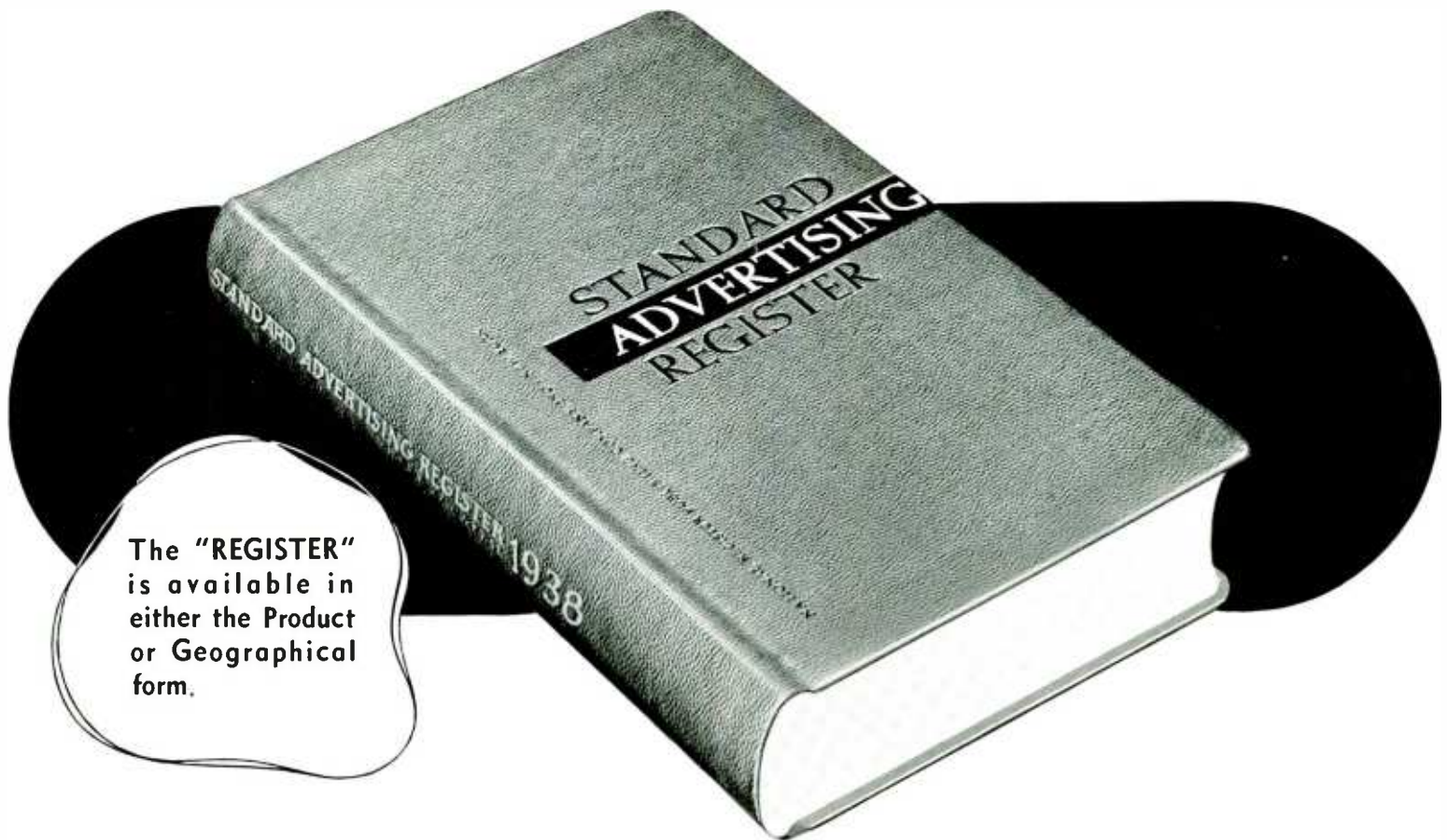
"While the preceding figures are averages of more than 350 newspapers in one case and of 2,692 national advertising accounts in the other it might be thought that they are not typical of the larger newspapers publishing the greatest volumes of national newspaper advertising. Such an assumption would be incorrect.

"The New York Times publishes more national advertising linage than any publication, newspaper or magazine. Yet, 1,026 of its 1,631 national advertisers or 63 per cent placed less than 1,000 lines in that newspaper in a full year.

85 %	used less than 5,000 lines
93 %	" " " 10,000 "
97 %	" " " 20,000 "
99.4%	" " " 50,000 "

Therein lies the reason for the present need for more advertising for the newspapers. The 52% that used 1,000 lines or less, provided they were properly sold on newspaper advertising on a 13, 26 or 52 week basis, non-cancellable, would have brought increased sales so that the percentage of cost of advertising would have been much less per \$1.00 spent than the results would show on a basis of 1,000 lines or less used.

Radio and other media who sell space on a non-cancellable basis . . . 13, 26, 39 or 52 weeks . . . are wise . . . this fact keeps advertisers from canceling in dull periods and most often the reason for cancellation is eliminated during the following 13, 26, or 39 week period. That, too, should be the case with newspapers . . . non-cancellable contracts. But



The "REGISTER" is available in either the Product or Geographical form.

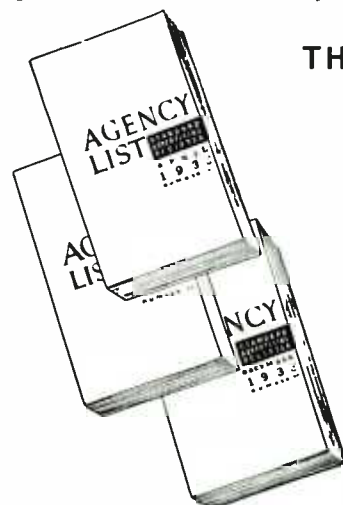
## The Dependable Sales Aid

The Standard Advertising Register, first published in 1916, has long been recognized as the leading advertising directory. It provides all the essential data for directing solicitation or promotion to the 12,000 national and sectional advertisers and their advertising agencies.

The data on each advertiser includes: firm name with street and city address; capitalization in many instances; articles advertised; names and titles of officials and executives, with particular attention to those in control of advertising activities, sales managers, promotion managers, advertising managers, buyers of printing. The name of the Agency or Agencies placing the advertising and the accounts executed is shown. Territory covered and methods of distribution of the advertisers products is another valuable feature.

An exclusive feature in the Standard Advertising Register is the 1937 expenditures of each advertiser in Magazines, Farm Papers and Radio from the audit of Publishers' In-

formation Bureau, Inc. Exclusive contracts with other advertising statistical organizations, such as, Advertising Checking Bureau in addition to the resources of our own organization, insure completeness and accuracy.



### THE AGENCY LIST

The Agency List is published three times a year, April, August and December. It lists about 1,800 agencies, their officials, Space Buyers, Production Managers, Radio Directors, Art Directors, as well as the list of accounts the Agency serves.

*Write our nearest office*

**NATIONAL REGISTER PUBLISHING CO., INC.**  
 333 N. Michigan Ave.      330 W. 42nd Street  
 CHICAGO                      NEW YORK

**THE RED BOOK... "THE ADVERTISING WHO'S WHO"**

we must find a reason for making non-cancellable contracts. I believe a 10% bonus in space could be made the reason and many advertisers would sign a non-cancellable contract to get a 10% bonus of additional space. Radio and other media eliminate the greatest cause of all failures in advertising: Trying to do too much in too short a time. If an advertiser could capture a market in 30 or 60 days, that would be too easy. Their competitor could use twice the space and take the market away in 30 to 60 days—provided his product and his advertising copy were as good or better.

The best insurance of success, for daily newspaper advertising, can be written in the home office of the newspapers by telling the advertiser who can afford to do more not to use 1,000 line campaigns or one or two months advertising each year in newspapers. You cannot do it in the street cars or on the radio, and they avoid cancellations which always come first to newspapers when business recedes, not because the advertiser wishes to drop his newspaper advertising first but because it can be done easily, i.e., cancellation of contract.

Newspapers' greatest competitor, the one that makes national advertisers use the magazines, radio or other media, is the statement often heard: It costs too much to advertise nationally in newspapers. It does, if you try to use page, half page, or one-quarter page advertisements once a week for a year. If newspaper advertising executives will get together and let all national advertisers know what a campaign in two newspapers in each of, say, 100 cities in the U. S. A. will cost once a week, twice a week and daily, and offer to sell such campaign only on a 13, 26, 39 or 52 week basis . . . then watch results in sales grow and watch the newspapers get many times the number of national advertising campaigns.

This can be done sectionally. Divide the country into 13 sections and give the advertisers and the agencies the cost of such campaigns and tell them the merchandising and sales help newspapers will give to non-cancellable contracts. Some of the Parker Herhex copy, advertisements Nos. 4 and 5, show what we are doing in newspapers for them in sectional "tested" campaigns.

During the past year, we have increased the sales of three of our clients. One by using small copy in newspapers on a 52 time basis. Another by small copy with full page ads once a month in the best season for their sales. A page advertisement in The New York Times, February 26th, brought more inquiries and coupon returns for a \$189 sale than a page in the same newspaper last May, and this advertiser never before last May used anything but small copy. The third advertiser is selling a \$2.50 item and through the help of his advertising, January and February were the best sales months in 10 years and this concern has been in business since 1898.

May I repeat a suggestion I have made to all newspaper executives a dozen times in the past ten years? For a month each year, forget your own newspaper and your competitor's news-

paper, and the newspaper man's bugbear—radio!

Sell newspapers as the real primary national advertising media and have the New York, Chicago, Boston and Coast representatives put on a drive for 30 days to sell newspaper advertising campaigns ranging in size from \$25,000 to \$1,000,000. Have the Chicago advertising men work two weeks in New York calling on advertisers, and let the New York men work two weeks in Chicago. Each group will learn a lot from Chicago and New York experience . . . and Chicago advertisers can learn a great deal from New York special representatives, and certainly New York advertisers can learn a lot about result-producing campaigns in newspapers as told by that fine group of Chicago newspaper men and representatives.

Have the newspapers everywhere devote a column a day to this subject . . . on page 2 or 3. Make this The National Month Campaign of "The United Front Campaign." Tell the stories of advertisers, or nearly all of them, who use newspapers consistently and persistently the year around. Radio stations are their own best advertising solicitors, and the daily newspaper and its contents, plus its own newspaper advertising should every day be a newspaper's best advertising salesman.

Then call on new advertisers. Work with the agencies who will support the newspapers and their representatives. Recommend them to advertise just as radio and magazine men recommend the agencies that favor them to their favorite national advertising president or advertising managers. Make that part of "The United Front Campaign." Make the newspapers more human in their appeal to advertisers. Have a real newspaper revival month and watch the converts come down the sawdust trail. Newspapers need an Advertising Billy Sunday who believes and can preach the gospel of more and better newspaper advertising with as much enthusiasm and belief and ability as Billy Sunday had in his day . . . or Tom Balmer had for magazines or for street cars when Barron Collier paid him \$50,000 a year, and that was when I started as a cub advertising man in 1909 in Chicago. In those days, Charles J. Billson, M. Lee Starke, C. D. Bertolet and John Glass were the headliners in the battle for supremacy of newspapers over all other media . . . and great battlers they were, too!

Like radio, there is a daytime and night-time audience who reads newspapers. Small news style copy appeals more directly to the daytime readers, while attractively displayed and well written copy appeals to the after-6 P.M. readers. This is illustrated by the Essex House 70 line advertisement which will show you what I mean when I say "Daytime" advertising . . . Adv. No. 1 . . . and No. 2 will show the kind of copy for readers after 6 P. M. or on Sunday.

If you really want to know why daytime radio broadcasting is paying advertisers so well, listen to the one minute, two minute and fifteen minute program and hear the Announcer tell the listeners . . . not one time . . . but two, three or

four times the reason why they should buy the product advertised. Notice how much stronger the reason-why-you-should-buy Commercials are in the daytime than they are at night . . . and how much more commercial selling is done on the air by day than by night! Whereas, it does not seem polite to ask readers to buy more than once in a newspaper advertisement. These daytime spot radio programs are like the reader news style copy of the patent medicine advertising days of daily newspaper advertising. They first invite you to buy . . . then ask you directly to buy . . . and finally insist that you buy the product produced by the advertiser who pays the bill for the radio broadcast . . . and they get fine results! The same copy technique is used . . . as in mail order style newspaper copy . . . and it pays on the radio and it will pay in daily newspapers, too. Take away from these \$5,000, \$10,000 and \$20,000 a week talent on radio programs—the hard driving sales and advertising commercials from one to two minutes three times every half hour—and the advertiser would at once know that it is not the program or the stars that sell goods over the radio . . . it is the well written, persistent reason why copy is used in the Commercials. If these same Commercials were used in daily newspaper copy, preferred position, they would bring better results than they do on the radio. Actual tests show that twice as many people will answer a radio program if they are asked to do so twice or three times, than if they are asked only once. Maybe that idea would help in newspaper copy, too!

Get a stenographic report of a full day's commercial broadcasting from 6 A.M. to 6 P.M. and you will see what I mean, and understand why Procter & Gamble will spend \$5,000,000 this year on daytime radio. Then let all the newspaper men figure out what newspapers could do for P & G with this same \$5,000,000 and I believe this amount invested in newspaper advertising in large and small towns will sell more goods and create more goodwill than via the radio!

Radio has attracted the best brains in advertising, selling and especially in commercial copy writing . . . men of experience. Newspapers should do likewise. We need a new crop of known advertising writers to emphasize the importance of copy. Research men, layout and merchandising men have pushed the copywriter to the background . . . but not for long. I am sure I know a dozen really great writers of copy in as many good agencies awaiting the copy revival, and there are a dozen more hidden away in newspaper, magazine and radio organizations. They should all be given a chance to speak up and to join the United Front Newspaper Advertising Drive by writing copy that will help sell newspaper advertising, say, in May, June or July . . . and then, with hard work and cooperation among all newspaper men and belief in newspapers as the real advertising medium locally and nationally they will again attain and hold the leadership they deserve.

Advertising agency men, when they spend their own money for advertising



ANPA—1938 New York City

Noted Guests...

THE world's foremost industrialist, Henry Ford, (and his son) made a 3-sentence speech to the publishers who have appreciated the powerful impetus his practical appreciation of newspaper advertising space has meant towards their mediums' volume. Ford, whom Manuel Rosenberg, editor of *The ADVERTISER*, has interviewed and sketched several times in the past two decades, autographed the above sketch, drawn in New York. Other publication, advertising and political celebrities from coast to coast were the object of his facile pencil, at this all-important congress of the American Newspaper Publishers' Association.



**IT'S**



# AS REFRESHING AS COLD WATER TO A THIRSTY BOY!

What a satisfaction it is — after shopping around and being stung, more often than we like to admit — to find an organization that delivers *what we order when it's promised*, and at the price originally figured. Hundreds of advertisers who have suffered — even as you and I — are now buying all their engravings from the Rogers Engraving Company. They're not "small timers." either. You'll find their ads in the country's leading publications — the original plates made by Rogers. Some buy service; some buy price; some buy because of a personality angle; and some insist only that they get true reproduction. No matter what the individual buying factors may be, all Rogers' clients receive the highest quality in true reproduction of copy and personal cooperative service at a reasonable price.

*Why not try ROGERS yourself — the next time you buy engravings?*

## ROGERS ENGRAVING COMPANY

ADOLPH F. BUECHELE, *President*

MASTER CRAFTSMEN OF PHOTO ENGRAVING

2001 CALUMET AVENUE • PHONE: CALumet 4137 • CHICAGO, ILLINOIS



A Trio of Smart Sales Producing Advertisements in Newspapers and Magazines, created by the Wm. H. Rankin agency

Adv. No. 1

The type of hotel advertisement that indicates dignity and refinement and stands out against competitive advertisements on the same page

Adv. No. 3

A couponed ocean liner ad that brought splendid inquiries and resulted in many bookings.

**Candid Camera to Europe**  
VIA RED STAR LINE

**ONE CLASS RUN-OF-THE-SHIP \$189 UP ROUND TRIP—TOURIST CLASS IS TOP**

These are the candid camera photos you have seen in the news columns of the newspapers and magazines. The pictures were taken at actual moments—unplanned, unacted, unposed—so to be photographed. So they give you a true picture of what you will see on your trip to Europe. You will see the same things, the same people, the same scenes. You will see the same things, the same people, the same scenes. You will see the same things, the same people, the same scenes.

**★ RED STAR LINE ★**  
17 BATTERY PLACE NEW YORK CITY  
Phone Duane 4-0888

Adv. No. 5

One of the many advertising accounts developed by Col. Rankin into advertising successes via consistent publication advertising.

## INVITATION

If you are interested in leasing one to four room furnished or unfurnished kitchened apartments or a Duplex Penthouse, 4 rooms, 4th floor, Essex Tower now or for October occupancy we invite you to inspect our model furnished apartments now on display, the latest by W. & J. Hoane. Oscar Wintrab, Managing Director

**ESSEX HOUSE**

"WHERE SMART NEW YORKERS MEET"  
"TOPS" in open air dining—the Outdoor and Indoor

**CASINO-ON-THE-PARK**  
(air-conditioned)

Luncheon—Cocktail Hour—Dinner and Supper,  
featuring Richard Himber and his Orchestra

**160 CENTRAL PARK SOUTH**



Responds to

## Parker HERBEX

**INDIVIDUALIZED TREATMENTS**  
Hair abused by too many permanents... over-bleaching and dyeing... brittle, dry or oily hair quickly takes on new life and lustre from these marvelous treatments. Even normal hair becomes more beautiful. The reason for this is that there is an individual, separate scientific Parker Herbex formula for every hair condition and texture... and the length of the hair is treated before and after shampooing.

A course of Parker Herbex Individualized treatments will make your hair glamorous... lovely... healthy. Ask your hairdresser.

For complete information write for free 40 page book "Hair Hygiene."

Save your Wave  
with Herbex WAVESAVER  
Reg. U. S. Patent Office

Herbex Wavesaver will save your wave. Just spray... comb through, and your wave comes back fresher and crisper than ever. Herbex Wavesaver and Hair Conditioner (for all types of hair) is now for the first time available for home use. Introductory 30 treatment kit, \$2.95 value. If your hairdresser can't supply you send \$2.50 to address below.

Address Gladys Gilbert  
**PARKER HERBEX STUDIOS**  
607 FIFTH AVENUE NEW YORK, N. Y.

"Newspapers (and magazines) should insist on "13 time" schedules to enable their medium to prove their ability to equal the sales force of radio, reiterates Agency Chief Rankin... these advertisements have had ample opportunity to "pan out" and have paid well.

in newspapers, follow the example of Mr. William Simpson, the able advertising director of the great Philadelphia Bulletin. They use small copy... 56 to 100 lines single, 2 or 3 times a week. Over the years I believe the Bulletin, under Mr. Simpson's guidance, has done more to make small copy successful... with position on pages with advertising or editorial content of similar appeal... than any other newspaper.

In closing, the best suggestion I can give to all newspaper publishers is: Study the William Simpson plan of taking care of the smaller advertiser. 100 lines twice a week is better for the advertiser 10 times than 1,000 lines once a month or twice. Too much emphasis has been placed on large, well displayed, lots of white space... page, half-page and quarter page... and too little emphasis and too little time have been given to making newspaper advertising

pay the advertiser at a minimum of cost per insertion. This plan, coupled with the idea of selling non-cancellable contracts covering 13, 26, 39 and 52 week periods, if followed will eventually double the income from national advertisers for any daily, Sunday or weekly newspaper. The United Front Campaign of the Bureau of Advertising of the A. N. P. A. under the fine leadership of E. S. Friendly of The New York Sun, Frank E. Tripp of the Gannett newspapers and the likable and efficient William A. Thomson should and will have the support of newspaper publishers, advertisers and advertising agencies.

Moral: When better business seems far away, concentrate and plan to make advertising of the reason why kind reach double the number of readers at the same cost. Newspaper advertising is the only medium that is flexible enough to do this—and enable good advertisers to

sell even more goods in 1938 than they did in 1937. Then double the advertising and selling ability of every man who has the right to be known as a newspaper advertising salesman. Twice the number of calls per day is what's needed! After all, it's hard work, plus experience and the use of your head as well as your hands and feet that will bring success to all who use them well even in 1938.

If this is done, it will not be long before newspapers will again be known as the No. 1 medium for local and national advertising and radio and other mediums will also profit thereby. Newspaper advertising well used in connection with any one or more competitive mediums doubles the value and sales producing power of the advertising in other mediums.

\* \* \*

**IRON  
NERVES**

*and a trained* **EYE**



SINCE quality is dependent upon the skill of the hands and the knowledge of the minds that produce it, Rapid's unmatched craftsmanship in the making of electrotypes, stereotypes and mats clearly explains why so many advertisers who once use Rapid duplicates find they can never again be completely satisfied with less than Rapid Quality.

*The* **Rapid** **ELECTROTYPE CO.**

C I N C I N N A T I

NEW YORK · CHICAGO · DETROIT · ATLANTA · SAN FRANCISCO

Atlantic Electrotpe & Stereotype Co. . . . . 228 E. 15th St., New York

Hofschneider Bros. . . . . 500 Howard Street, San Francisco

Northern Electrotpe Co. . . . . 11 Burroughs Avenue, Detroit

Philadelphia Mat & Plate Co. . . . . 213 N. Juniper St., Philadelphia

WORLD'S LARGEST MAKERS OF ADVERTISING PLATES



*Pulpfiction of yester-decades that made fame and fortune for the house of Street & Smith, since its establishment back in pre-Civil War years. Many of the great writers of this and past decades realized their first appearance in print in these and other S&S publications. Notably, Ainslee's Magazine printed O. Henry's first story. Rudyard Kipling, Zane Grey, H. G. Wells, Mary Roberts Rinchart, likewise, wrote for S&S pulps.*

## “EDITORS Make Magazines Successful Advertising Mediums . . . .”

Street & Smith's Noted Engineer-President Discourses On What Makes The Wheels Go 'Round In The Maintenance Of Large Volume Circulation . . . Historic Firm Plans Outstanding Improvements In All Street & Smith Publications . . .

An Interview with Allen L. Grammer, Pres. Street & Smith Publications, N. Y., By COL. DON R. JASON

New York City . . .

“MAGAZINES are entertainment” declared the white haired, alert engineer who directs the operations of the vast Street & Smith publishing plant in the heart of Greenwich Village, in downtown New York. The enterprise was a lively youngster when the Civil War broke out back in 1860 and the firm has maintained a grand pace despite competition, panics, trends, but it could not withstand the force of life itself within its own enterprise and thus the Grim Reaper made it mandatory for this oldest of American fiction publishing houses to step outside its own family circle and pluck a genius from the staff of another great virile publishing enterprise—the Curtis Publishing Company, Philadelphia—to steer its course upward and upward in this 20th century.

They chose high and well when they picked Allen L. Grammer for the post of President. At the Curtis organization he held down the task of Secretary and

Asst. Treasurer after building along with the “American Institution” for more than 20 years. Grammer came to his previous employers from a successful career as a mechanical and industrial engineer. Once he got into the publishing world the fascination overtook him and has claimed him heart and soul. Thus the firm of Street & Smith not only has an able engineer directing its operations which invoke much that is the work of an engineer, but also a man of editorial and advertising mind and background sits in the saddle.

This latter phase is extremely important to the house of Street & Smith for its publications have been held in high regard by the general reading public, and it has enjoyed the confidence and good will of the advertiser and advertising fraternity ever since it began the publication of the New York Weekly in 1855.

Mr. Grammer proposes to make the

Street & Smith magazines better in contents and appearance and so maintain for years to come the enviable reputation of this publishing house, which as Mr. Herbert Putnam, Librarian of Congress, has said, has done more than any other single influence to incite the love of reading in the great mass of American population.

But back to the formula of magazine publishing and our interview with President Grammer. We enjoyed this discussion, being fellows in the same sphere of operations and thots that jelled in recognition of their evident truism.

“We have a great many publications here at Street & Smith,” observed the engineer as he swerved his swivel chair about, pointing to the cover pages of several whose portrait cover originals by Modest Stein and other artists, hung on the walls of the wide room. There in the rack, back of his left shoulder, on a neat panel-like shelf of the S. & S.



Noted artists painted the cover pages of this trio of Street & Smith magazines of yesteryear. They were among the most popular "entertainment" of their day . . . the early years of this twentieth century.



### Street & Smith's GRAMMER

*On his shoulders lies the mantle of a rich publishing heritage . . . and many magazines. Established in 1855, by Messrs. Street and Smith, the S&S Publications have made esteemed publication and literary history in America.*

monthly, semi-monthly and weekly editions of their output brightly called our attention to themselves. Each a unit operating under a staff of editors who are responsible for the success of their own output, came under consideration.

"An editor makes or breaks his magazine," observed Grammer. "If you have the right man of ability and the will to work, his magazine's circulation will show that fact. If not, it is of course imperative to get the right man.

"Good editors may be difficult to find but the result obtained under good editorial direction is obvious. There is a spark of genius in the man who successfully edits a magazine, for only on its editorial merit does it attain and maintain adequate circulation . . . and go forward.

"Here at S & S we feel we have a fine staff of editors; their records have proven that. We encourage and help them to improve their editorial and physical content. We have the means and are of a mind to push forward by proper, intelligent expenditures."

Mr. Grammer is of the opinion that the so-called pulp magazines published by Street & Smith are apt to be underestimated by advertisers generally. It is true that there are a flood of competitive magazines on the stands, but a moment's reflection as to why this state of affairs exists results in the conviction that Street & Smith have what many others desire. Meeting all comers, asking no favors or special privileges, Street & Smith have maintained their huge circulations to a most surprising extent. The urge which President Grammer has—to make better magazines—is going to set a pace for all pulp magazine publishers that is going to be distinctly hard to follow.

Street & Smith have developed more famous writers than any other single publishing house. Mention of even a few of these is impressive. O Henry's first story was published by Ainslee's Magazine, owned by Street & Smith, and he continued to write for them for more than ten years. Then there were Zane Grey, James Oliver Curwood, Mary Roberts Rinehart, Rudyard Kipling, Anna Katharine Green, Edgar Wallace, Peter

B. Kyne, H. G. Wells, Henry C. Rowland and Frank L. Packard. There are hundreds of others who undoubtedly have made the American public the greatest readers of fiction who either began with the Street & Smith magazines or contributed to them along the way to fame.

Happily, the "Fiction Factory," as Street & Smith's plant has been aptly called is still developing writers, who are going to be famous this year, next year or the year after.

The quality of Street & Smith's circulation has never been seriously affected, because they have never permitted the common or immoral story to find a place in any of their magazines.

Therefore, when it comes to appealing to a vast audience of more than average intelligence and with a tremendous buying power, numbering the rich as well as the poor but all with evident desire to read, the Street & Smith publications offer an alert audience to the national advertiser.

To sell this message and to prove the value of the Street & Smith group, Mr. Grammer will rely upon an able advertising director—C. W. "Chubb" Fuller. "Chubb" has a record for results and a background of friendship and esteem in advertising circles. It opens the door wide for him to submit his tremendous offering.

With his characteristic energy "Chubb" has arranged for added personnel and for new office accommodations in New York, Chicago, and on the Pacific Coast. Many of these folks who have been welcomed into the existing organization are well known to advertisers. We know "Chubb" has something to sell and will do just that.

Mr. Grammer said that his ambition is to give the advertiser the greatest possible coverage at a minimum cost. Plans are now ready for adoption which will make the Street & Smith pulp paper magazines distinctive in their class from an advertising standpoint.

"Our plant is modern, and we intend to improve it when and if better equipment is made available," he declared.

One thing is certain—the Street & Smith 4,000,000 circulation will prove a

powerful selling medium for the advertiser when he wakens to the fact that these publications are bought at the news-stands because their purchasers want them. They enter homes in cities, suburbs and on farms—and are considered welcome guests by entire families.

The ADVERTISER'S  
SKETCH BOOK  
—1938—  
Page 59



Pages from several small town newspapers that have profitably solved the problem of competition from big town newspapers, the high cost of plates and other production factors, vital to a live wire newspaper today. They are doing a great job printing via the Offset press. Webendorfer-Wills, Mt. Vernon, N. Y., has published complete data on like operations for newspapers. A line to J. B. Webendorfer, Mt. Vernon, N. Y., will obtain a copy, gratis. In writing mention of *The Advertiser's Sketch Book* will be highly appreciated.

## Livelier Newspapers Via OFFSET . . .

**New Offset Presses Enable Small Town Publications To Publish Circulation Building Art And Other Pictorial Features... Gives Advertisers Last Minute Opportunity To Change, Improve Copy, Art, Layout At Small Expense**

By JOHN B. WEBENDORFER

Vice-Pres., Webendorfer-Wills Co., Mount Vernon, N. Y.

A DEFINITE swing toward the offset process in the production of small semi-weekly and weekly newspapers in small communities throughout the entire country is gaining new impetus with the reading public's increasing preference for entertainment, news, and advertising in pictorial form. One look at the galloping circulation figures of such magazines as *Look*, *Life*, *Pic*, *Click*, *Photo*, and so on, gives absolute proof of the trend, the demand, and the actual marketability of tabloid news. It is easy to conceive then, that unless local newspapers get on the photo band wagon and sell something besides white space, they will become obsolete.

The local newspaper's answer, as many papers from coast to coast have increasingly demonstrated, lies in the offset process. The trend toward offset, for those papers, is a natural one, for it provides a medium by which they can both speedily and economically maintain the pictorial pace in journalism set by the newly sprung but already universally read "picture magazines". For the local sheet, photographically—with a small camera—covering the one thousand and one activities of its community, offset has everything in its favor. It requires no etched plates for pictures, and color

is taken in its stride. A minimum amount of make-ready drops the cost, and forms are a paste-up job. As a matter of fact, a sharp pair of scissors and a paste pot are playing a mighty dramatic part today in the weekly offset printed newspaper field.

Add to that the advent of the automatically justifying typewriter which has printer's type, upon which experienced work is practically completed, and you see that offset is fully capable of meeting the publisher's need in the new turn journalism has taken. This fact was forcefully called to the attention of publishers with the installation of the first web reel fed offset press for newspaper work in the plant of a Philadelphia publishing company recently.

Excellent examples of the use of offset in the newspaper field are evidenced by the large number of small papers adopting this process.

Watertown Reminder, Watertown, South Dakota  
 Worthing Reminder, Worthington, Minnesota  
 Dunn County Pictorial Messenger, Menominee, Wisconsin  
 The Owatonna, Owatonna, Minnesota  
 The Rock Springs Record, Rock Springs, Wyoming

The rapid development of variable spacing typewriters handling pleasing type faces and units for setting up display matter, coupled with the use of the candid cameras, are gaining national interest.

One of the most interesting features adopted by one of these papers is a grocery store ad. The text matter and the signature cuts are arranged preciously and apparently just before going to press blanks are filled in with hand lettering giving the names of various grocery products and their prices. This is a hot spot last-minute make-up and would be very difficult to handle by any other process.

Present equipment is available to meet any purse from the small circulation papers which find it economical to put in the sheet type press, up to the larger papers which find it necessary to install web offset presses.

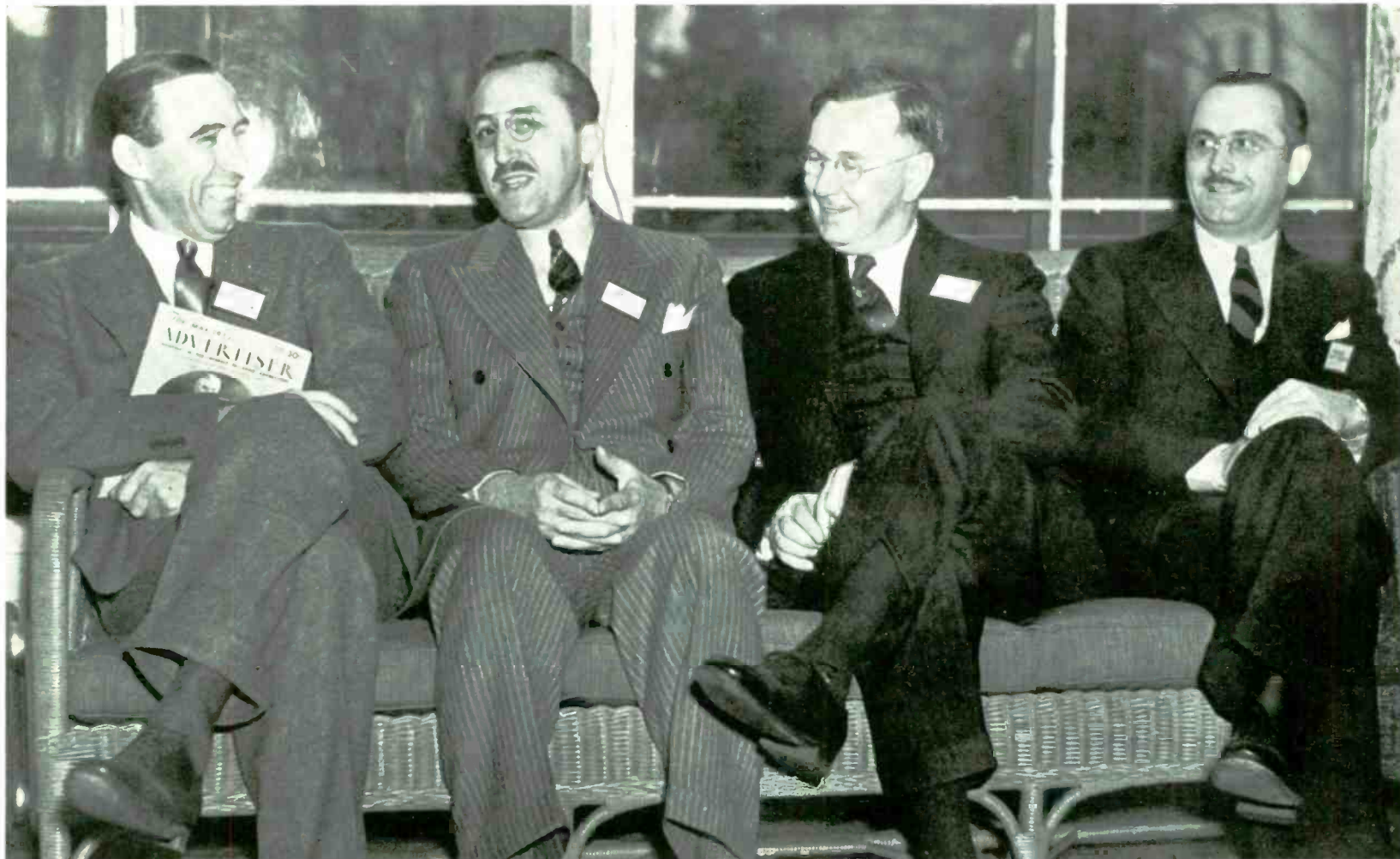
The regular web offset press is built on the unit type of construction to handle 4, 8, and 16-page newspaper size, or equivalent in tabloid, 8, 16, and 32 pages. These presses are made to take magazine or newspaper folding units. Our speeds are running approximately 10,500 per hour, and for smaller supplements our machines are running 25,000 per hour—the sky looks like the limit for future production.

When we first pioneered the development of the rotary gravure press in the early days, it was only possible to deliver an 8-page supplement at 2,000 per hour with all the heating equipment, fans, and radiators to assist in drying the ink on the paper. In those early days, copper cylinders would start to break down around 75,000 impressions. Cooperation of the ink houses, paper concerns, and press manufacturers, has brought about the development of not only monotone work but multi-color supplements that run 18,000 to 20,000 copies per hour. And cylinders have been developed for some of the large mail order catalogs which are handling runs into the millions. This same fine cooperation may lead immediately to tremendously increased speeds for lithographic or offset equipment.

One paper took 40 to 48 hours to print by letter-press and is now lithographed in only 6 to 8 hours. The quality of this paper is of the offset standard, having a soft photographic effect unattainable through other methods. It has color borders and tones in multi-color effects are being obtained.

It is no idle boast that picture supplements are giving average increases in circulation to some newspapers amounting to more than 25 per cent. Free circulation is a trend to be considered as well. Certainly any advertising man, any advertiser with the blood of showmanship running through his veins wants to lay his copy right in the midst of interest. This is the progressive publisher's bonanza—it is his new step in achievement.

It takes no real stretch of the imagination, either, to foresee the time when an offset plate will stand up with the same solid guarantee of a stereo plate. When that time comes, long run daily newspapers may also step, profitably, into the offset field.



DAN GERBER, Vice-Pres. & Adv. Dir. GERBER FOOD PRODUCTS, Fremont, Mich. (with *The ADVERTISER* "up his sleeve"). W. W. "Bill" WACHTEL, President CALVERT DISTILLERIES, Inc., New York. TOM DRISCOLL, Former Adv. Mgr. ARMOUR & CO., Chicago. LEO NEJELSKI, Adv. Mgr. SWIFT & CO., Chicago.

## The FOUR MUSKETEERS of ADVERTISING...

The Four Musketeers—(pronounced Must-Get-Their's) . . . meaning "must-get-their" copy of *The ADVERTISER* every month . . . and *The ADVERTISER'S SKETCH BOOK* every year!

**S**ERIOUSLY, the above quartette is but a sample of the excellent readership *The ADVERTISER* enjoys.

And it is but a sample of the more than 6500 additional readers who receive monthly each issue of *The ADVERTISER* and avidly note its contents—and advertisements . . . (so our advertisers have informed us, based on results they've received from space in each issue).

One of our famed subscribers—the Kroger Chain, called our attention to the fact that 24 advertising and sales executives in their organization read *The ADVERTISER* each issue — We checked further — at Procter & Gamble, and learned that 22 in the advertising department were readers — of *The ADVERTISER* . . . we made a survey—discovered that the largest list for the monthly was at the vast R. R. Donnelley Printing plant at Chicago—38 major executives and sales and production men read *The ADVERTISER*. We

could go on discoursing on this evidence but enough—you who have advertised in *The ADVERTISER* know that our pages at \$155 per page (\$130-12t. rate) pay a large profit in results. We also want new clients to enjoy our splendid circulation . . . make this your invitation. Forms close each month on the 25th preceding date of issue . . . General Office: Cincinnati—

## The ADVERTISER

MONTHLY IN THE INTEREST OF GOOD ADVERTISING

Offices:

CINCINNATI: 3557 Bogart Ave., AVON 6825  
R. Maxwell Jason, Adv. Mgr.

NEW YORK: 11 West 42nd St., PENN. 6-3265  
L. M. MacMillan-Lester Blumner

CHICAGO: 1138 Lake Shore Dr., DEL. 9083  
Lorraine Dean

● SUBSCRIPTION . . . \$3 per year, includes also a copy of *The ADVERTISER'S SKETCH BOOK*

# Famous American Trade-Marks Priceless To Advertisers "Valued at \$1."

Trade-Marks In Action—In Magazines, Newspapers, Displays, Posters . . . Comments By The Ad-Chiefs Who Control Them

By  
**MICHAEL GRIMM**

**T**HE Famous American Trade-Mark, indelibly engraving itself on the public mind through years of great repetition with its inconspicuous yet authoritative endorsement labeling every conceivable form of graphic advertising expression, with minimum art and copy silently, constantly doing a selling job—the Famous American Trade-Mark is valued at exactly \$1!

The sales volume for which the trade-mark alone is responsible would probably run into millions of dollars annually. Advertisers tell *The Advertiser* the actual value of their trade-marks can hardly be estimated, but because—in the words of Fred Witt, Advertising Manager of Thompson Products, Inc., Cleveland—"a trade-mark is one of those aggravating intangibles", the majority of the nation's trade-mark-famous advertisers give this asset the nominal value of only \$1. on their books "in accordance with good accounting practice."

As an effective advertising device, the Famous American Trade-Mark is unapproached. Simple in the extreme, and enriched with significance by persistent use in advertising, it has been endowed with the power to convey a story instantaneously.

Enthusiastic testimonials for the trade-mark come from its users, and *The Advertiser* parades here some Famous American Trade-Marks with comments from their advertising executives, indicating the real worth and prestige which the trade-mark has gained for itself, having gained those assets for its employers.

"We are very interested in the story that you are planning on the financial appreciation of the trade-mark, and to give you an idea of what was behind the development of our own trade-mark, we are enclosing a book that was printed several years ago.

"We too, like other manufacturers, for

many years listed our trade-mark at a value of five million dollars, but about five years ago this was wiped off our books and it is now listed in line with good accounting practice at one dollar.

"We know that from a number of surveys which have been made the Trumpeter—our man on a horse, as he is more familiarly known—rates high in acceptance and consumer interest all over the United States."

E. R. RICHER, Advertising Director,  
Hart Schaffner & Marx, Chicago

"Our own trade-marks (all of them including trade names) are listed on our books at a total value of \$1.00. This, however, is the value that appears on



*This current striking revival of the famed Victor Phonograph trade-mark, painted in London, is indeed presenting a trade mark with much force. Added thereto is a more than \$85,000,000 advertising investment, placed during the past 10 years. (See RCA-Victor article, page 12-13). Excellently lithographed, U. S. Ptg. & Litho Co., Brooklyn, produced this effective window and counter display.*



## A sign that a Regiment cheered

*Just a painted sign on the wall of an ancient building in France! "Not much of a thrill in that," you'll say*

**Y**ET a regiment of American soldiers, dog-weary from a long hike, dripping wet from an all-day down-pour, broke into cheers at sight of it. You'd have thought they had come unexpectedly on a Statue of Liberty in Brest.

That sign represented "God's country"—a glimpse of home that had gone across the sea to meet them.

When we placed our signs in the prominent locations in Brest,

Bordeaux, St. Nazaire, Nantes, and the other ports of embarkation in France, we hoped they'd be more than merely messages that let the boys know they'd find our clothes—stylish, all wool, guaranteed—ready for them when they got home.

We are glad they feel as they do about it. If those signs of ours over there give our boys a little glimpse of "back home" that cheers, we're more than repaid—even if that is the one and only thing those signs do.

Hart Schaffner & Marx

*This Hart Schaffner & Marx gallant Knight trade mark hi-spotted the poster sign at Brest, France, that actually thrilled the US doughboys embarking for "home" after the Armistice—Nov., 1918.*



*Known the world over is this animated MGM (Metro-Goldwyn-Mayer) film Trade-Mark. He was a real live lion in a movie zoo, near Hollywood 22 years ago, writes MGM's Dietz.*





the financial statement of the company and I would not attempt to make a guess at what value we would place our Cover the Earth trade-mark, but it would certainly be very, very high.

"Our Cover the Earth trade-mark has been in use since the year 1893 when it was adopted as the official trade-mark of our Company. It is used on all packages containing our material, as well as literature and stationery. It in itself comprises the sign of our outdoor billboards at the present time."

E. W. GARFIELD,  
Advertising Department,  
The Sherwin-Williams Co., Cleveland

"Quite obviously it is valued in the millions and yet it is not carried on our books at this figure."

F. L. CHEEVER, JR.,  
Advertising Manager,  
Pepperell Manufacturing Co., Boston

"We do not make a practice of capitalizing our trade-marks on our books but we nevertheless consider them of great value.

"Our principal trade-mark, which consists of the RED STAR GREEN T-TEXACO combination, has been used continuously since 1909, and it is applied to our many products in various ways, among which may be mentioned lithographing it on metal containers, printing it on paper containers and

printed labels which are applied to containers, and by stencilling or stamping it on containers as circumstances may require."

S. M. BIRCH,  
Manager Advertising Division,  
The Texas Company, New York City

"The ARMCO trade-mark is a triangle through which appears the word ARMCO—the first initial in the words which make up our company's name. This dates back to April 1, 1908, and is used in several different ways. So far as the stencilling of mill products is concerned, it goes only on ARMCO Ingot Iron. In advertising, it is used to identify the company as well as ARMCO Ingot Iron and ARMCO Stainless Steel.

"A great many manufacturers of many kinds of products attach an ARMCO label to those made of both ARMCO Ingot Iron and ARMCO Stainless Steel.

"The ARMCO triangle has been used in our national advertising ever since its inception in 1914 as well as in connection with trade paper, direct mail and other forms of advertising. We encourage manufacturing customers who use ARMCO Ingot Iron to use this trade-mark in their advertising to call attention to the quality of the metal used in their finished product.

"Our use of this trade-mark, the many years in which it has been advertised and widely used by many of our customers to identify the metal used in

their products have combined to build a public impression of its significance that is undoubtedly worth a great deal of money to our company. The trade-mark is not carried on our books at a value, but there is an item of \$1 for good will and patents."

H. V. MERCER, Advertising Manager,  
The American Rolling Mills Co.,  
Middletown, O.

"Our famous kitten, Chessie, is our trade-mark and you can list its value at \$1.00. If we were offered anything for it our case would be somewhat comparable to the Victor trade-mark illustrated in your letter.

"Chessie has been a wonderful salesman for our company. We have used Chessie primarily in advertising our passenger service, connecting it up with the phrase, 'Sleep Like a Kitten.' It is interesting, however, to note that Chessie has been one of our star salesmen for freight service as well as passenger service. Added to that is her inestimable value as a builder of good will for our company.

"We first used Chessie in our advertising in 1933. Since that time we have built quite a few national advertisements around her. In December, 1934, we showed her with her first family. In June, 1937, we introduced Peake, her old man, and father of her famous kittens.

"In addition to the use in national advertising, we have also featured Chessie,

## The Trade-Mark That Developed Into An Army...

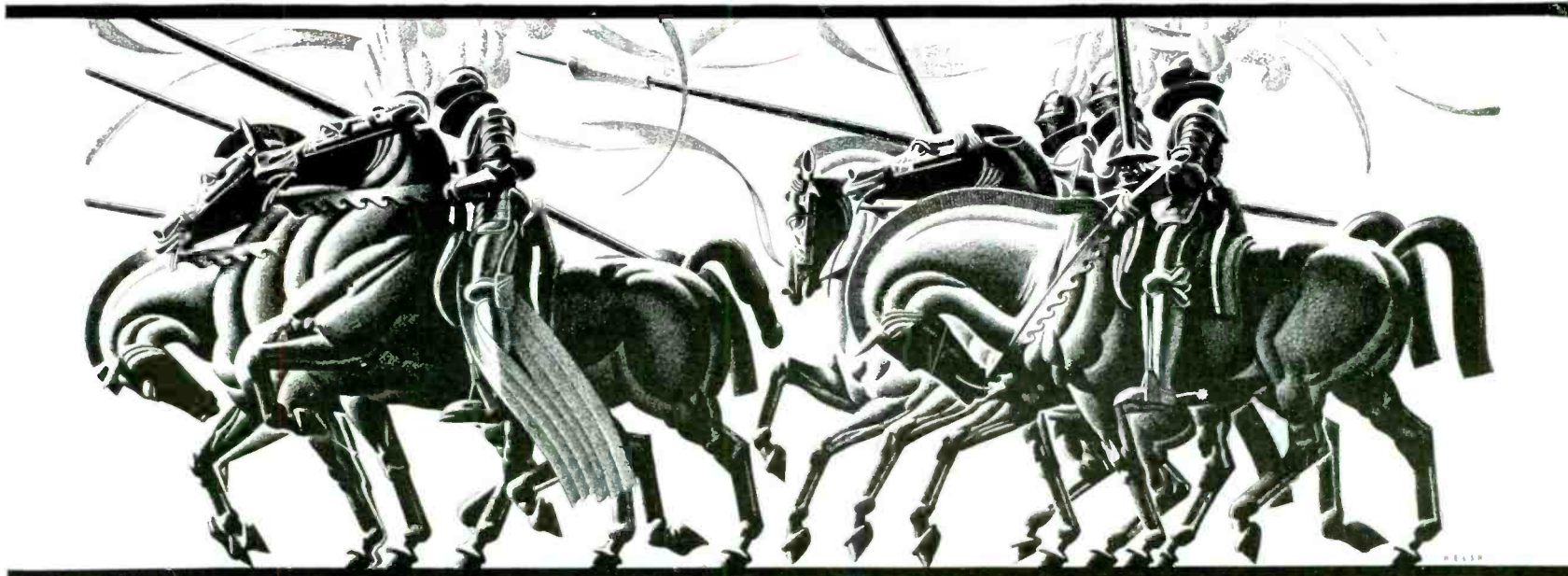
*Picked up in the studio of a New York artist — his Christmas card, in fact — this Champion-Knight made an effective Trade Mark for the great paper mill — The Champion Paper & Fibre Co., Hamilton, O.. A mill hand, a former blacksmith, pointed out that a horse couldn't stand on "one side." Hastily the design was corrected! Later it grew into an army of Champions... drawn by a Chicago artist. Champion's Advt. Mgr., Alexander Thomson, Jr., applies it to their important direct-mail advertising.*



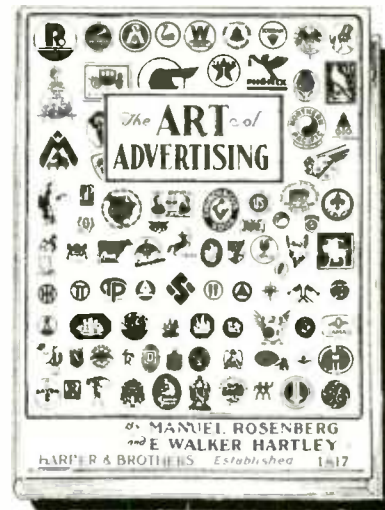
Original Design



Corrected Horse Posture



The ARMY of CHAMPIONS



**Trade Marks  
On Ad Book**

*Hand out your  
magazines gladly—  
How many do you  
re-omit?*

General Electric Refrigerator posters have repeatedly flashed the familiar GE Trade Mark on effective 21-sheet posters, excellently lithographed by Continental, Cleveland.

**Johnson & Johnson**



her kittens and Peake on our yearly calendars, playing cards and other various direct mail and promotional pieces.

"Our latest use of Chessie is to employ her to identify the route of our line. Our current national advertising features the "Chessie Corridor."

**WALTER S. JACKSON,**  
Advertising Manager,

Chesapeake and Ohio Lines, Cleveland  
**WESTINGHOUSE ELECTRIC . . .**



"The Westinghouse trade-mark is carried on corporate books at a very nominal figure. While we feel it is undoubtedly of very great value to the company, it would be very difficult to express its value in actual dollars. We use our trade-mark in all outdoor advertising, on all of the signs on our buildings, and as an identification on our jobbers', dealers', distributors' and agents' locations. It is also used quite extensively on our various products, on our letterheads and forms; in fact, in nearly all company literature we produce. The trade-mark in its present form has been in continuous use since 1910 and is an evolution of a previous trade-mark which consisted of a circle enclosing the name Westinghouse, and which had been used back as far as 1895. It adapts itself to black and white or color use, and when



used in color the standard is orange and black."

**R. R. DAVIS,**

Asst't to General Advertising Manager,  
Westinghouse Electric & Mfg. Co.,  
East Pittsburgh, Pa.

**JOHNSON & JOHNSON . . .**

"The trade-mark which appears on our letterhead, as well as on a great many of our products, particularly our Red Cross Surgical Dressings, was first used by this company in the year of its founding, 1886. Years later, in 1905, it took a special act of Congress to authorize our continued and perpetual use of it. And you may well imagine how important that was to us.

"We carry the trade-mark on our books along with other intangibles, at the modest figure of \$1.00. But you can well imagine how much we would take to part with it. There are few trade-marks in America so well known and so closely identified in the minds of consumers with the nature of the products on which they appear."

**H. W. RODEN,** Vice-President,  
Johnson & Johnson,  
New Brunswick, N. J.

**THOMPSON PRODUCTS . . .**

"The Indian tepee design, capitalizing on the initial letters of "Thompson Products" was adopted in 1928. Previously merely the special lettering "TP" as you see it in the present trade-mark was employed.

"We list our trade-mark at \$1.00 on the corporate books. We would like to evaluate our trade-mark at a handsome figure, for we know it is worth much. The automotive and aircraft parts we make are all of steel or other metal alloys. Our trade-mark is rolled or stamped into these parts with hardened dies. The trade-mark is also reproduced on all shelf boxes, shipping cartons and other containers."

**FRED WITT,** Advertising Manager,  
Thompson Products, Inc., Cleveland

**METRO GOLDWYN MAYER . . .**

"The value of the Metro-Goldwyn-Mayer trade-mark is not listed specifically among our assets in financial statements. However, the Lion is an international symbol and its value is inestimable. One can only guess. I should say, offhand, that it is probably the best known trade-mark in the world.

"This trade-mark has been in use for 22 years. Its use has been as an introductory to all pictures released by the motion picture distributing company of Loew's, Inc. It symbolizes the brand—"Metro-Goldwyn-Mayer Pictures"—and is used in publication advertising and also by many theatres, who show MGM pictures."

**HOWARD DIETZ,**  
Metro-Goldwyn-Mayer Pictures,  
New York City

**GENERAL ELECTRIC . . .**

"Our principal trade-mark, the G-E monogram, has been used since 1899, and obviously through advertising, promotion, and its application to products, has become widely known. It is included in the design of all General Electric nameplate and label markings. It is also embodied in the product itself, and appears on all containers, packages, shipping material, and, of course, on all Company documents, literature, and ads.

"I haven't the slightest idea what it is worth, so let's say it is worth a lot. Maybe you have an acquaintance who is an accountant and who could figure it out for you from our published balance sheet and operating statements. In any event, we prize it very highly."

**C. L. LANG,** Adv., Dir.,  
General Electric Co., Schenectady, N. Y.

*Trade Marks do "increase"—here's "Chessie" and her kittens. Chesapeake & Ohio's popular mark. She originated in a Viennese studio.*

*A Westinghouse Display features its simple W Trade Mark—a Rhinoceros-Lamilux-display that did a great "day & night" job.*



**Westinghouse  
MAZDA LAMPS**  
*For Automobiles*



**Doing a Job  
in NASHVILLE -  
are you?**

**It's no secret—  
we'll tell you how. Words  
and music (of course) by**

**J. T. WARD**  
PRESIDENT

**WLAC**

**F. C. SOWELL**  
V. P. & Gen. Mgr.

**5,000 WATTS**

**MEMBER STATION C. B. S.**

**PAUL H. RAYMER & COMPANY**  
NATIONAL REPRESENTATIVES



**ANA—1937**  
**HOT SPRINGS, VA.**  
**“Public**  
**Relations . . .”**

**M**ANY a clever advertisement was a “pipe dream” of one or other of the above notables in the field of national advertising . . . and they do love their pipes, as these sketches by Editor Manuel Rosenberg indicate. However, on this occasion—at the Association of National Advertisers’ annual conference, at Hot Springs, Va., these famed executives were more interested in “Public Relations” discussions as proposed by Johns-Manville’s president, Lewis Brown . . . and they have since created many pages of advertising copy with that theme as a vital background.

Industry and Capital must battle the destructive agitator! “Public Relations” advertising is a strong weapon to combat evil, destructive influences undermining economic welfare of our nation.

★ ★ *Signs That Ripen Sales* ★ ★



## MEYERCORD WINDOW SIGNS

- • • • Were selected by the California Packing Corp. to window-advertise Del Monte products.

In orchard reds, garden greens and brilliant gold – they invite you in thousands of shopping centers to "Come in and do your gardening with a shopping bag."

Whatever your Brand or Service—Meyercord artistry and creative skill will provide the proper identification. Decalcomania window signs will tell your story three years or more . . . simply, pointedly, with the compelling power of color . . . at surprisingly modest prices.

*Ask us for Samples . . . and the Story of Window Sign Merchandising*

**THE MEYERCORD CO. 5323 West Lake St., Chicago DECALCOMANIA**  
WINDOW SIGNS • TRUCK LETTERING • NAME PLATES • DECORATIONS



## Statesmanship In Advertising . . .

Sketches drawn at The Greenbrier, W.S.S., by the Editor of The ADVERTISER.

Back in 1936 when Arthur Kudner, of New York, who might have become a rival of John McCormick, Lawrence Tibbett, Coruso, et al, instead he became a flying Advertising Agency chief, handed his gavel and Chairmanship of the American Ass'n of Advertising Agencies over to his successor Raymond Rubicam, he stressed the importance of Strategy and Statesmanship in Advertising . . . A splendid speaker and a fine subject, Kudner delivered a powerful message to his colleagues. Today, more than ever before, we need Statesmanship among our Advertising Executives. We have one fine statesman in the halls of Congress, Bruce Barton of BBD&O, New York. Let us vote to have more!

**KFPY**  
SPOKANE  
CBS

**KGIR**  
BUTTE  
NBC

**RENDERING A PUBLIC SERVICE  
IN THE  
PACIFIC NORTHWEST**

**KXL**  
PORTLAND

**KPFA**  
HELENA

**KRSC**  
SEATTLE

80% of the Listeners in the Pacific Northwest with a Single Contract

*Pacific Northwest Coverage Group*

National Representative—Gene Furgason & Co., New York, Chicago, Detroit, Kansas City

Information at any member station

Office address, Box 1956, Butte, Montana



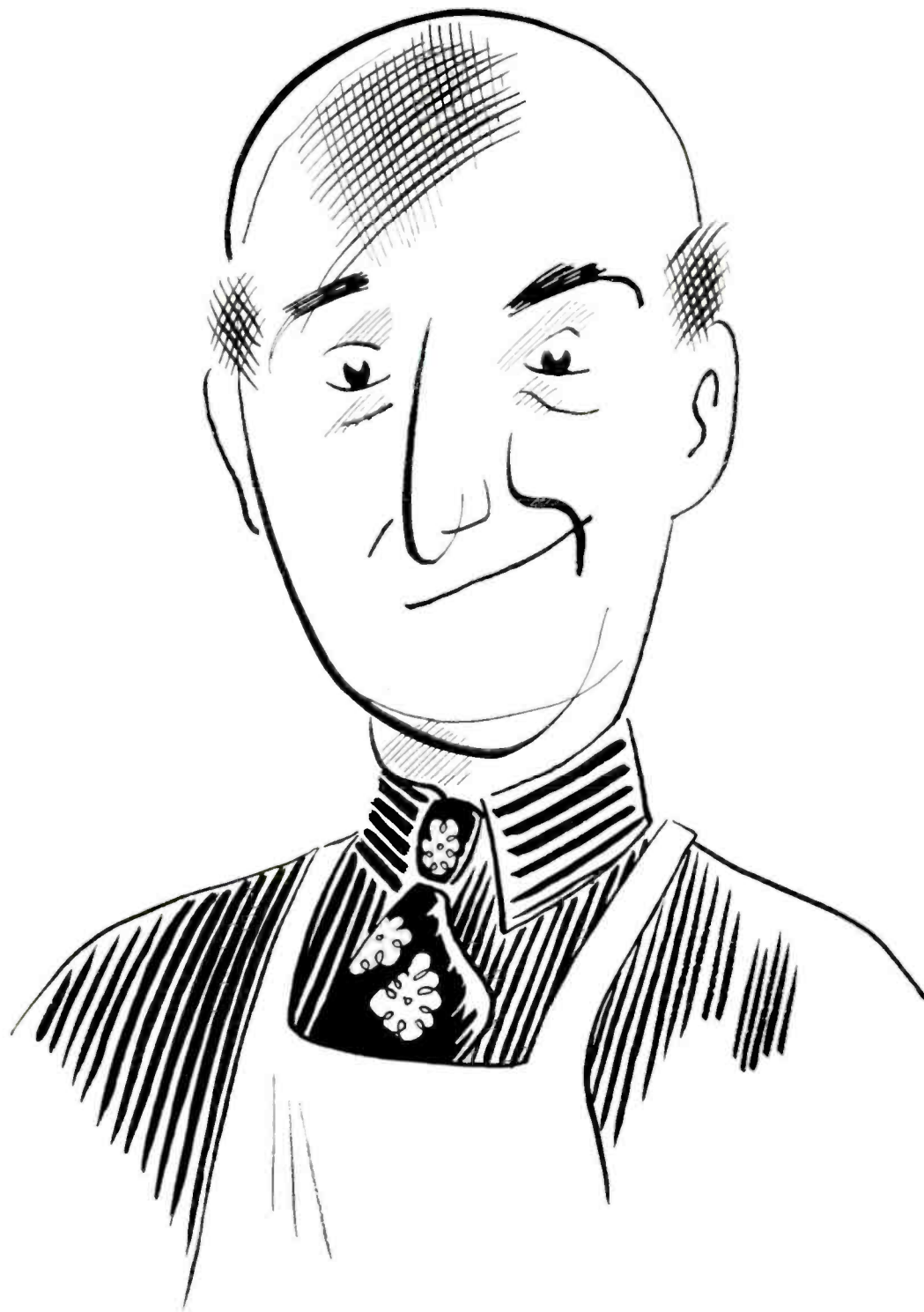
AAAA 1938

White Sulphur Springs, W. Va.

"Supplymen" . . .

As highly important in the field of advertising as the advertising agency executive himself, are the media men who deal with him and see to it that his advertising message is properly handled in the various mediums of advertising. Here we present some of the foremost "supplymen" of the business of Advertising . . . And a sprinkling of additional personalities sketched by Manuel Rosenberg, editor, *The ADVERTISER*, at White Sulphur . . . during the 21st annual convention of the American Association of Advertising Agencies, at which Gilbert Kinney, F.P., J. Walter Thompson, N. Y., was elected chairman.





"They tell me I'm a smart merchandiser—  
shucks, all a grocer has to do in Cincinnati  
is to tie in with W S A I advertisers."

---

# WSAI

## CINCINNATI

• *National Spot Representative* TRANSAMERICAN  
NEW YORK CHICAGO HOLLYWOOD

Senor and Senora Geissinger at their wedding celebration on "Doc's" ranch in Southern California. Note "Doc's" brand marks on their foreheads—"it's an old Spanish Custom" . . . maybe! Incidentally Senora "Doc" is also an "advertising man"—see Barbara Lennox.

## SUNKIST Picks A Radio Natural . . .

After 10 Years Of Study, Early Rising Adv. Mgr.  
Picks A Breakfast Hour For His Message . . . And  
Tests It Over 11 Key Stations, With Profitable Results

By W. B. "DOC" GEISSINGER

*Advertising Manager, California Fruit Growers Exchange, Los Angeles*

**Editor's Note.** *When Sunkist went on the air last fall it made radio headlines, for there was a well-defined feeling in the trade that W. B. "Doc" Geissinger, the astute advertising manager of the California Fruit Growers Exchange, just couldn't be sold radio. Doc has a deserved reputation for his penetrating ability to let the air out of a sales talk unless it is backed up by incontrovertible evidence, and it has been rumored that he felt that radio, in its youthful exuberance, had been a bit enthusiastic in certain claims.*

*For that reason the following article from Mr. Geissinger's pen, telling how Sunkist quietly conducted its own surveys and tests, picked a radio "natural," is especially interesting.*

FOR the past 10 years we have been testing radio, surveying radio, and trying out radio programs in an endeavor to find one which fitted our needs and which could be put on the air at a cost that seemed to us to promise returns commensurate with the investment. We had pretty well defined objectives in mind, and we have been rather stubborn in refusing to lower our sights.

First, we insisted on reaching the entire family. We realize, of course, that the housewife is the most important member of the family from our standpoint, but father and the children have a lot of influence, too, in keeping orange juice on the breakfast table in place of the numerous canned substitutes, and we can't afford to pass them up in any of our major campaigns. That pretty well ruled out a daytime program. However, we tested some daytime programs, just to be sure. They worked out pretty well in number of listeners, from coincidental checks, and in response to a variety of offers, but they didn't seem to put any perceptible "umph" in our sales which we carefully

checked, store by store. There were a variety of explanations for this state of affairs, but none of them removed the fact.

A night-time show, if the time was early enough, would of course reach all the family, but that, too, presented a set of difficulties. First off was the matter of the inflexibility of the contract. You can't put on a night-time radio show, especially in this era of super-colossals, without committing yourself to an important expenditure for a definite period. Since our growers have to have fruit to ship before they can appropriate advertising funds, and since, even here in California, there are some time acts of God or Mother Nature that can suddenly restrict our crops (and hence our funds), we have to maintain a reasonable degree of flexibility in our advertising program, that makes these iron-clad contracts hazardous to us. Furthermore, we're just a lot of farmers and the way these city folks toss figures around when they are talking costs on these gigantics seems just about sacrilegious to us.

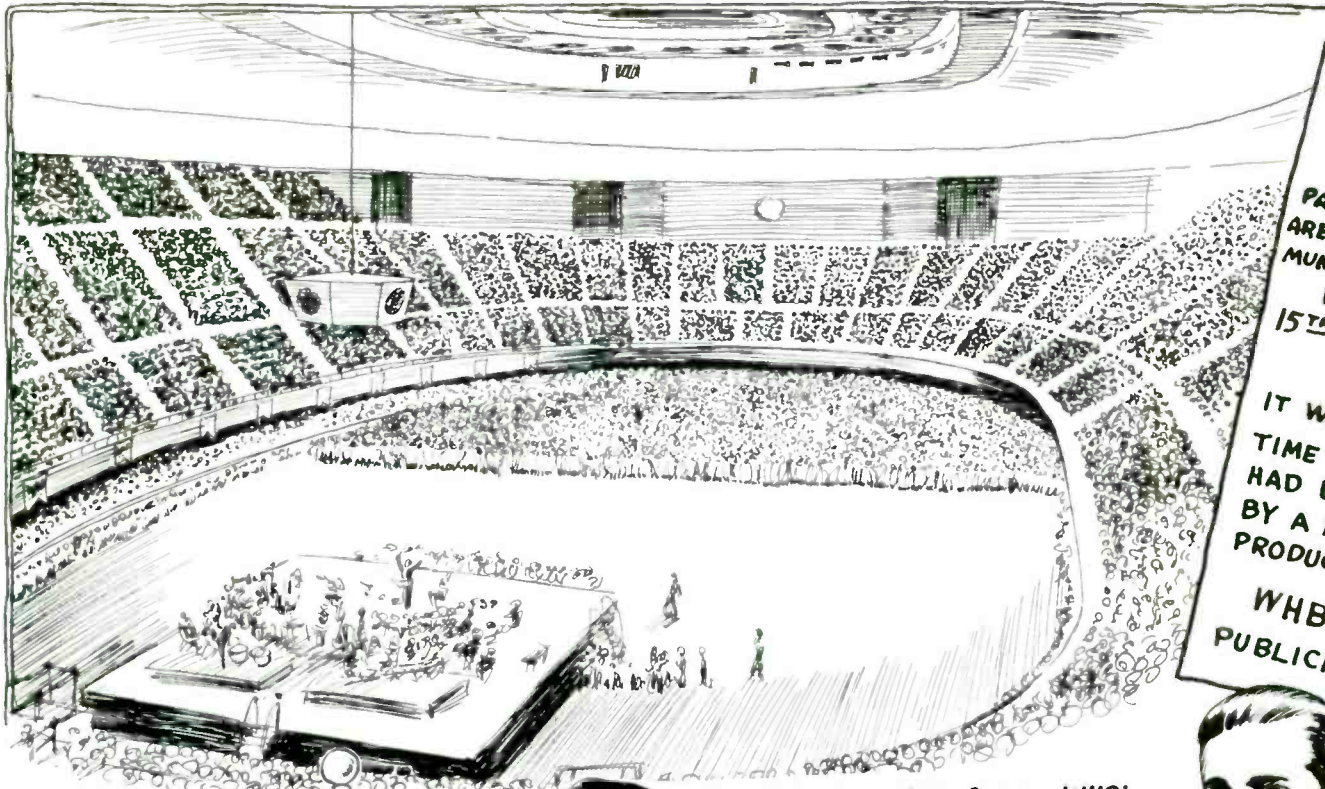
But in spite of our gloom when



they'd bring in the estimates after the auditions, we felt that there must be *some* way we could use radio and use it effectively without spending a trainload of oranges every time we went on the air.

Being farmers, we're early risers, some of us, and since it's lonesome out on the ranch we sometimes turn on some of those early morning "Rise and Shine" programs, and we got the idea that maybe other people did, too, so we made some inquiries about it. There wasn't much information. Some local programs seemed to have a following. There were some other startling claims for sales results but there weren't any authentic audience figures—no coincidental checks—no Crossley rating. You can't call people up at that time of the morning and ask them whether their radio is turned on, etc., unless you want to be responsible for a lot of burned out telephones, so we made a house to house survey of a representative cross-section to find out in this manner what their listening habits

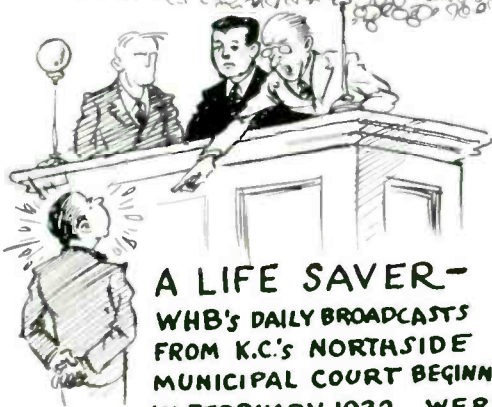
# WHB's BELIEVE IT OR NOT TO Ripley



**15,000 PEOPLE**  
 PACKED THE GIANT  
 ARENA OF KANSAS CITY'S  
 MUNICIPAL AUDITORIUM  
 FOR WHB'S  
 15<sup>TH</sup> ANNIVERSARY  
 PARTY.

IT WAS THE ONLY  
 TIME THE HALL  
 HAD BEEN FILLED  
 BY A LOCALLY  
 PRODUCED SHOW—

**WHB ALONE**  
 PUBLISHED IT



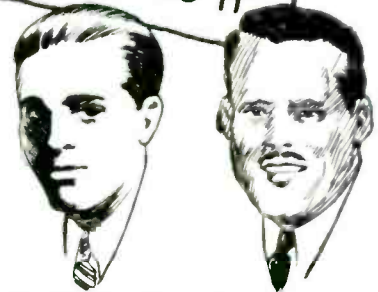
## A LIFE SAVER—

WHB'S DAILY BROADCASTS  
 FROM K.C.'S NORTHSIDE  
 MUNICIPAL COURT BEGINNING  
 IN FEBRUARY, 1932, WERE  
 FOLLOWED BY A 25% REDUCTION  
 IN MOTOR CAR ACCIDENT FATALITIES  
 FOR 1932 AS COMPARED TO 1931!  
 AND IT'S STILL SAVING LIVES!



IN 1928, DON DAVIS, NOW WHB'S  
 PRESIDENT, WROTE TRAVELOGUES  
 WHICH BILL HAY BROADCAST ON  
 WMAQ. LATER HE HELPED  
 PIONEER TRANSCRIPTION CAMPAIGNS  
 WITH A SERIES BY THE LATE  
 EARL BURNETT FOR LOOSE-  
 WILES. IN 1931 HE SOLD GOOD-  
 MAN ACE AND "EASYACES" TO  
 THEIR FIRST IMPORTANT SPONSOR—  
 RESIGNED AS AN ADVERTISING  
 AGENCY PARTNER TO HEAD WHB.

HE IS ALSO PRESIDENT OF  
 TRAVELUX LTD., AND HIS HOBBY IS TRAVEL.  
 HE ENJOYS HELPING CAPT. BILL MOORE  
 SELL "HOWIE WING", "TORCHY  
 THOMPSON" & "ANGELS IN BLUE"  
 —HAS "TOMBSTONE", BUZZ JORDAN"  
 AND OTHER SHOWS ON TAP!



HENRY "GOLDIE" GOLDENBERG & JOHN T.  
 SCHILLING  
 HAVE BEEN CHIEF ENGINEER  
 AND GENERAL MANAGER OF  
 WHB FOR NEARLY SIXTEEN YEARS.  
 OLDEST RADIO STATION TEAM  
 IN AMERICA.



"WHB'S STAFF FROLIC"—MIDDLE WEST'S OLDEST RADIO  
 PROGRAM, HAS BEEN BROADCAST FOR 2,272 CONSECUTIVE  
 WEEK DAYS. ALMOST EIGHT YEARS! STILL POPULAR!!

## WHB—WHERE HEADLINERS BEGIN!



ACE, OF "EASY ACES", THREE  
 LITTLE WORDS (NOW WITH  
 PHIL SPITALNY), THE  
 SONGCOPATORS (OF RED  
 NICHOLS' PENNIES), PAUL  
 TREMAINE, LEITH STEVENS,  
 RAMONA, LOUISE WILCHER  
 (NOW AT WOR), VIRG BINGHAM,  
 JESS KIRKPATRICK (NOW  
 AT WGN), HELEN HEATH  
 (NOW WITH JIMMIE JOY),  
 HARL SMITH (NOW AT SUN  
 VALLEY, IDAHO), AND BILL  
 MOORE (PRODUCER OF JIMMIE  
 ALLEN, HOWIE WING, ANGELS  
 IN BLUE), AND OTHERS,  
 STARTED AT WHB.

# WHB

860 KILOCYCLES • 1000 WATTS  
 KANSAS CITY'S DOMINANT  
 DAYTIME STATION  
 ON THE AIR DAILY • DAWN TO DUSK  
 John T. Schilling, General Manager  
 Don Davis, President



THE WHB  
 MUSICAL CLOCK  
 METRONOME HAS  
 TICKED 26,967,600  
 TIMES TO KEEP  
 KANSAS CITIANS ON  
 THE DOT IN THE  
 MORNING.

27,000,000  
 TICKS!

"THIS IS THE MUTUAL BROADCASTING SYSTEM"



Scenes at the "Last Roundup" in Southern California as "Orange Rancher Takes a Bride." Left—Don Belding—V. I. Exec. Lord & Thomas (on Sunkist.) The Bride & Groom—and their orange juices—plus! Left: Jim Fonda (brother of Henry Fonda, Movie Star) the lad who produces the Sunkist Radio Show. (And Pals). Bottom Left: "Marshal" Pat Campbell World Broadcasting Co. Right: "Sheriff" R. Z. Eller. Asst. Ad. Mar., Sunkist

- A trio of effective Sunkist Valances, created and produced by U. S. Color Process, Inc., New York. Part of the 1938 Program innovation Geis singer presented to Sunkist outlets throughout the United States. These colorful Point of Sale permanent Plastic Cellulose Signs have won window space from coast to coast, doing a major Sunkist selling job

were—and from those who listened, what features they preferred.

We found out that a surprisingly large number of people *did* listen to those early morning programs, and we found out what they liked. They were very definite about what they wanted, which was a great help in planning a program to have the widest appeal.

We had already checked costs, and we felt that they were reasonable enough so that we could have a fair chance to sell some of our oranges and lemons at a profit, provided our show clicked.

I haven't covered the angle, from our standpoint, that appealed to us most. The principal use for oranges is juice, and far and away the most orange juice is served at breakfast. Reaching the family just before or during breakfast we felt sure was the real psychological time for us to get in our best lies. If we couldn't say things that would make them glad they were serving orange juice, or sorry they didn't and resolve to do it next day, then we'd need some new copy writers. Furthermore, we'd reach the housewife before she had made up her shopping list or her menus for the day. We wouldn't have to suggest "Buy some tomorrow," we could say "Get them today."

One of the most important uses for lemons, too, comes first thing in the morning—lemon juice with water or with water and baking soda as a laxative and alkalinizer. An early morning program was a natural for that use, too, as well as the best time to get lemons on the day's shopping list.

Another asset of an early morning program, in our opinion, is the fact that you aren't nearly as restricted in your use of commercials, provided they are properly handled. Inasmuch as we were naive enough to want to sell some fruit on the

### Stations on the Initial "Sunkist" 26 Weeks Test List...

KWK	.....	St. Louis
WCAE	.....	Pittsburgh
WCAU	.....	Philadelphia
WCKY	.....	Cincinnati
WEEL	.....	Boston
WFBR	.....	Baltimore
WKBW	.....	Buffalo
WHK	.....	Cleveland
WIRE	.....	Indianapolis
WOR	.....	Newark
CKLW	.....	Windsor, Canada
		Detroit

air, that appealed to us.

For all these reasons we concluded that, for us, an early morning program came as close to a natural as we could find in radio. While it would not fit the requirements of most products it certainly seemed to fit ours.

The program started last November—a half-hour, 6 mornings each week—on eleven stations in the East and Middle West. In order to fit our requirements of coverage and conform to available time, it is transcribed. Ken Carpenter and Bill Goodwin, two of Hollywood's ace network announcers, are featured. Lots of brisk popular music, and various service features which our surveys disclosed as wanted, are cut in by local announcers. Contests are used to build up the audience as well as supply returns for checking. Requests for various tunes are acknowledged by name, to give the local flavor to the broadcasts.

Results haven't been sensational, but we've checked them carefully and they're O.K. with us. We're finding out how to make them better as we go along. And we have yet to find any program at all comparable that has as low a cost per thousand listeners.

