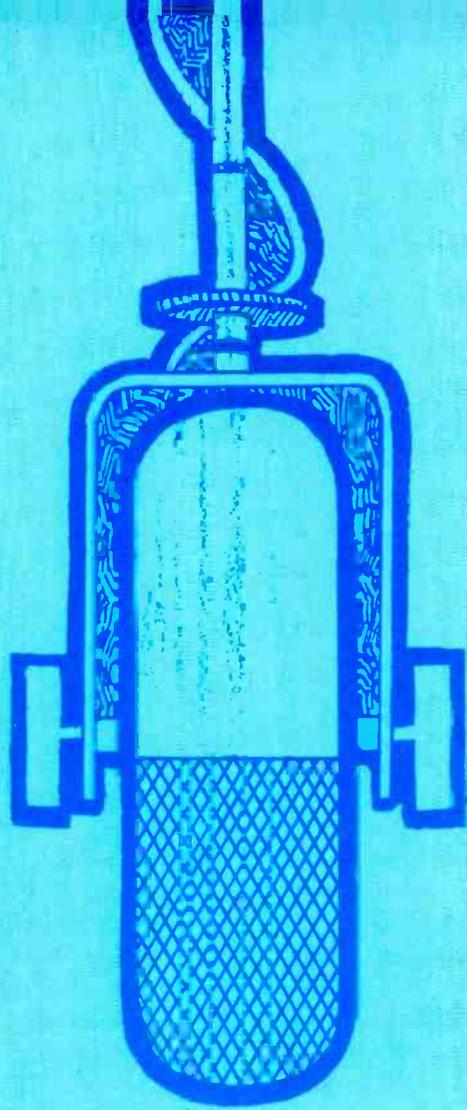


# YOU AS A BROADCAST EMPLOYEE



An **ELKINS INSTITUTE** Publication



“Broadcasting is an honorable calling, and a unique calling, in that the better you serve your public, the better you are doing your job, and the better you are rewarded for it.

“The challenges are great—the tasks formidable—but, oh, how we, the older generation of broadcasters, envy you for what you will do and what you will see . . . if you want to *enough*.”

—Willard E. Walbridge  
Chairman of the Board, N.A.B.

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## BIRTH OF NETWORK BROADCASTING

The radio network of the National Broadcast Company took to the air on November 15, 1926 with a total of 25 affiliates. A feature of the original broadcast was that it was a remote from the old Waldorf-Astoria in New York. A special remote attraction was Will Rogers broadcasting from Independence, Kansas. The first show extended for four hours and 25 minutes and the special guests included comedian Bob Hope, crooner Bing Crosby, and the team of Weber and Fields.

When the NBC radio network was announced on September 9, 1926 James G. Harbord, then president of the Radio Corporation of America, said "it is hoped that arrangements may be made so that every event of national importance may be broadcast widely throughout the United States."

## THE RADIO SOAP OPERA

Before the days of television, and before the days of bloc-format radio the daily program schedule from 500 to 1600 kilocycles was much the same as the television program schedule today. Soap operas ranged on the networks from 9 a.m. until noon, returning at 1 p.m. for a run to 3 p.m.

Dramatic shows for children were scheduled just before dinner and the evening schedule was made up of variety shows, situation comedies, dramas, musicals, etc.

The radio soap-opera fare was literally lifted out of the dishpan by electric dishpans, electric clothes washers, and electric dryers. These appliances plus extra "wheels" in the family and television pried the homemaker loose from her bondage to the kitchen and broke the spell of the fifteen minute serials which dished up crisis after crisis, for which the solution always came tomorrow with a special ration of suspense dished up on Friday so that Monday would be a "must" day for the soap-opera radio listener.

*I Love A Mystery* is described by Jim Harmon, author of *The Great Radio Heroes*, Ace Books, Inc., (New York, 1967) as "the greatest radio program of all time."

## AMERICAN ASTRONAUTS ON MOON IN 1967?

United States space men landed on the moon on April 1, 1967 — at least a Swiss radio program broadcast on that date convinced thousands of Swiss listeners that such a landing had taken place. Few listeners paused to realize that April Fool can happen even in Switzerland.

The Swiss broadcast began with the interruption of a popular satirical weekly radio program by Hans Menge on Radio Zurich. Authenticity was added to the story because there were no weekend newspapers to confirm or deny the event, and television broadcasts did not commence until evening.

Hundreds of persons streamed out of doors to watch for the return of the moonship. Radio stations, telephone exchanges and newspaper offices were besieged with calls seeking additional information. Americans vacationing in Klosters staged a huge celebration.

The Swiss moon landing was sprung almost three decades after the Orson Welles 1938 creation of an invasion from Mars sent thousands of Eastern seaboard Americans seeking shelter in nearby hills.

## THE QUICK BROWN FOX

“The quick brown fox jumped over the lazy red dog.” This line is from an old typing exercise and was so designed because it contains all of the letters of a typewriter keyboard. The telephone company, which provides lines for the transmission of news stories from city to city, uses this phrase in the transmission test periods to make sure their equipment is functioning properly.

The expression has led to many amusing stories, one of which concerns an early morning radio announcer whose initial news stint, to favor a tardy newsman, suddenly found himself advising the radio audience:

“And next in the news—the quick brown fox jumped over the lazy red dog.”

Proceeding through the wire copy the lad once again found himself with a repeat of the item. He broadcast as follows:

“Here comes that quick brown fox again.”

## THINK POSITIVE—THERE IS A SANTA CLAUS

In 1897, a young girl sent a letter to "The Sun," a great New York newspaper, asking whether there was a Santa. The editors of this paper responded with the most famous editorial ever written "Is There A Santa Claus." The following is a paraphrased version of that editorial:

### IS THERE A SANTA CLAUS?

"Virginia, your little friends are wrong when they say there is no Santa Claus. They have been affected by the skepticism of a skeptical age. They do not believe except what they see. They think that nothing can be which is not comprehensible by their little minds. All minds, Virginia, whether they be men's or children's are little.

Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist, and you know that they abound and give to your life its highest beauty and joy. Alas! how dreary would be the world if there were no Santa Claus! It would be as dreary as if there were no Virginias. There would be no childlike faith then, no love, no beauty. We should have no enjoyment, except in sense and sight. The eternal light with which childhood fills the world would be extinguished.

Not believe in Santa Claus? You might get your papa to hire men to watch in all the Chimneys on Christmas Eve to catch Santa Claus, but even if they did not see Santa Claus coming down, what would that prove? Nobody sees Santa Claus, but that is no sign that there is no Santa Claus. The most real things in the world are those that neither children nor men can see. Nobody can conceive or imagine all the wonders there are unseen and unseeable in the world.

You tear apart the baby's rattle and see what makes the noise inside, but there is a veil covering the unseen world which not the strongest man, nor even the united strength of all the strongest men that ever lived, could tear apart. Only faith can push aside that curtain and view and picture the eternal beauty and glory beyond. Is it all real? Ah, Virginia, in all this world there is nothing else real and abiding.

No Santa Claus! Thank God he lives, and he lives forever. A thousand years from now, Virginia, nay ten times ten thousand years from now, he will continue to make glad the heart of childhood."



*Outgoing and incoming presidents of the American Women in Radio & Television, Inc. — Marion Corwell, public relations staff, Ford Motor Company and Virginia Pate, president and general manager, Stations WASA AM-FM, Havre de Grace, Maryland.*

## AND A SPECIAL WORD TO THE LADIES

Ladies, as you well know, radio is not a man's world. If it were how dull and monotonous it would be!

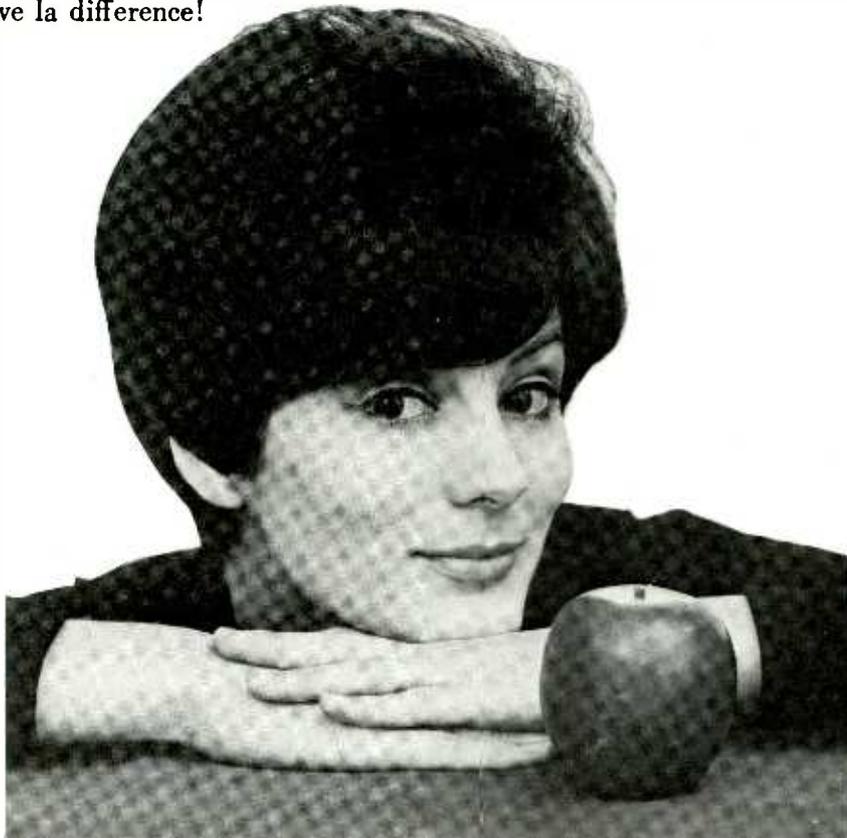
Yes, the female of the species is precisely engineered to perform excellently some tasks better than men!

Women, as well, occupy or have occupied all positions in the industry—such as a seat on the Federal Communications Commission, a network vice-president, station owners, managers, sales managers, salesmen, announcers, promotion managers, newsmen, commentators, engineers, plus the usual assignments of continuity, traffic and billing which keeps the station oiled and operating.

There are few "secretaries" in radio stations if that term implies duties which involve no other responsibilities. Many "secretaries" are payclerks, assistant managers, and invaluable administrative assistants.

Yes, the distaff side is highly efficient and effective though slightly different.

Vive la difference!



## FCC FIELD OFFICES

Mailing addresses for Commission Field Offices are listed below. Street addresses can be found in local directories under "United States Government."

### FIELD ENGINEERING OFFICES

Address all communications to Engineer in Charge, FCC

Alabama, Mobile 36602  
Alaska, Anchorage 99501 (P. O. Box 644)  
California, Los Angeles 90014  
California, San Diego 92101  
California, San Francisco 94126  
California, San Pedro 90731  
Colorado, Denver 80202  
District of Columbia, Washington 20555  
Florida, Miami 33101 (P. O. Box 150)  
Florida, Tampa 33606  
Georgia, Atlanta 30303  
Georgia, Savannah 31402 (P. O. Box 77)  
Hawaii, Honolulu 96808  
Illinois, Chicago 60604  
Louisiana, New Orleans 70130  
Maryland, Baltimore 21202  
Massachusetts, Boston 02109  
Michigan, Detroit 48226  
Minnesota, St. Paul 55102  
Missouri, Kansas City 64106  
New York, Buffalo 14203  
New York, New York 10014  
Oregon, Portland 97205  
Pennsylvania, Philadelphia 19106  
Puerto Rico, San Juan 00903 (P. O. Box 2987)  
Texas, Beaumont 77704 (P.O. Box 1527)  
Texas, Dallas 75202  
Texas, Houston 77002  
Virginia, Norfolk 23510  
Washington, Seattle 98104

### COMMON CARRIER FIELD OFFICES

Address all communications to Chief, Common Carrier Field Office, FCC

California, San Francisco 94105  
Missouri, St. Louis 63101  
New York, New York 10007

## PROGRAM LOG

Includes failure to: authenticate sponsorship; enter required details of public service announcements; sign log and initial corrections and show political affiliations of political candidate.

## TRANSMITTER

Includes failure to: provide proper fencing and lock around antenna base; attenuate spurious and harmonic radiation and maintain transmission line in good condition.

## OPERATORS

Includes failure to: have properly licensed operators on duty; verify Radio-Telephone Third Class Operator Permits are endorsed for broadcast operation; make required five-day-per-week transmitting equipment inspection.

## MODULATION MONITOR

Includes failure to: provide properly operating modulation monitor; notify Engineer in Charge of District when operating without monitor and file informal request with District Office for additional time when monitor out of service more than 60 days.

## STATION AND OPERATOR LICENSES

Includes failure to: post station authorizations and modifications thereunder and operators' licenses at the principal control point of the transmitter.

## OPERATING POWER

Includes failure to: maintain power within the limits specified in the rules; maintain ratio of antenna base currents in directional antenna system within 5% of specified value.

## MODULATION

Includes failure to: control modulation in excess of 100% on negative peaks of frequent recurrence.

## ANTENNA LIGHTING AND PAINTING

Includes failure to: maintain antenna tower painting and lighting in accordance with the terms of the station authorization.

Source: Broadcast Bureau, FCC

**BROKERING TIME**—time brokering is the relinquishing of a time bloc, such as an hour or two, to a company or individual who then re-sells the time to acceptable clients on a participation basis. Such agreements must be filed with the FCC.

**SUBLIMINAL ADVERTISING** — is a term which was applied to a suggested visual technique a few years ago by which information was transmitted below the threshold of normal awareness. For example the word “pop corn” might be intermingled in the picture before a movie intermission too rapidly for the eyes to discern but still able to suggest the purchase of popcorn. The use of subliminal perception on television was ruled out by the industry code.

## **MOST VIOLATED FCC RULES**

### **MAINTENANCE LOG**

Includes failure to: enter signed statement of required daily inspection; record required quarterly tower light inspections; enter required weekly antenna base current remote meter calibrations and enter notation of external frequency checks and monitor correlation.

### **OPERATING LOG (Transmitter)**

Includes failure to: make entries of required meter readings at half-hour intervals and log required daily tower light observations.

### **STATION IDENTIFICATION**

Includes failure to: identify the station by the assigned call letter and location at the specified intervals.

### **RECORDS (Engineering)**

Includes failure to: make available for inspection program operating and maintenance logs; equipment performance measurements and field intensities measurements.

### **ALL LOGS AND RECORDS**

Includes failure to: make required entries; sign logs; make orderly and legible entries and insure entries are factual.

### **INDICATING INSTRUMENTS**

Includes failure to: calibrate remote antenna ammeter within 2% of base meter; label meter function; provide calibration curves for remote meters and calibrate remote meters once a week.

### **EQUIPMENT PERFORMANCE MEASUREMENTS**

Includes failure to: make equipment performance measurements; include spurious and harmonic measurements and include all required data and curves.

**FAIRNESS DOCTRINE** — Deals with the broader question of affording reasonable opportunity for the presentation of contrasting viewpoints on controversial issues of public importance.

**EQUAL TIME** — In making time available to qualified candidates no licensee shall make any discrimination between candidates in charges, practices, regulations, facilities or services, or charge more than regular commercial rates.

**POLITICAL DISCLAIMER** — The FCC does not require a political broadcast to end with a political “disclaimer.”

The simple directive of the FCC is the sponsor identification rule. Of a political broadcast what is required is the *specific identification* of the person or group sponsoring the broadcast. The phrase “this is a paid political broadcast” is not required by the rules. Various stations have variously interpreted the directive of the FCC, sometimes explaining “the preceding program was bought and paid for at regular commercial rates and the views of the speaker do not necessarily reflect those of the station.” This is known in station jargon as a “disclaimer” and its FCC requirement is a myth.

There are times when a station does wish to make clear its disassociation with the content of a controversial program. This can be done in a positive manner by saying: “The views expressed on the preceding (or following) program are those of the participants.”

**PER INQUIRY** — The term “per inquiry” or “P.I.” refers to commercials placed on the station and paid for according to the number of responses received. If, for example, the broadcast message elicited no response the station would have advertised the product without compensation. Sometimes the per-inquiry message is compensated on the receipt of inquiries for further information. On other deals the station receives a fixed payment for each merchandise order received. If a station is advertising a record album and receives \$1 for each \$3 album sold, the stations compensation for selling 25 albums would be \$25 no matter how many announcements they broadcast.

**BARTER**—this term refers to the relinquishing of commercial time to a barter company in exchange for goods or services, rather than money. A station engaged in barter may receive electronic equipment, general merchandise, travel and expenses, or singing jingles, etc. in exchange for time. The company doing the bartering sells the station time to advertisers at a discount below the station rate. Such schedules are usually subject to approval of the station management and rank after “cash” commercial advertisers.

## SOME IMPORTANT DEFINITIONS

The manager of a station, or the superiors to whom he reports, is responsible for the individual interpretation of certain definitions important to the broadcast industry.

The radio station employee, however, should know the standard definition of certain recurring terms in the station which have considerable to do with maintaining a clean record with regulatory agencies.

**LOTTERY**—The United States Criminal Code prohibits broadcast of information concerning “any lottery, gift enterprise or similar scheme.” A lottery is considered a form of gambling. Three elements create a lottery. *All three must be present.* They are (1) prize, (2) chance, (3) consideration. No consideration is present when no charge or purchase is required for entering. Drawings, without considerations, are acceptable. i.e. money or anything of value given up by the contestant.

Also, skill, if required, keeps it from being a lottery.

**SECTION THREE FIFTEEN** of the Communications Act of 1934, as amended.—If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunity to all other such candidates for that office in the use of such broadcasting station. Note this applies *only to qualified candidates* and not to someone speaking for the candidate.

**ADVERTISING** — The FCC does not pass upon individual broadcast commercials. The Federal Trade Commission, (FTC), however, may challenge the content of a broadcast advertisement.

**CANON 35**—This is a rule of conduct recommended to the judiciary by the American Bar Association. It forbids broadcast coverage or photography in a courtroom.

**PAYOLA** — It is in violation of the Communications Act of 1934, as amended, to “plug” records and other commercial services over the air without identifying those instances in which money or other consideration is received for so doing.

**SPONSOR IDENTIFICATION** — Appropriate announcement shall be made (or indicated) when money, services, or other valuable consideration is received.

**“TEASER ADVERTISING”** — A teaser campaign in which the sponsor, his product or service is not revealed, is illegal in broadcasting.

eyebrow” and is credited to William S. Paley of the Columbia Broadcasting System.

Both of these charges and counter-charges crop up from time to time as newer broadcasters and officials add their words of comment to the criticisms exchanged by the regulator and the regulated.

One of the perennial charges is that broadcasting fails to live up to its educational responsibilities. Critics here seem to overlook the fact that broadcasting, with its dramatic actualities, does a much better job of presenting history in the making than can be done by delving into the historical past. History is alive when stations and networks join hands (and dollars) and present a president of the United States taking the oath of office or Astronaut Neil Armstrong (A Purdue man, by the way) placing man’s first foot on the moon.

Broadcasting, or any other medium of general communication, has not the time, resources, and the mission to invoke, endorse and perpetuate a rote system of information presentation such as is necessary in the formal education process. Radio and other media stimulate the curious and unlearned to explore subjects under their own head of steam. Education is the desire of an individual to increase his area of awareness and decrease his area of ignorance. This is a personal decision, hopefully arrived at with the aid of a dedicated teacher or understanding and patient parents.

Commercial broadcasting does, of course, feature many educational programs and special services by which appropriate commercial programs may be worked into the formal educational process.

Additionally there were 185 non-commercial television stations on the air, 25 educational AM stations, and 287 educational FM stations, as of December 8, 1969. Source: Television Digest.

### HOW TO DEFEND RADIO? ACCENTUATE THE POSITIVE!

Radio is an entertaining and informative companion.

Radio is instant news.

Radio is perpetual vigilance.

Radio is omni-present.

Radio is diversity.

Radio is public service.

Radio is an image of the American way of life.

Radio is educational.

Radio is free.

About the same time that Chancellor Hutchins was dreaming of a different kind of radio program content, George Probst, the Director of Radio at the University of Chicago, said: "The noise is left to go on and on and help fill the loneliness of American life."

H. I. Phillips was more sympathetic and realistic in his appraisal. "There was a big shortage of fun in American homes before airwave entertainment came in . . . Radio and television have made every hamlet, whistle stop, igloo, tent, shanty, ranch house, hospital and convalescent home a main entrance to the theatre, circus, and whole world of make-believe easing the sufferings of millions."<sup>1</sup>

In 1946 a blast was hurled at radio by Charles A. Siepmann who penned *Radio's Second Chance*. The author had hard words to say about the medium but reflected upon his own cross examination that "the system is sound, and (radio) has, on many sides, a magnificent record."<sup>2</sup>

Why the continuing attacks on broadcasting? Because it is highly ever-present and can scarcely be avoided, even by those who prefer silent media to electronic information and entertainment.

Perhaps, most of all, many critics resent the simple suggestion that they turn the OFF button or hop channels until they find something to their liking. Such a variance in their daily routines would disturb habit patterns. Television re-runs in the summer provide viewers the opportunity to see programs they missed during the winter. But critics belabor repeats; it necessitates changing viewing habits!

With its multi-dimensional visibility television has replaced radio as the number one target of the critics. Radio has been comparatively free to go about its business of continuing to cater to its selective audiences.

In this arena of the continuing jockeying between the regulator and the regulated two recurring statements have become a part of the 50 year history of radio criticism.

In May, 1941, in response to an address before the National Association of Broadcasters by its former president, Mark Ethridge, during which the F.C.C. was charged with being prejudiced, punitive, and grasping, the then F.C.C. chairman, James Lawrence Fly called a press conference and retorted that radio management reminded him of a "dead mackerel in the moonlight which both shines and stinks."<sup>3</sup>

The second statement charged the F.C.C. with "regulation by the raised

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<sup>1</sup>H. I. Phillips, *Hi, There!* New York Mirror, December 10, 1959.

<sup>2</sup>Charles A. Siepmann, *Radio's Second Chance*, Boston: Little, Brown, and Company, 1946, pp. 210.

<sup>3</sup>*Ibid.*

The associations, usually through news letters and conventions, keep members apprised of news affecting broadcasting, and maintain a liaison with educational institutions. They join hands with other media groups when proposed legislation indicates an undue burden in the total area of communications.

### THE RADIO CODE OF THE NAB

The Radio Code of the NAB is designed to cooperatively establish and maintain a level of radio programming which gives full consideration to the educational, informational, cultural, moral and entertainment needs of the American public to the end that more and more people will be better served. The Radio Code has sections on advertising, programming and promotion standards. The Code Seal Of Approval is available to those stations who subscribe to the standards set forth and pay the prescribed fee.

Membership is also available to stations in the NAB and the AAF.

### CRITICISM OF RADIO AND TELEVISION

Broadcasting is a highly "visible" medium of communication when a receiver is attuned. It is difficult for anyone to ignore the persuasive talents of the human voice or of music in action. Once the radiating waves are set alive in the home, or elsewhere, radio (and television) are aggressive — bringing in a continuing stream of information and entertainment and ceasing only when the genie is placed back in the magic box by activating the OFF switch.

Each employee of a broadcasting station should make it a part of his job to explain broadcasting to opinion leaders and rank-and-file citizens who make inquiry. Generally speaking, the more sensitive an individual is to the relation of man to his environment, the more critical he is of such "visible" media as radio and television.

### RADIO DREW FIRE YEARS AGO

Almost from radio's infancy a parade of critics, who sincerely believed that broadcasting should aspire to uplift all men by their cultural boot straps, waylaid radio with the fervent hope that it would become the culture of the many, rather than the pleasure of the many. Robert M. Hutchins, Chancellor of the University of Chicago, in 1949 concluded his feelings on radio:

*Unless subscription radio or university leadership does the trick, we can expect no improvement until the day when the American people rise up and hurl their sets into the streets. But that day will probably never come; we have got so we need the noise.<sup>1</sup>*

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<sup>1</sup>British Broadcasting Corporation Quarterly, Winter 1949-50, Volume IV, No .4 (reprint).

area data plus information about consumer spendable income, retail sales, food, drug and general merchandise sales, automotive, service station, and passenger car sales. Many additional statistics are available in SRDS. One section is devoted to a music glossary designed to give a comprehensive identification of legitimate music terms used in radio broadcasting to describe music policy.

### THE NATIONAL ASSOCIATION OF BROADCASTERS

The National Association of Broadcasters (NAB) is the master organization of radio and television stations and related companies. The NAB seeks to fend off attacks on the free enterprise system of broadcasting. Additionally NAB seeks to protect stations from undue governmental burdens and restrictions, plus infringements of regulatory agencies not spelled out in the Communications Act and other precise legislations. The NAB performs continuing research, promotes seminars and study groups, and has on hand for its members, and others interested, many kinds of publications.

### THE RADIO ADVERTISING BUREAU

The Radio Advertising Bureau (RAB) is the promotion arm of the radio broadcast industry. The RAB seeks to widen the market for radio advertising through research, elucidating sessions with potential users, and continuing education of the commercial representatives of its member stations. The RAB holds seminars for those interested in the medium and publishes guides and success stories for the use of radio by various businesses.

### THE AMERICAN ADVERTISING FEDERATION

The American Advertising Federation seeks to promote high standards and good taste in all advertising, increase public understanding of and confidence in advertising and ward off undue governmental burdens and other attacks on the industry. The AAF is active in promoting education for careers in total communications and is the master organization for Advertising Clubs operating in all of the principal cities of the 50 states.

### STATE ASSOCIATIONS OF BROADCASTERS

In each of the 50 states there are one or more organizations commissioned to advance the cause of radio and television by developing highest standards in public service, information and entertainment.

The associations seek a minimum of governmental burden and endeavor to speak as an industry when a burdensome or undue restraint is being considered by any government body.

The associations encourage members to make frequent contact with administrative and elective officials in all governmental areas and supply them with pertinent facts about the relation of broadcasting to the governments, the cultural and economic communities.

## BROADCASTING MAGAZINE

BROADCASTING, the businessweekly of television and radio, celebrated its 38th birthday in 1969, selling for 50 cents per copy or \$10 per year. BROADCASTING publishes news about stations, governmental pronouncements and edicts, and articles about broadcasting advertising. Other information is about programming, engineering, and personnel.

Jobs looking for people, and people looking for jobs are featured in the classified section. The alert station employee can learn much about promotion techniques by observing the station ads in the magazine. BROADCASTING also speaks editorially and is a force of persuasion in all areas of the art—commercial, governmental, programming and promotion.

## ADVERTISING AGE

ADVERTISING AGE is the national newspaper of marketing and covers the total area of advertising communications. ADVERTISING AGE keeps media abreast of the percentage designated by various national advertisers for various media, and publishes special reports on specific companies, trends, etc. AD AGE offers in-depth articles by prominent advertising personages and case histories of noteworthy advertising campaigns. ADVERTISING AGE celebrated its 38th birthday in 1969, selling for 35 cents per copy or \$8 per year.

## BROADCASTING YEARBOOK

BROADCASTING YEARBOOK contains a complete listing of all of the radio stations in the United States and North America. Data includes stations' frequency, power, service area, network affiliation, staff executives, operator requirements, and operating schedules.

Selected items include the NAB Radio Code, certain federal regulations, program distributors, talent agents, foreign language stations, Negro programming, news services, music licensing groups, research information, advertising companies, etc. The 1969 BROADCASTING YEARBOOK was priced at \$11.50. Address: 1735 DeSales Street, N.W. Washington, D.C. 20036.

STANDARD RATE & DATA SERVICE, Inc. is the rate book of the radio industry. It is the crossroads where the station sales department and the media buying department meet—usually through a station sales representative.

The station listing in SRDS contains time rates, a description of technical facilities, description of programming, plus contract requirements and specifications, station executives, sales representatives, and membership such as NAB, RAB, Radio Code subscriber, and other pertinent data.

Under marketing information SRDS publishes state, county, city, metro

Kidd, Bj. *Just Like A Woman*. New York: D. Appleton Century, 1945. 184 pp.

Here Are Some Books on Personal Relations:

Carnegie, Dale. *How To Win Friends And Influence People*. New York: Pocket Books, Simon & Schuster, Inc., 1936. 264 pp.

Beckley, John L. *Let's Be Human*. New York: Duell, Sloan and Pearce, 1947. 122 pp.

Penney, J. C. *What An Executive Should Know About Himself*. Chicago: Dartnell Press, Inc., 1964. 22 pp.

### THE BLUE BOOK

The "Blue Book" was issued on March 7, 1946 by the Federal Communications Commission under the title of Public Service Responsibilities of Broadcast Licensees. The broadcast industry's concept of public service was criticized in the report which stated "not only that the Commission has the authority to concern itself with program service, but that it is under an affirmative duty, in its public interest determinations, to give full consideration to program service."

### RADIO HOOPERATING RECORDS

President Franklin D. Roosevelt's war message to the world on December 9, 1941 had a Hooperating of 79.

The Louis-Conn fight in June, 1946, had a Hooperating of 67.2. This was considered a new "commercial" high.

The single network commercial high Hooperating was established by Major Bowes with a 46.9 in February of 1946.

### THE WORDS OF SOUND

Certain words are heard again and again around radio stations. The word *aural* means of or pertaining to the ear. The word *oral* means of or relating to the mouth. The word *acoustic* means of or relating to sound, i.e. sound waves. The word *acoustics* in broadcasting circles usually refers to the ability of a studio, auditorium, or other room, to reflect sound waves in such a manner that the audio message will be properly balanced and satisfactory to the ear or to the microphone. The word *audio*, as it relates to broadcasting, concerns the transmission, reception and reproduction of sound.

An *audible* is a sound capable of being received by the human ear. The approximate hearing range of the human ear is in the 20 to 20,000 cycle portion of the spectrum.

## BOOKS CAN HELP YOU GET THERE

### Here Are Some Books for Writers:

- Belden, A. C. *The Wizardry Of Words*, 111 clues to the secrets of writing power. San Francisco: The Trade Pressroom, circa 1950. 40 pp.
- Glim, Aesop. *How Advertising Is Written And Why*. New York: McGraw-Hill Book Company, 1945. 150 pp.
- Bedell, Clyde. *How To Write Advertising That Sells*. New York: McGraw-Hill Book Company, Inc., 1952 539 pp.
- Young, James Webb. *A Technique For Producing Ideas*. Chicago: American Publications, Inc., 1949. 61 pp.
- Flesch, Rudolph. *How Does Your Writing Read*. Washington: U. S. Government Printing Office, 1946. 12 pp.

### Here Are Some Books for Salesmen:

- Evans, Jacob A. *Selling And Promoting Radio And Television*. New York: Printers Ink Publishing Company, 1954. 348 pp.
- Prevette, Earl. *How To Sell By Telephone*. Chestnut Hill, Philadelphia: The Prevette Foundation, 1954. 150 pp.
- Kenneth Goode and Zenn Kaufman. *Showmanship In Business*. New York: Harper & Brothers, 1947. 185 pp.
- Bettger, Frank. *How I Raised Myself From Failure to Success In Selling*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1949. 276 pp.
- Simmons, Harry. *Successful Sales Promotion*. New York: Prentice-Hall, 1950. 441 pp.

### Here Are Some Books on the Psychology of Advertising:

- Darrell Lucas and Steuart Britt. *Advertising Psychology and Research*. New York: McGraw-Hill Book Company, Inc.: 1950. 765 pp.
- Laird, Donald A. *What Makes People Buy*. New York: McGraw-Hill Book Company, Inc.: 1935. 237 pp.
- Dichter, Ernest. *The Strategy Of Desire*. Garden City, New York: Doubleday & Company, 1960. 314 pp.

### Here Are Some Books on Advertising:

- Sandage, C. H. *Radio Advertising For Retailers*. Cambridge: Harvard University Press, 1945. 280 pp.
- E. F. Seehafer and J. W. Laemmar. *Successful Radio and Television Advertising*. New York: McGraw-Hill Book Company, Inc.; 1951. 574 pp.
- Hopkins, Claude. *Scientific Advertising*. New York: Moore Publishing Company, 1952. 79 pp.

## 1960's

The decade of 1960 saw the sophistication of the radio bloc format in to such designations as hard-rock, country and western, middle-of-the-road, good music, all-talk, etc. It witnessed massive television actualities and a shift in severe criticism of broadcasting from radio to television.

## 1970's

The phenomenal developments of the first 50 years will be followed by further sophistication in receiver sizes, dimensional effects, automation, specialized programming, specialized audiences.



# CHAPTER X

## MISCELLANY

### HIGHLIGHTS OF AMERICAN RADIO

For practical purpose American radio is 50 years old.

#### 1920's

The decade of 1920 brought the birth of standard-band radio, the proliferation of stations, and the regulation of the broadcast spectrum by the federal government. The creation of the station networks enabled entrepreneurs to incur one program cost and serve many cities.

#### 1930's

The decade of 1930 witnessed the flourishing of the half-hour variety program, the quarter-hour soap opera, the emergence of radio performers as stars, and the development of the national news commentators and announcers.

#### 1940's

The decade of 1940 took radio to the battle fields and witnessed the arrival of commercial television and frequency modulation. The declaration of war by President Franklin D. Roosevelt on December 8, 1941 registered a 79 Hooperating.

#### 1950's

The decade of 1950 witnessed the migration of programs from radio to television and the emergence of the bloc format on radio with its selective audience. Television went color. FM went stereo.

## THE ART OF Getting Along

**S**OONER OR LATER a man, if he is wise, discovers that life is a mixture of good days and bad, victory and defeat, give and take.

He learns that a man's size is often measured by the size of the thing it takes to get his goat . . . that the conquest of petty irritations is vital to success.

He learns that he who loses his temper usually loses.

He learns that carrying a chip on his shoulder is the quickest way to get into a fight.

He learns that buck-passing acts as a boomerang.

He learns that carrying tales and gossip about others is the easiest way to become unpopular.

He learns that everyone is human and that he can help to make the day happier for others by smiling and saying, "Good morning!"

He learns that giving others a mental lift by showing appreciation and praise is the best way to lift his own spirits.

He learns that the world will not end when he fails or makes an error; that there is always another day and another chance.

He learns that listening is frequently more important than talking, and that he can often make a friend by letting the other fellow tell his troubles.

He learns that all men have burnt toast for breakfast now and then and that he shouldn't let their grumbling get him down.

He learns that people are not any more difficult to get along with in one place than another and that "getting along" depends about ninety-eight per cent on his own behavior.

—Wilferd A. Peterson in the  
*The New Book of the Art of Living*

consideration for those around you, for those in other departments, and for the problems of ownership and management.

Job security is being sold on your company, being enthusiastic about your job, and keeping everlastingly at the task of improving your efficiency. Job security is the ability to earn an unqualified recommendation from your associates, co-workers, and superiors should you choose to leave the company.

Job security is usually found in persons who work constructively, play happily, and find some regular means of relaxing the tensions of the day, such as exercise, hobbies, etc.

Job security is tied in with personal happiness, and happiness comes from enjoying the amusing bits of the day, rather than mournfully awaiting the "big ship" that never seems to come in.

Job security is measuring your success by your own efforts and not by comparing your lot in life with others.

### THE MOST IMPORTANT PERSON IN THE STATION

The hotel calls him a guest.

The doctor calls him a patient.

The retailer calls him a shopper.

The educator calls him a student.

The team calls him a fan.

The politician calls him a constituent.

The airline calls him a passenger.

The lawyer calls him a client.

Radio calls him a *listener*, and along with the client, he is the most important fellow around!

## DANGER SIGNALS IN YOUR JOB

1. Abuse of equipment entrusted to your care.
2. Abuse of time contracted to station.
3. Falsely reporting the number of hours worked.
4. Appearing in unauthorized area.
5. Hampering the work of others.
6. Appropriating company equipment and materials for personal use.
7. Promising station time in exchange for personal rewards. (Section 508, Communications Act.)
8. Unacceptable conduct.

## THE IDEAL EMPLOYEE

- A. Leaves his office problems at the office.
- B. Leaves his home problems at home.
- C. Considers professional performance a daily goal.
- D. Is optimistic.
- E. Is co-operative.
- F. Is anxious to do that which the company expects of him.

## WHAT IS JOB SECURITY?

In the early days life was rugged but simple. If a person were hungry he grubbed for vegetables or game and ate. If he were thirsty he drank from the brook.

Today life is complex. We are not only inter-dependent as co-workers, but inter-dependent as families, states, and nations. Our sustenance arrives via a complicated process for which we exchange broadcast services. As a result of this every man and woman feels a certain sense of insecurity. Every person wants to know "where he stands." What is job security?

In spite of the tales about "it's not what you know, it's *who* you know," the only real job security boils down to the ability to do an effective day's work and the ability to get along with your associates while doing it. The person who in his heart knows that he is not "earning his keep" is a miserable person.

Job security is pride of performance and the inside knowledge that you are doing a good job. The confidence you build within yourself cannot be pilfered by others.

Job security is trying your level best to do the job the way the superior wants it done, (and for the superior, job security is letting each man follow his natural bend when it is possible.) Job security is showing Golden Rule

## FOUR RULES FOR GETTING AHEAD

1. Let the other fellow have his way when the matter is of no real consequence.
2. Make the other fellow like himself a little better, and he will like you very well.
3. Achievements are not usually the exclusive attainments of working with people we enjoy. It is co-operating constructively with all kinds of people that leads to success.
4. "The secret of success is to go through life as a man who never gets used up.

"This is possible for him who never argues with men and facts but in all experiences retires unto himself, and looks for the ultimate cause of things in himself."—Albert Schweitzer

## SUPERVISOR, KNOW THYSELF

(Principles Of Administrative Leadership)

1. Let each staff member know where he stands.
2. Encourage each staff member to work to the limit of his ability.
3. Give credit when due—to the right person and as soon as possible.
4. Let each staff member know in advance about changes that will affect him.

Ideal environment for the growth and development of efficiency must leave your employees

free from tension caused by not knowing one's responsibilities or authority.

free from disorganization which comes from lack of reasonable discipline.

free from the frustrations of impulsive, eccentric leadership.

Perhaps Captain John Paul Jones summed it best when he advised his naval officers:

Praise in public.

Condemn in private.



## PROFESSIONAL COURTESY

Professional courtesy is maintaining composure for the efficient conduct of business at all times.

Professional courtesy is maintaining polite restraint when every emotion of the moment is shouting "Hit him in the mouth."

Professional courtesy is a sincere attempt to conduct business on friendly terms. Much good can be accomplished under such conditions.

Professional courtesy is practicing the art of working with difficult people. Anyone can work with agreeable people.

Professional courtesy is *calculated behavior* based on the certain knowledge that such behavior may rise to your defense when you need it most.

Make the other fellow like himself a little better, and he will like you very well. — Lord Chesterfield

## THE NEW EMPLOYEE

It can be a cold day even in August when a new employee walks into a radio station.

If you are an "old" employee the investment of a few words of welcome and re-assurance to the new arrival may pay off in a lifetime of friendship and mutual benefit.

Be helpful to the new employee. Someday you may be a new employee somewhere.

## TO THE NEW EMPLOYEE

Be gracious for such attention as is shown you. Be mindful of the fact that some less talented "old" employee may consider your arrival as a threat to his position.

Be helpful without intrusion. Accept your lot, whatever it may be, with the "dignity of a well-bred beast." Eventually your absorption into the staff will be accomplished. And it will be your privilege to welcome a newcomer.

## PERSONAL HYGIENE

A radio station by its very nature is an intimate place. There are relatively few employees in an average radio station. They work in a relatively small space.

The commercials "You have bad breath," and "you need a stronger deodorant," are not just for the listening audience.

The frustrations of selling, running for news, or expostulating for hours into a microphone can certainly produce bodily effects which can be objectionable to others.

Start your day *afresh*.

Be mindful. Be careful. Be thoughtful.

## CHAPTER IX

### CONDUCT OF THE RADIO STATION EMPLOYEE

#### RESPONSIBILITIES OF THE EMPLOYEE

Every station employee has four responsibilities as he goes about his daily work.

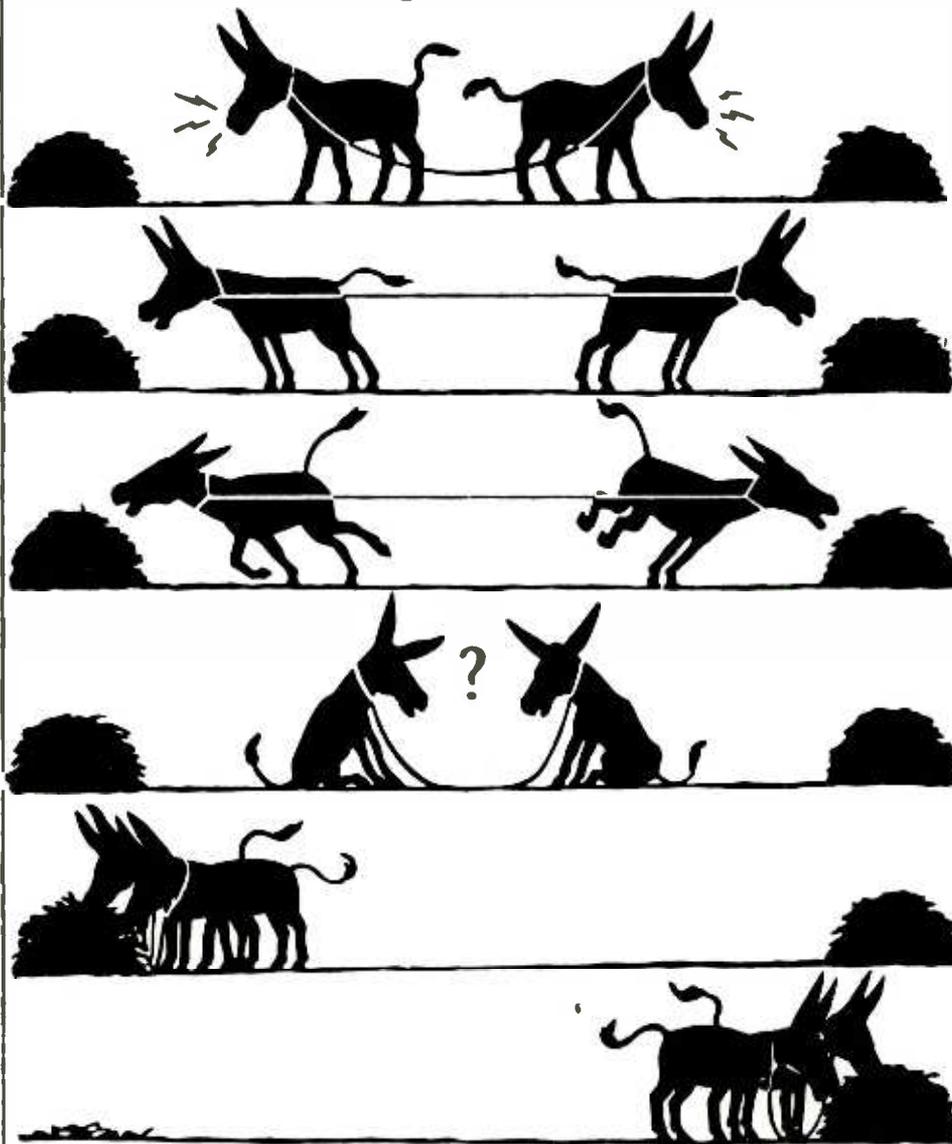
1. He is responsible to himself—to do a professional job.
2. He is responsible to his supervisor. The employee should carry out his duties as interpreted by his supervisor.
3. He is responsible to the station manager. Whatever an employee does (good or bad) is a reflection upon the manager.
4. He is responsible to the owners. The employee should perform his assignments so as not to place the station license in jeopardy.

When a person accepts a position with a radio station, he is accepting the character, image and reputation of the station as interpreted to him by his employers. If a person disagrees with this image, he should seek a company whose philosophies he can espouse.

The owners of the station provide sustenance for the employee and his family. In return the employee should deliver objective, professional services which do not endanger station character, image, reputation, standing in the community, or cause a threat to the station license, or the station's commercial acceptance.

Each employee is entitled to his private philosophies in the areas of politics, religion, etc., but these should not be relayed to the listening audience as station views.

# **"Co-operation"**



Copyright 1961.

Reprinted courtesy The Finney Antenna Company, Bedford, Ohio

the Agnew ruckus the Democratic National Committee "Demo Memo" came forth "we cannot tolerate in silence any attempt to silence debate in a free society.")

William Shakespeare, in "Anthony and Cleopatra" reflected "though it be honest, it is never good to bring bad news."

J. Louis Evans in the Hamilton (Texas) Herald-News observed that "TV tycoons have developed the misguided theory that Americans can't form a just opinion about anything without first being subjected to a thorough in-depth analysis by an assembled group of experts."

Norton Mockridge avowed that all the news, no matter how grisly, is a must, "but I also believe our editors and broadcasters could do a lot for morale and general mental balance by reminding us from time to time that there is still plenty of joy in the world, plenty of humor and plenty of GOOD news." (some of this good humor appeared in a CBS television documentary showing Eskimo parents tumbling their squealing, laughing naked babies!)

Chet Huntley found some humor in the situation when he appeared on a Johnny Carson show to comment on Santa Claus' annual "Merry Christmas, Ho, ho, ho," speech.

Chet reflected—"it's not so much what he said. It's what he *didn't* say!"

Newsmen, take heart.

## ELECTED OFFICIALS AND MEDIA

On Thursday night, November 13, 1969 in Des Moines Vice-President Spiro T. Agnew, commenting on broadcast analyses of a presidential Vietnam policy telecast of November 3, declared:

“When the President completed his address—an address that he spent weeks in preparing—his words and policies were subjected to instant analysis and querulous criticism. The (television) audience of 70 million Americans—gathered to hear the President of the United States—was inherited by a small band of network commentators and self-appointed analysts, the majority of whom expressed, in one way or another, their hostility toward what he had to say.

“It was obvious that their minds were made up in advance.”

In assailing the “liberal East Coast press” one week later from Montgomery, Alabama, Vice-President Agnew said “the press must be prepared to defend its actions when it goes beyond fair comment and criticism.”

The Agnew remarks encouraged others to speak and once again those in the business of communicating found their efforts being looked upon with “a raised eye brow” from many quarters. Chet Huntley said that journalists are being assailed and ridiculed more than anytime in history.

Such fencing between office holder, policy maker and media is not new, although each new citation may be more dramatic than the preceding.

President George Washington observed “we have some infamous papers, calculated for disturbing, if not absolutely intended to disturb, the peace.”

Thomas Jefferson complained that “even the least informed of the people have learnt that nothing in a newspaper is to be believed.” (Jefferson, a few years later, said “where the press is free and every man is able to read, all is safe.”)

Andrew Jackson railed at editors “who appear to fatten on slandering their neighbors, and who hire writers to lie for them.”

Woodrow Wilson avowed that playing up differences of opinion and predicting difficulties “impede the public business.”

Franklin D. Roosevelt, Harry Truman, Adlai Stevenson and Lyndon Johnson, among many others, had a few words for the press.

David Brinkley said “no politician ever complained when someone said something that made him look good, or his opponents look bad.” (During

## THE STATION IMAGE

The total of a station's broadcast projections plus the collective behavior of the staff, in the station and in the town, constitutes the radio station's corporate image.

The gentle tug at the listener's heart of "Honey," or "Moments To Remember" or "Gentle On My Mind" is as much a part of the station image as is the mud tracked into a neat store by an unsuspecting station employee.

### ASK YOURSELF SOME QUESTIONS

Do the city's townspeople like the station? Why?

Do the city's townspeople dislike the station? Why?

Find out what people like.

Do more of it.

Find out what people do not like.

Do less of it.

### PUBLIC SERVICE IS EVER-PRESENT

Since radio stations operate in the public interest, convenience, and necessity, the public service pattern of a radio schedule is as ever-present as the music, commercials and voice of the announcers.

Different stations have different ideas about the issuance of gratis time for public affairs. Some stations restrict free time to those enterprises for which no admission charge is made. Other stations will promote special events, for which there is an admission charge, if the profits from the enterprise go to support a non-profit institution such as the United Fund, a camp for the under-privileged, or to provide sustenance for the handicapped.

Since a station is committed to public service, by the nature of its "charter," the time provided therefor should be utilized to its effective best. One way to do this is to *render specific public service time to specific organizations for specific occasions.*

A generic public service announcement making no specific request of the listener is likely to elicit no specific reaction. Many radio stations get right to the heart of the specific service by providing community bulletin boards where all kinds of public service projects are chronicled each day.

Occasionally a segment of radio time is provided for a public service effort. Such a program should be as entertaining and informative as that which precedes and follows it. Every effort should be made to present the subject with the varied and interesting techniques available to the commercial sponsor. If nothing else the program can be broken into question-and-answer segments.

A station should be as proud of its public service effectiveness as it is of its musical and commercial proficiency.

Postcard mailings.  
Telephone calls.  
Station personnel visits to stores.  
Entertaining dealers.  
Conducting dealer meetings.  
Providing product window stickers or other display materials for use by stores.  
Supplying merchandising tie-in with retail outlets.  
Newspaper space support.  
Outdoor poster support.  
Bus card support.  
Conducting contests.  
Supplying prizes for route salesmen.  
Conducting survey of product distribution.  
Buying and distributing specialty items, such as ball point pens, advertising a radio commercial schedule.

Some stations have no merchandising activities.

Some stations have limited merchandising support which follows the same pattern for all inquiring clients.

Some stations vary the merchandising plan to fit the specific need of a specific client.

### A STATION PUBLIC RELATIONS POLICY

1. Be friendly with neighbors.
2. Be friendly with competitors.
3. Be friendly with listeners.
4. Be friendly with clients.
5. Be good citizens.

Public relations is high class sales and audience promotion. Public relations is earning the respect of listeners, customers, competitors, neighbors.

Public relations is 90 percent what you do, and 10 percent what you say. Public relations is local and personal. Every contact a staff member makes in person or on the air is public relations for better or worse.

A sincere appreciation of patronage to clients and listeners is good public relations. "Thank you, good folks, for inviting me into your home." "Thank you for advertising on our station."

### WATCH OUT WHEN POKING FUN

Humor is essentially small tragedies on the other fellow. It is risky business. Good public relations commands that you offend no race, color or creed. Do not poke fun at school teachers, old maids, fat persons, bald persons. Check your humorous intentions. See that they do not backfire.

Every station should have a catchy slogan, hopefully, which will be on the lips of listeners—as is often the case with singing commercial jingles.

Larger stations use newspaper space, outdoor posters, bus cards and other visuals to promote tune-in. Some stations publish telegram-style news sheets which are placed daily in hotels and restaurants, among other places.

### MERCHANDISING THE SPONSOR

Merchandising is anything which contributes to the effectiveness of a commercial schedule. Some stations take the attitude that their sole obligation is to deliver the broadcast schedule as purchased. Other stations go to greater lengths to make sure the sponsor will remain a regular advertiser. Getting orders renewed is an important part of broadcast sales representation.

Your station has the order. The schedule is running. What to do to show the buyer he is getting results? To cause him to renew? Here are a few suggestions:

He likes the schedule because he hears it. Help him to hear it. He likes the schedule because his wife hears it. Help her to hear it. He likes the schedule because someone buys and tells the cashier they heard it on your station. Ask friends to lend you an assist here.

A sponsor is impressed when station staff members drop around and make purchases. Other things being equal this should be standard operating procedure.

A sponsor is impressed when a salesman makes a special effort to tie in the broadcast schedule with other media in the campaign.

Some other merchandising tips:

Use the Groucho line. Ask the announcer to add: "Tell 'em Joe Announcer sent you."

The personal interview. Each client has some favorite project—hunting, fishing, Boy Scouts, United Fund, etc. Interview him occasionally. Support his project.

Whenever possible keep local clients posted on the advertising efforts of their national suppliers.

In some instances shelf tags reading "As Advertised On Our Station" are in order.

### SOME MERCHANDISING THRUSTS

Merchandising thrusts used in varying degrees by some stations include:

Mailing pieces to dealers, jobbers and/or wholesalers.

Letters to retail outlets.

Mentions in station newsletters mailed to product purveyors.

Competition for the attention of the sponsor may be substantial. Planned sales promotion makes it possible for the station to make sales reminder contacts while the salesman is calling on someone else.

In those markets where a station's dominance makes ratings, market data, and other information of special interest such information should find its way to clients' desks on a regular basis.

*Printed materials and other specialty station reminders sent to clients should be impressive and in good taste. For better or worse such reminders at the moment of arrival are the image of the station.*

The first item in effective sales promotion is making sure that a salesman knows everything there is to know about making a sales presentation about the station. The sales promotion kit should include the coverage area of the station, the number of people in the area, households, retail sales, demographics of the population, industry in the area, and factors unique to the area, plus special observations favorable to broadcasting. For example, a town with one weekly newspaper and fulltime station provides the station with the exclusivity of being able to communicate with the populace seven days per week, at all hours of the day.

## AUDIENCE PROMOTION

Audience promotion for a radio station is simply anything that promotes tune-in. It may be a top-forty list circulated through record shops. It may be handing out free records to anyone who drives by the station. It may be a disc jockey broadcasting from a dome atop a convention center, and living there during the duration of a home show. Audience promotion is the never-ending job of cajoling people to become listeners to your station.

Obviously, in a station with a small staff it is not practical to have a single employee whose sole duty is promoting audience. But it is good business to have an occasional planning session when the single subject of discussion is audience building.

The most economical and most effective method of promoting audience is the station's own broadcast time. Contests, suspense-building gimmicks, doing the unexpected are ways of sparking the curiosity of the nonchalant so they will tune in.

Audience building should be on the mind of each announcer as he moves about the community during his off hours. Salesmen should be alert to opportunities to suggest to daily contacts that they tune in.

Audience promotion and station promotion frequently ride the same route and the end result should always be the same—more listeners. If there is a parade coming up, a popular station disc jockey can drive a Model T—with a sign telling when the d.j. is airborne.

# CHAPTER VIII

## PROMOTION, MERCHANDISING PUBLIC RELATIONS

### STATION PROMOTION

Anything which builds the image of a radio station in the community or in its sales area is station promotion.

Attendance at all kinds of gatherings by station personnel is station public relations and station promotion.

Newspaper space, display or editorial, and outdoor posters or bus cards mentioning programs or personalities are station promotion.

Appearance of station personnel at special events and before club meetings is station promotion.

Taking a lead in some important civic project, such as a campaign to "get out the vote," is station promotion.

Radio time salesmen who show a keen interest in helping the client move the merchandise off the shelf and into the hands of the consumer is promoting the station's image in the commercial community.

The combined efforts of sales promotion, audience promotion, public relations and merchandising are station promotion.

Multiply two mentions per day of the station's call letters, or spot on the dial, by 20 employees and you have 14,600 person-to-person station promotions per year.

Station promotion is in the hands of each employee. Each employee should be ready, willing and eager to answer questions about broadcasting in general and his own station in particular. He should not be reluctant to ask prospective sponsors to "buy some!"

### SALES PROMOTION

Sales promotion is anything that promotes sales. Sales promotion is any thing which encourages and helps the efforts of salesmen. It may be a postcard with the salesman's picture on it, a telephone call about something of interest, a party for a number of clients, or a specialty item placed on the sponsor's desk.

No real-life tiger has yet entered a tank, yet the implied power in the gasoline as personified in the campaign has placed many thousands of gallons of Enco in tanks. Through allegory and fantasy Mother Goose can do commercials, lions (as well as tigers) may articulate, and even an automobile can speak up and express a plaintive plea for expert attention at Joe Smith's garage. Dr. Ernest Dichter, director of the Institute For Motivational Research, says symbolism is a "non-verbal, powerful" short cut in communications.<sup>1</sup>

*The imagination of the copywriter is the only limit on the use of allegory, fantasy, and symbolism in radio commercials. The efforts, of course, should be part of an over-all strategy.*

**VERTICAL APPROACH**—Vertical messages seek a specific stratum of individuals and employ a terminology which can not be as readily appreciated by those outside the stratum. Messages directed at mothers, fathers, truck drivers, children, dentists, lawyers, teachers, beer drinkers, etc. are "vertical messages." Messages directed at special groups should be prepared with the direct interests of these groups in mind.

*Since radio is a universal communications medium individuals outside the stratum will also hear the message.*

**HORIZONTAL APPROACH**—Messages which appeal to the total spectrum of individuals are termed "horizontal appeals." This includes men, women, children, company presidents, and the rank-and-file alike. Messages for soft drinks, ice cream, candy, and other foods which are in general use by the total audience need a universal language which attracts the young, old, rich and poor. Most products of general circulation have broad aims in their persuasive approach.

### SOMETIMES, JUST TELL IT LIKE IT IS!

"Young man," said the store owner to one of his young assistants, "I want you to stir up some interest in the rainwear department. We own a lot of rotten raincoats we'd like to move. They are shop worn; some are cracked. We'll sell them for little or nothing. There are some good ones in the lot. What we don't sell we'll dump in the garbage."

The young merchandiser assured the boss he would follow his instructions implicitly.

The storm broke.

The crowd bought out the raincoats in 30 minutes.

What did you do, asked the owner?

"Advertised them just like you described them," said the young man.

Absolute frankness, sometimes, is a refreshing attraction.

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<sup>1</sup>Findings, The Institute For Motivational Research, January, 1965.

PRODUCT IN ACTION APPROACH—The product-in-action approach simply states “this is how it works.” If the product is a new lawn mower with a special bag to catch grass the description can be the body copy of the commercial. If the product is a headache powder the body copy can explain the process of adding water and the ease of swallowing—factors which appeal to individuals who wish to avoid tablets.

*Product-in-action should be simple and easy to comprehend. Complicated copy causes the listener's mind to drift.*

ASSOCIATION APPROACH—The association approach in preparing a commercial is a method used when the sponsor desires to associate his product with something held in general esteem by the populace. Thus we see Abraham Lincoln, George Washington, the Rock Of Gibraltar, red-white-and-blue color schemes, etc. appearing in visual messages.

*Association messages are easily adaptable to radio, particularly when a company seeks out an appropriate pronouncement. It is helpful for the copywriter if the company has earned the right to the association.*

INSTITUTIONAL APPROACH—Institutional advertising spotlights the company instead of the product or service. Institutional advertising is used to “keep our name before the public.” Such efforts may be used as a blend in public service participation. Some products, especially intangibles, are purchased through faith in the character of the company, or the reputation of an individual representing the company.

*Radio messages using the institutional approach should have a definite objective. There should be more to the campaign than just “keeping our name before the public.”*

COMMAND APPROACH—The command approach to advertising fits precisely the voice command pattern of learning directed at children, students, military, teams, and so on. People are accustomed to being directed. Individuals do not mind being told to “Go to Pete Jones Furniture and buy yourself a new lounge chair.”

*Command copy may be repetitious but it should not be over-bearing. The directive should be pronounced in a friendly manner. An advertising message is not a command that an individual must obey.*

ALLEGORY, FANTASY, SYMBOLISM—When Enco placed a tiger in the tank they employed the fantasy or symbolistic approach to copy writing.

*negative approach is used when the copywriter is soliciting the consumer to avoid something or correct something.*

NEWS APPROACH—The news approach is applied in the preparation of an advertising message when the sponsor truly has something new to offer. It may be new lots for sale on a lake, new ingredients in a cake mix or soap powder. It may be new features in an automobile, lawn mower, or bicycle. New features are continually being developed in all sorts of products. When a copywriter casts about for an approach he should ask the question: What's new?

*If the news approach is applied and there is really nothing new, the net effect is to dilute the believability of that message, and of others as well.*

SEX APPROACH—The sex approach in preparing an advertisement has been popular since the advent of advertising. All manner of products and services have been sold to men and women on the basis that the product or service will make the user more attractive to the opposite sex. This applies, obviously, to personal products, clothes, grooming aids, and items of personal application. It is likewise employed to sell cars, boats, and other "big ticket" items which reflect a degree of status.

*Too much sex is frequently used in advertising messages, thus devaluing the attention paid the product. As the sex emphasis increases the attention paid the selling points decreases.*

TESTIMONIAL APPROACH—The testimonial approach in presenting a commercial is word-of-mouth, power-of-suggestion in action. Ordinary individuals, models, and professional personalities appear regularly in "testimonial" advertising messages. The services of these individuals are purchased on a residual basis to lend their influence to products and services with which they are willing to be associated.

*When a testimonial is provided by a person who, by character or absence of sincerity, is unable to speak with credibility the effect of the message is weakened.*

EDITORIAL APPROACH—The editorial approach is principally seen in newspapers, magazines and direct mail when it is deemed necessary to use lots of words to develop the story of the product. Quite often the print copy will resemble news matter and will be labeled "advertisement." When a company makes a marked change in a product or service a narrative style of explanation may be in order.

*Radio can handle editorial style messages when the number of words needed can match the length of a one-minute commercial or whatever length the station permits.*

## CHAPTER VII

### APPROACHES TO PREPARING RADIO COMMERCIALS

#### APPROACHES TO PREPARING RADIO COMMERCIALS

**POSITIVE APPROACH**—Possibly the most popular approach to a consumer is through the positive approach—citing the good feelings which come from possessing a product or service. A new car makes the owner feel important, makes the father a hero, makes the family proud to drive by the neighbors, and makes the youngsters feel that the family has moved an exciting step forward.

*The positive approach extols the delicate tickling of the palate of exotic tidbits, the “finger lickin’ goodness” of fried chicken, the “pause that refreshes,” and so on. The beauty of a dress, the style of a new suit, and similar pleasantries are of the positive approach to selling.*

**NEGATIVE APPROACH**—The negative approach in an advertising message illustrates the unpleasantness of lacking an article. Lack of aspirin brings a frowning countenance to an individual with a headache. Lack of a power mower shows a man or woman frustrated and perspiring as they shove the hand mower across the grudging grass. “You have bad breath” and “you need a stronger deodorant” are lines of irritation applied in the negative approach.

The art of the negative approach in a commercial should be reserved for the experienced writer.

*When you tell a lady her slip is showing you are not telling her anything she wants to hear yet she is anxious for the knowledge. The*



## GET TO THE POINT

People are in a parade — get to the point.

People are busy with varied activities — get to the point.

Your advertising budget is limited — get to the point.

Your claim on a prospect's time is limited — get to the point.

Your time is valuable — get to the point.

Consumers buy as a result of wanting, dreaming, needing, seeing, hearing, tasting, touching and smelling. Radio *is* hearing. The other senses are stimulated via picture words on radio.

Different senses appeal for different products.

Determine your best appeal, and:



## NOW TO THE BUSINESS OF WRITING

1. Research the subjects you must write about.
2. Keep a file of materials needed for reference.
3. Apply a passionate interest to whatever subject you have been commissioned to put to pen.
4. Study the subject from *every* angle.
5. Collect words and phrases.
6. Sharpen powers of observation, imagination and *condensation*.
7. Keep a dictionary and reference books at your elbow.
8. Read!
9. Write!
10. Edit.
11. Rewrite.

The world's most moving force  
is the power of suggestion.

LOVE THAT DICTIONARY!

## AND NOW A WORD TO THE SPONSOR

It is human foible to pause and admire creative handiwork—including a one-minute radio commercial.

An infrequent developer of radio commercials may have a tendency to (1) be too clever, and (2) get tired of hearing *his* commercial about the time the prospects are becoming *aware* of it.

Effective advertising is taking an idea from the back of your head and placing it in the back of the listener's head. (Like the woodpecker pecking, it takes time!)

The core of effective commercials is when the listener buys your products rather than admires your cleverness.

It may be difficult for a sponsor, about to part with his money for advertising, to envision the nature of a listener.

Much of the public personality of a prospect and the nature of effective radio advertising is stated in two paragraphs:

## EYE LANGUAGE VERSUS EAR LANGUAGE

Books, magazines, newspapers, and direct mail pieces are prepared for the eye. Radio messages are prepared for the ear. The test of radio copy is for the writer to read it aloud, and edit appropriately. Words intended to be read aloud, articulated, or spoken should be laced together with opportunity for pauses, expression, emphasis, enunciation, feeling and color. It is through oral manipulation that the effective radio voice penetrates the mind with the persuasions which paint pictures in the listener's mind. Certainly the sports announcer relaying an oral version of the action of a World Series game is rendering great service to the radio sports fan who is hanging on every word so he can construct his individual picture of the action. An effective radio commercial, to a lesser extent, can penetrate the individual's mind and plant a suggestion for appropriate action when the recipient moves into proximity of the product or service. A writer listening to his work as voiced by an announcer can gain an idea of the effect of his handiwork by the sincerity and smoothness with which the message is broadcast.

Since the announcer broadcasts to a single individual the copywriter should write to a single individual.

This makes it second person—YOU, the word of universal appeal.

## EYES VERSUS EARS

One observer has stated that we learn 90 percent of what we know through our eyes.

Another has asserted that 90 percent of our learning is through our ears.

In a book on radio the *ears* have it.

The following testimony appeared in Sponsor Magazine, July 2, 1962, and is credited to Dallas Williams of Dallas Williams Productions, Hollywood:

One picture worth a thousand words?  
You give me 1,000 words and  
I can have the Lord's Prayer,  
the twenty-third psalm,  
the Hippocratic oath,  
a sonnet by Shakespeare,  
the Preamble to the Constitution,  
Lincoln's Gettysburg address,  
and I'd have enough left over for  
just about all the Boy Scout oath  
and I wouldn't trade you  
for any picture on earth.

## WORDS ACTIVATE FEELINGS

- A Bitter Word — Alone.
- A Revered Word — Mother.
- A Tragic Word — Death.
- A Beautiful Word — Love.
- A Sad Word — Forgotten.
- A Cruel Word — Abandon.
- A Warm Word — Yes.
- A Cold Word — No.

## THE USE OF HUMOR IN COMMERCIALS

The individual tempted to part with his money in exchange for a product is essentially humorless.

The use of humor to move an item of value is a neat exercise in persuasion, if not downright risky.

There is nothing funny about a customer parting with his money except, perhaps, at a carnival.

A light and breezy treatment of a product or service is not humor. It is a diversion from run-of-the-mill commercials. It's effective. It provides a theme. It gets you heard. It is *simplicity* and *change of pace*.

Humor is helpful to snare an audience, but it usually steps aside when the sales message begins.

Humor, in a technical sense, is small tragedy on the other fellow. It takes courage for an advertiser to sanction light or satirical treatment of *his* product for long. Few advertisers stick with the idea.

In products of small value, usually purchased on impulse, an effective bit of humor can help create a high degree of identification. But the essential elements of the sales message should come through "loud and clear" on items of larger value where the prospect will think twice before yielding his money for the product.

There are many "humorous" exceptions to this cold bit of objectivity but many of the exceptions are the handiwork of seasoned advertising executives who are well aware of the precise place of levity in the sales message.

## BID FOR ACTION

Advertising appeals to the *senses* of taste, touch, smell, sight, and sound.

Advertising tugs at the *emotions* associated with isolation, togetherness, suspense, relaxation, irritation, arousal, and a feeling of well-being.

Advertising's ultimate goal is to present the product as offering sustenance, acceptance, security, companionship and relief.

The *considered purchase* is a more expensive item such as a car or piece of furniture. More thought is given before action is taken.

The *impulse purchase* is usually a small item which can be bought on the spur of the moment without a re-check of the bank balance.

## THE MAGIC OF WORDS

The magic of selling, says Clyde Bedell,<sup>1</sup> is in the words. Your commercial message stimulates a response because of the words in it—activating words.

Mark Twain says the difference between the right word and almost the right word is like the difference between lightning and the lightning bug.

Picture words lead to advertising effectiveness. A picture word creates a picture in someone's mind. The word "man" creates different pictures in different minds; the word "beggar" narrows the picture in all minds.

A leaf may waft, float, drift, plummet, sail, flutter, fall, plunge or glide. Seek precise verbs.

Use short words without heads (prefixes) or tails (suffixes) when possible. Avoid long, multi-syllable words.

Use personal words—mother, dad, sister, brother, sweetheart, friend, folks. Use personal pronouns.

Use vowel words for romance and adventure. Hacienda, Catalina, beauty, lovely, languid, angel, rhythm, rainfall.

Use echoism (words that mimic a sound) snarl, groan, hiss, purr, crack, click, sizzle, tinkle, thud, crackle, boom, bang, bong.

Copy written to be broadcast is best edited by being read aloud, if possible, to an objective listener.

<sup>1</sup>Bedell, Clyde, *How To Write Advertising That Sells*, 2nd Ed., New York: McGraw-Hill Book Company, Inc. 1952.

## CHECK LISTS FOR ADVERTISERS

An advertisement is never the total description of a product, company or service. Time and space do not permit. A commercial should reveal enough about the product for the listener to desire an investigation—in person.

The radio trade-mark of a store, however, can be the inclusion of certain important information—to make it easy for the customer to shop.

A check list on certain products may be helpful, particularly if featured regularly in commercials over the years:

- Name of item
- Sizes available
- Colors
- Price range
- Materials
- Location in store

## COMMERCIAL CHECK LIST

1. Does your radio sales message sell to the ear? Is it woven with contrast, rhythm, alliteration, echoism, challenge?
2. Does it have repetition? Does the schedule have frequency? Regularity?
3. Do you give each listener the feeling that the message is intended for him alone?
4. Does your radio commercial sell a single idea? Does it paint a picture in the listener's mind?
5. Is your message persuasive? Does it ask for the order?

## DOING THE PLANNING COUNT DOWN

1. If you are planning an outdoor sale what will you do if the weather turns bad?
2. What plans do you have to counteract a competitor who may be planning a like sale at the same time?
3. Will a sports event, street repair crew, holiday crowd, or other mass movement of people block the path of prospects to your sale?
4. Does the calendar show any mass audience attractions which may divert interest of your prospects during the sale?
5. Are you advertising sufficiently in advance?

## SELLING POINTS IN THE PRODUCT

The first element of an effective radio commercial is the headline. The second element is the benefits to the consumer. The third element is the selling points in the product.

Selling points are always in the product. A new car is red, has four-on-the-floor, stereo tape deck, mag wheels, and "350 horses." A teen buyer sparkles as he sips of these goodies.

An older person buying an auto looks for four doors, power steering, power brakes, air conditioning, and (if possible) economical gas consumption.

Selling points are always in the product.

## ASKING FOR ACTION

Every radio commercial designed to sell merchandise should ask for the order. Thus the final and most important element in a radio commercial is the bid for action. It even makes a good headline!

"Go to Pete Jones Furniture Store this afternoon and get your red-tag lounge chair while the supply lasts."

Benefits and selling points are the guts of good copy but action follows command, so the request for patronage should come through loud and clear.

The degree of blatancy applied to the commercial depends on the education and income level of the listeners you are seeking to influence. Obviously, if your station is considered to have a "quiet" format, a loud commercial is out of order. Conversely a fast-moving, exciting, strong beat station can handle commercials of similar character.

The request for action can include alternate suggestions, the number of days remaining in a sale, or other considerations which encourage the prospect to take immediate action.

Your radio commercial is at its effective best when the listener listens right through the commercial and visualizes the product in his possession.

An announcer who consistently uses the pronoun "I" in endorsing a multitude of products soon finds himself in the position of the boy who cried "wolf"—he does it so often no one takes him seriously.

The right idea, dressed in a real life situation and translated into selling words, possesses the persuasive ability to convince the listener that the product means more to him than the money he must part with to obtain it.

## THE PSYCHOLOGY OF THE CUSTOMER

Individuals love themselves first. YOU is the word of universal appeal. Individuals are gregarious. They enjoy the company of others. Individuals are emotional. They like romance, adventure, laughter. Individuals buy cures more than preventives.

The direct formula for writing an effective headline is to involve the listener and entice him or her into the "body copy." Certainly a mother's cerebral computer cogitating 1,000 meals per year is always gyrating in terms of food!

Abundant effective headline ideas can spring from a perusal of radio, television, newspaper, magazine and direct mail advertisements. Story titles on the front cover page of *The Reader's Digest* reveal effective one-line persuasions. Print media operate in the same area of competition for the attention of the reader as radio writers compete for the ears of the listener. The principles are the same.

Effective radio headlines have the same qualities as other lively copy. They include present tense, contrast, rhythm, alliteration, echoism, plus the approaches to copy which follow in the next few pages—positive, negative, sex, etc.

Bull's eye headlines are directed to target groups: "Football fans you may need a raincoat Saturday."

"Here's a word for cotton farmers."

"Denture wearers, the new cushion plastic tightens loose dentures."

"Here's a word for headache sufferers who cannot take tablets."

Bull's eye headlines are short cuts to special groups.

## BENEFITS IN THE CUSTOMER

Your customer never buys what you sell him. He buys the *benefits* of the product or service. The benefit is the feeling which your product or service creates within the customer. The benefits are always within the consumer.

A family man does not purchase an automobile. He buys comfort, safety, trouble-free performance, style, admiration of neighbors, feelings of success. A teenager does not buy a car. He buys prestige in his group, attention of girls, an exciting new tool of communication.

The same benefits can apply to a hundred different products as well as to your competitors' products.

Some benefits are negative—things to be avoided. "Avoid a lingering headache; take Bayer Aspirin." "Avoid blisters; wear gloves when working in the garden." The request for action, of course, is positive.

The proper use of benefits creates an emotional response in the listener—a desire to own the product which produces the benefits.

## ATTRACTING ATTENTION

The first element of a radio commercial is to gain the attention of the listener. The announcer reaches to focus the listener's ears so he will respond with mental receptivity. In the Navy attention is garnered with a bos'n's pipe—a shrill whistle followed by the words:

“Now do you hear this!” or “Now hear this.”

Radio is the singular medium of communication whose sole method of attracting attention is via sound, or the absence thereof. Thus the first sentence of a radio commercial, or the first strains of a jingle, or a few seconds of silence represent the headline. If a station broadcasts ten sales messages per hour for a period of 24 hours, 240 headlines are projected. The audience continues in a gradual turn-over so the first few words, or sounds, of a commercial are of paramount importance.

The radio headline is more important than the headline in other media. Newspaper, television, magazine and direct mail advertisements have headlines working together with layout and illustration. Not so with radio. The headline works first, singularly, and alone. It should cause the listener to be *curious about what is to follow*.

What makes an effective radio headline?

The writer has three choices: (1) Say something about the product or (2) the benefits to the purchaser, or (3) use an attracting device which is, or is not, related to the product.

Some attracting devices:

A ringing bell

A siren

A dog fight

Accelerating an auto motor

A familiar melody

The roar of an airplane

A bugle call—charge! (Dr Pepper)

Rattle of a news teletype

Chimes (“Avon Calling”)

And a hundred more!

A simulated news bulletin as an attracting device is taboo, according to FCC directive.

If words are to be used for the headline a question may be employed: “Have you ever dreamed of buying brand-name furniture at half-price for your home?” Or a question and answer:

“Mommy, what's for dinner?”

“What would you like for dinner?”

“Some Ranch Style Beans.”

## FOUR BASICS OF ADVERTISING AND SELLING

### ATTRACT ATTENTION

. . . and the mule skinner said,  
after staggering the beast  
with a blow  
across the head,  
“First thing you do in training a mule  
is to gain his attention.”

Radio attraction is achieved with voice, music, sounds.

Television attraction is accomplished with sight, sound, motion, speech and color.

Print media attract attention with headlines, photographs, drawings, layouts, and color.

CUSTOMER BENEFITS	PRODUCT SELLING POINTS
The good feelings of the consumer are the results of using a product or service. Benefits are also unpleasantries eliminated or avoided as a result of using the product or service. Benefits are always in the user.	Selling points are facts about the product or service. The salesman or advertisement offers the most attractive selling points. Selling points are always in the product or service.

### BID FOR ACTION

The finale of the message is a bid for action and may include price, size, brand name, seller, address, telephone number, and any limits on the offering.

BUY SOME  
RIGHT NOW!  
TODAY

The air salesman and the time salesman chart a parallel course:

1. Attract the attention of the prospect.
2. Cite the advantages of the product.
3. Cite the benefits to the user.
4. Ask for the order.

CHANGE OF DIRECTION—"Once again, Stiffel Forges backward."

CONTRAST—The jump from a low note to a high note, a soprano voice closely followed by a basso profundo, is contrast. ("Welfare Cadillac" is contrast)

COLLISION—the sound of two cars colliding.

SIMPLICITY—Mary had a lit-tle lamb.

PAUSE—This is Paul Harvey . . . Good day!

QUESTION—What would you do if you did not have to work for a living?

REPETITION—Tell 'em you are going to tell 'em. Tell 'em. Tell 'em you told 'em.

SUSPENSE—I am going to tell you about a remarkable new invention which cleans rugs. But I'm going to keep the name a secret until I tell you all of the amazing things it does to make rugs look like new.

NAMES—If Tom Jones were in the studio with me today I'm sure he would like the next tune. Here's Tom Jones doing I'll Never Fall In Love Again.

*Persuasion* is a parade of *ideas* contributing *service* to *individuals*. Radio works best projecting ideas, one at a time.

## ALL SALES ARE LOCAL, INDIVIDUAL

Radio, television, newspapers and magazines are billed as mass communication, but all sales are *local* and even messages broadcast to millions are aimed at *individuals*. You are always selling to individuals—only individuals respond to persuasion.

What does the individual seek?

First your individual often satisfies his *wants* before he supplies his *needs*. He always wants something. He is somewhat impractical, illogical, and emotional.

Your individual loves himself best, and first.

Your individual wants to be group accepted.

Your individual listens for tips on how to survive (in comfort!).

## BASIC ELEMENTS IN APPEALING TO INDIVIDUALS

Whatever be the enterprise in which a salesman is engaged the key to action is offering something which suggests repayment for the time, talent or money which prompts an individual to respond to an appeal.

A young mother who is chained to a kitchen and a number of moppets seeks *escape*. Omni-present radio provides a diversion from dishpans, diapers, and dust cloths. Dialogue and inter-action programs provide the housewife with the opportunity to participate without taking her hands out of the dinner menu, or the feeding of the very young. An aged person, shackled by infirmities and loneliness, dreams of *escape*. Temporary relief is provided by the lullaby of radio. A teenager, hamstrung in his own home by the generation gap, dials in the contemporary music scene to *escape*. By quiet music and electronic conversation in the evening the tense business man *escapes*.

Escape is a basic element in attracting attention. Escape shows up in the form of music, entertainment, dialogue, inter-action, narrative, etc. on radio.

The tools of persuasion:

Picture words paint pictures in listeners' minds.

Effective radio sparks a feeling of *movement* in listeners.

The raw materials of persuasion:

It is creamy (taste).

It is velvet smooth (touch).

The aroma of rich, brown coffee (smell).

It *sounds* like the chimes of the angels.

The hues of the rainbow (sight).

Herd instinct: "Hail, Hail the gang's all here." People like to *seem* together. Radio provides the listener with the feeling that others who prefer his station are friends.

Survival—your listeners will live forever. Leave the impression that you and your listeners are as strong as Gibraltar.

Sex Appeal—we all wish to be noticed by the opposite sex. Build up the listener's sex ego with suggestions of romance. "The girls will take a second look."

Devices which stop people so they can be persuaded:

RHYTHM is the certainty of the next beat. Listeners with any musical empathy will consciously or subconsciously join the beat of rhythmic melodies.

ALLITERATION—Consists of a collection of words, several of which have the same initial sound. Example: Johnny *Cash*, the rough-cut king of *country* music.

# CHAPTER VI

## HOW TO WRITE RADIO COMMERCIALS

### HOW TO WRITE RADIO COMMERCIALS

A New York advertising agency copywriter returned to her desk after an absence of a few years to start a family. "Let me at that typewriter," she said. "Now I know what I am writing about." The lady had just performed the "hat trick."<sup>1</sup>

The hat trick, says Aesop Glim, is the first principle of effective writing: "Put on your hat (figurative sometimes), go out and prowl for facts about the subject of your writing."

A splendid example of the hat trick is credited to the late George Washington Hill, who is reputed to have set the first \$20 million advertising budget for the American Tobacco Company circa 1944. Hill was walking to one of the tobacco factories in New York. "When I got within three blocks of the factory, it was apparent to me," Hill said, "The delicious odor and aroma of tobacco as it passed through the toasting machines . . ." thus the slogan "It's Toasted," which Hill, an advertising immortal, believed "one of the best that ever hit the advertising columns."<sup>2</sup>

Can't think of anything to say about the product?

"There are no dull subjects," said H. L. Mencken. "There are only dull writers."

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<sup>1</sup>Aesop Glim, *How Advertising Is Written—And Why*, McGraw-Hill Book Company, (New York), 1945, pp. 21.

<sup>2</sup>Printers Ink September 20, 1946, pp. 49-144.

## SYD'S GUIDE FOR ENUNCIATORS

By Sydney J. Harris

Why don't pronouncing handbooks for radio and television announcers write it large and plain that:

There is an "a" in "diaper," there is an "n" in "government," and there is an "l" in Pennsylvania."

There is no "trick," in "district," there is no "up" in "quintuplets," and there is no "bitch" in "barbiturates."

There is no "cue" in "nuclear," there is no "head" in "forehead," and there is no "tide" in "apartheid."

There is no "spear" in "experiment," there is no "mo" in "memento," and there is no "ick" in "stomach."

There are three syllables, not two, in "veteran;" there are two syllables, not one, in "coupe"; and there is one syllable, not two, in "film."

There is no "cow" in "Moscow," there is no "ay" in "forte," and there is nothing "religious" in "sacrilegious" (which is derived from the word "sacrilege" and not from "religion").

There is no "sk" sound in "schism," there is no "cha" sound in "chasm," and there is no "its" sound in "schizophrenia."

There is no "here" in "heroism," there is no "gubb" in "gubernatorial," and there is no "mash" in "machinations."

There is no "gent" in "unguent," there is no "pen" in "penalize," and there is no "more" in "moron."

The word "sonorous," is accented on the second syllable, not on the first; the word "conversant" is accented on the first syllable, not on the second; and the word "inexorable," is accented on the second syllable, not on the third.

There are five syllables, not four, in "incidentally"; five syllables, not four, in "incendiary"; and three syllables, not four, in "athletics." (In fact, the same people who pronounce "government" as "goverment," pronounce "athletics" as "athaletics").

The word "dais" is most often mispronounced as though it were spelled "dias;" the words "crevasse" and "crevice" are often used interchangeably, and pronounced alike, although they mean different things and take the stress on different syllables.

There are four syllables, not three, in "conspicuous;" and three syllables, not two, in "diamond."

The verb, "consummate," and the adjective "consummate," are pronounced differently, with the stress on different syllables.

—Printed by permission of Sydney J. Harris and Publishers-Hall Syndicate  
**HOW IS YOUR ARTICULATION?**

By now we all know that when we hear a radio or television announcer refer to nyews, he's talking about news—noos, as those of us who constitute the mass of the untrained public call it. We have no objection to nyews.

We're willing to concede that the somewhat uppity pronunciation is probably correct, and assume that that's the way it's taught in the announcer schools. We still bristle a bit, however, when we hear the 12 o'clock broadcast referred to as nyewn nyews.—Minneapolis Star

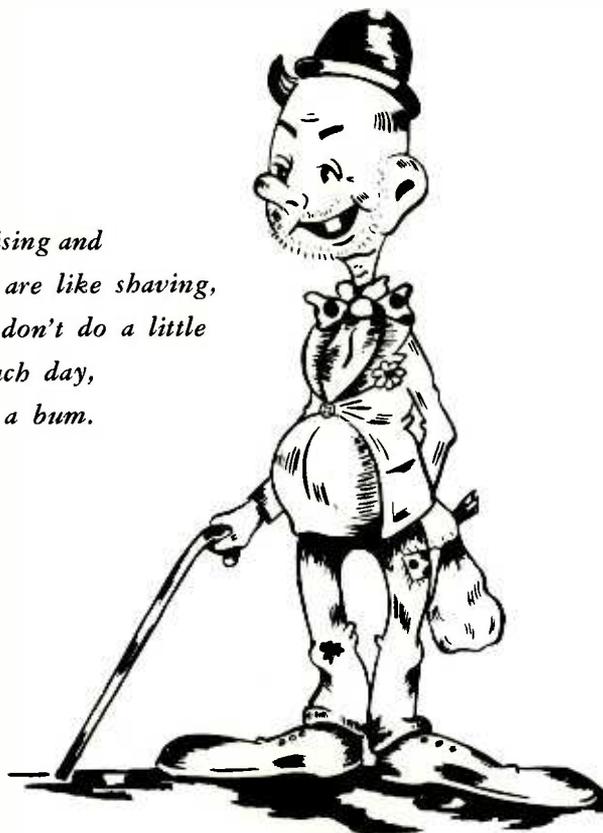
—Reprinted with permission

## A STATION SALES POLICY

1. To keep our station time easy to buy.
2. To make our clients glad they bought our station.
3. To be co-operative with potential clients at all times, regardless of whether or not they happen to be on the station at the moment.
4. To be careful about instigating an intra-mural media war with other stations and other media. This simply hurts the cause of advertising.

*A kind word about a competitor may result in a recommendation that your station be included in the next advertising campaign.*

*Advertising and  
Selling are like shaving,  
If you don't do a little  
of it each day,  
You're a bum.*



## SALES DON'T JUST HAPPEN

- 80 percent of all sales are made after the fifth call.
- 48 percent of all salesmen call once—and quit.
- 25 percent of all salesmen call twice—and quit.
- 10 percent of all salesmen are persistent—keep on calling.

The 10 percent who persevere  
make 80 percent of all sales!

—National Sales Executives Club

Perseverance is *your* key to the top ten!

## THE STATION REP

On national and regional sales many stations are “repped” by a radio specialty sales company which works on commission.

If an advertiser wishes to buy several hundred radio stations he calls in a half dozen reps, through his advertising agency, and completes the transactions.

It would be difficult, if not impossible, for a national company to contact each individual station.

The rep is “on hand”—usually has offices in all of the principal cities and usually knows the time buyers in the various agencies.

Thus the commercial order is passed from client to agency to station rep to station where it reaches its final destination—the listener.

## THE ADVERTISING SALESMAN

The advertising salesman who knows his business provides his clients with a high type of professional counsel. He sits sometimes as a member of a sponsor’s merchandising team. He observes human behavior.

The advertising salesman knows the strong points of radio and knows the strength of other media. He pushes hard for radio and his station but he does not sound foolish by making light of the strength of other media.

A good salesman observes his position from the client’s point of view. What kind of person buys the product? What time of day do they listen? How much distribution does the client have? How much competition does he have? Can he outsmart the competition? What is the client’s goal? How much can he afford to spend? What sales objectives does he have?

Clients are always biased in favor of the salesman who provides service beyond the call of duty. One client remarked, “I buy from Joe Smith because he would jump through that window for me. I like Henry Jones because he does such a good job of preparing the ad. Frank Jackson makes sure I get the positions I want.”

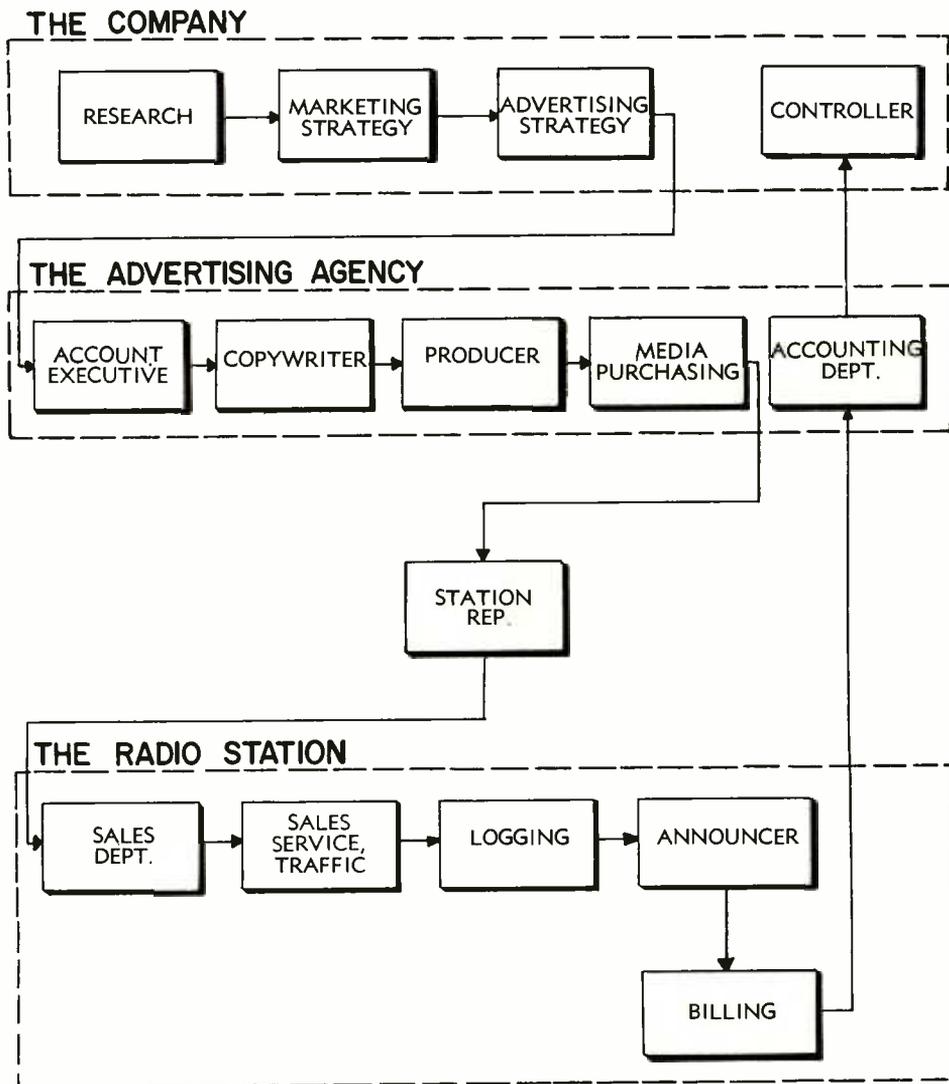
There is always one secret weapon in favor of the advertising salesman: There is no such thing as bad advertising (presuming good taste) if the client stays everlastingly at it.

Not every prospect can say “yes” when a radio salesman calls. But a good salesman keeps calling, remains optimistic, and is always happy to reflect upon the sales he does make.

## THREE CHALLENGES

Three challenges: To climb a fence leaning toward you, to kiss a girl leaning away from you, and to sell an advertiser who prefers to do business with someone else!

## RELATION OF A RADIO STATION TO AN ADVERTISER



## SPOT ANNOUNCEMENTS AND SPOT ADVERTISING

In the days of program radio, commercial messages sandwiched in between programs were referred to as “spot” announcements, as contrasted with messages *in* sponsored programs, or “participations” *in* non-sponsored programs.

The term “spot advertising” more broadly refers to advertising placed in selected cities as contrasted with advertising placed on the networks and considered as covering the entire country.

Both terms prevail today.

## CONSISTENCY IN ADVERTISING

The late William Wrigley was once riding with a friend on a crack express train to Chicago. His companion was curious to know why the magnate continued to spend so much money on advertising.

"Your gum is known all over the world," he said. "Why don't you save the millions you are spending on advertising?"

Wrigley pondered for a second and asked, "How fast is this train going?"

"About 60 miles per hour," replied his friend.

"Then," asked Wrigley, "why doesn't the railway company remove the engine and let the train travel on its own momentum?"

A firm believer in everlastingly staying at it, Wrigley contracted for \$1 million worth of advertising during the panic of 1907 and practically doubled sales within a year. Twice Wrigley mailed free gum to every name listed in every telephone book in the country. For years two sticks of Wrigley gum were sent to as many American children as possible on their second birthday.

Wrigley once erected an outdoor poster along the Trenton-Atlantic City railway tracks, nearly a mile in length.

## THE STEADY PULL

"If there is one enterprise that a quitter should leave severely alone, it is advertising.

"To make a success of advertising, one must be prepared to stick like a barnacle on a boat's bottom. He should know before he begins that he must spend money . . . lots of it. Somebody must tell him that he cannot reap results commensurate with his expenditures early in the game. ADVERTISING DOES NOT JERK—IT PULLS! It begins very gently at first, but the pull is steady . . . until it exerts an irresistible power."

—JOHN WANNAMAKER

## WHO SAID IT?

If you once forfeit the confidence of your fellow citizens, you can never regain their respect and esteem. It is true that you may fool all of the people some of the time; you can even fool some of the people all of the time; but you can't fool all of the people all of the time. —Abraham Lincoln

The codfish lays a million eggs

The barnyard hen but one.

The codfish doesn't cackle

To show off what she's done.

We scorn the simple codfish,

The barnyard hen we prize;

All of which just goes to prove

IT PAYS TO ADVERTISE!—Out of the past

Thus people respond to persuasion for both wants and needs, ultimately making the purchase when they are in a practical or impractical zone of influence.

People with smaller incomes and less education sometime respond to blatant appeals. People who have greater affluence and diversity of interests, with fewer related wants and needs, are less susceptible to blatancy and yield to more subtle and different appeals and motivations.

### WHEN ADVERTISING STOPS

When advertising stops, people stop buying. When people stop buying, people stop selling. When people stop selling, people stop making. When people stop making, people stop earning. When people stop earning, people stop buying.<sup>1</sup>

To say it another way, advertising increases demand. Demand increases sales. Sales increase production. Increased production decreases cost. Reduced cost increases demand. Thus effective advertising decreases cost through increased demand.

A product created for general consumption but placed on the market without benefit of advertising would be prohibitive in cost. But a manufacturer, through the certain knowledge of the power of advertising, will manufacture a quality product, available at an acceptable price, and know for certain that consumer acceptance will follow consumer advertising.

*Mark Twain was once editor of the Virginia City, Nevada, Enterprise. Twain received a letter from a subscriber who had found a spider in his paper. "Was this the sign of good or bad luck?" the reader asked. Neither good nor bad, Twain replied. "That spider was merely looking over our pages to find out what merchant was not advertising, so that it could spin its web across his door and lead a free and undisturbed existence forever."*

—TIDE MAGAZINE

### INTERESTING COMMENTS ABOUT ADVERTISING

"Advertisements are now so numerous that they are very negligently perused, and it therefore becomes necessary to gain attention by magnificence of promises and by eloquence sometimes sublime and sometimes pathetic. Promise, large promise, is the soul of advertisement. I remember a washball that had a quality truly wonderful—it gave an *exquisite edge to the razor!* . . . The trade of advertising is now so near to perfection that it is not easy to propose any improvement."

Dr. Samuel Johnson, 1709-1784

"The Tattler," (London), January 20, 1758.

<sup>1</sup>Adapted from Detroit Adcrafter.

Suppose that the commercial actually penetrates 5 percent of the men listening. We now have an audience of 5,000.

Of the 5,000 aware of the commercial, perhaps one-half have recently bought suits, do not need suits, or can't be bothered.

The number of related prospects is now 2,500.

Let's assume that the sponsor's suit is expensive. Other variables may be that the listener does not prefer the brand name, the store, nor the personnel. Seventy-five percent take no action.

The number now stands at 625 related prospects.

Even with this drastic reduction in the original audience of 200,000 a store would find it difficult to handle a rush of 625 men all wishing to buy suits. So suppose 575 "noters" take no action.

Suppose then that 40 or 50 men drift in, make inquiry, and 20 men decide to buy suits from the sponsor. Twenty sales cost \$200. This is one-hundredth of one percent of the radio audience of the station. The transaction has been profitable for station, sponsor, customer.

Variables such as sales price, weather, timing, and competition may alter the outcome of an advertising campaign. Although a schedule may not be fruitful one time it may be the foundation of a successful delayed action which evidences itself at some future time.

## WHY ADVERTISING WORKS

Advertising works because *people live in relation to things they want but do not possess.*

To a lesser extent advertising works because people live in relation to things they *need* but do not possess.

*Wants* outrank *needs*.

On any day a man may be living in relation to a new car, (want), new tire (need), a portable power saw, a pair of hunting boots (want), a pair of shoes (need), a new radio, a tobacco pouch, and a can of paint.

A woman's cerebral computer may be churning over a new washing machine, a set of dishes, a dress (want), a pair of hose (need), a new clothes line, an am-fm radio, a new cook book, and a box of candy.

Youngsters *wants* will range from personal cars and phones to transistor radios, sweet meats, bicycles, tricycles, to such needs as clothing, school accessories, personal desks, etc.

The consumer does not arrange his wants and needs in the order of their practical importance.

At any given moment he may obey the impulse to buy an expensive want instead of a half-dozen less expensive needs available at the same money expended.

# CHAPTER V

## THE COMMERCIAL SIDE OF A RADIO STATION

### ADVERTISING IS PERSUASION

Advertising is persuasion. Persuasion began when *Eve suggested* to Adam that he partake of the forbidden fruit. Many comments, pro and con, have been made about advertising over the years. Some of those which stick in the minds of advertising vendors are passed along to you.

Two points are certain about advertising: (1) To be successful it must never cease. (2) Consistency of effort in advertising is more important than perfection of message. Even clumsy advertising is effective, if persevering.

“Large promise is the soul of an advertisement,” said Dr. Samuel Johnson in *The Tattler* (London) more than 200 years ago. But Wellman J. France came right back and said “if exaggeration ceased today the world would be bored to death by noon tomorrow.”

It is the nature of man to make magnificent promise. One could write a book, however, about the magnificence of a new automobile, or a color television receiver, or clothes and cosmetics for men and women. It is the nature of the seller to make magnificent promise to focus attention on his proposition. If the *buyer* is satisfied the transaction is of mutual benefit.

Advertising is the lubricant of the free enterprise system. Advertising is the sword arm of business. Advertising is *news of a most personal nature* for people who seek to improve their standard of living and the lot of mankind in general.

Advertising is the voice of the seller in a free market.

Advertising and selling are like the two legs of a man. The loss of either would severely handicap the other.

### HOW ADVERTISING WORKS

To deal in round figures let's say that the audience of a radio station numbers 200,000. The sponsor purchases a radio schedule costing \$200.

Of the 200,000 audience let's say that half are men and half are women, and the sponsor is selling men's suits.

Let's further assume that only men buy men's suits; thus, the related listener audience now numbers 100,000.



*William A. Roberts, general manager, KRLD, CBS, Dallas, and Arthur Godfrey recall some of the highlights of their radio careers which began in the first decade of the medium.*

## EVER PRESENT IS THE COMMAND TO BUILD AUDIENCE

An announcer broadcasting in a windowless studio may slowly absorb the feeling that he is talking to four walls. But the alert broadcaster is keenly aware of his audience potential and quite interested in a continuing survey of audience attentiveness.

As expressed in this advertisement there should be a constant interaction between broadcaster and listener, with the burden on the broadcaster to ascertain his stature with the listener.

"To have great poets there must be great audiences."

The rule is the same in broadcasting.

As an audience grows more sophisticated, so must the material the broadcaster presents to it.

A flood of congratulatory mail after a particularly good radio or television program not only increases the likelihood of its being repeated, but gives the broadcaster a needed indication of what his audience wants.

Conversely, an audience too apathetic to respond to excellence can make the broadcaster wonder if excellence is worth achieving.

The colloquy between broadcaster and audience is essential to the improvement of programming and performance. When it stops, we, the broadcasters, operate in a void. When the noise starts again, whether it be bravos or blasts, a mutually nourishing contact is established. So communicate with us.

Make us great.



WESTINGHOUSE BROADCASTING COMPANY

BOSTON WBZ - WBZ-TV  
NEW YORK WINS  
PHILADELPHIA KYW - KYW-TV  
BALTIMORE WJZ-TV  
PITTSBURGH KDKA - KDKA-TV  
FORT WAYNE WOWO  
CHICAGO WIND  
SAN FRANCISCO KPIX  
LOS ANGELES KPWB

Courtesy Group W, Westinghouse Broadcasting Company

## GET THE AUDIENCE INTO THE ACT

The successful radio performer ignores the one-way nature of radio and infects the listener with the sub-conscious feeling that he is a *participant* in a parade of information and entertainment.

“Do YOU remember the first time you heard this tune?” YOU is the word of universal appeal. Talk to YOU. Invite the listener into the act.

“You are cordially invited” — probably the most welcome words in the language. Extend an invitation. “You club members there, please sit down and have a cup of coffee with me.”

“Goof off” occasionally. Play a popular tune. Announce the wrong title. Launch into a testimonial about how much you like the (wrong) song. (And just where was *he*, while that record was spinning!)

Tie in news, music and information with the parade of local civic, school and sports events. This way you can “localize” and do public service simultaneously.

Tie in local names (clients, clients’ employees, and prominent citizens) when possible with news, music, information.

Be on the lookout for things which might be “attracting devices” for the curious. If policy permits invite listeners to drop by the studio and see something.

If station policy permits, a supply of postcards can help you build a listener’s club. Each listener who responds gets a certificate (post card) awarding him a lifetime of pleasant listening to your station and program.

Guessing games can be tied in with retail clients. Letters of comment can help pull in the audience. Basic audience building is “each one gets one.” Stage contests so that one listener encourages another to dial your station.

Listeners feel a part of the action on audience involvement programs where varied opinions are expressed, controversy is aired, and further remarks are obtained from listeners by telephone. Dialogue programs give listeners the opportunity to take sides — get on one side or the other.

The open microphone also encourages those individuals with simmering frustrations toward one-way communications to take advantage of audience possibilities and lay upon the unsuspecting announcer the contents of their Pandora’s box.



Another phrase in the legal world is the "right of privacy." People who become public officials, performers and are otherwise newsworthy relinquish a substantial portion of their right of privacy.

Libel, by definition, is a written statement or visual which tends to hold an individual up to "public ridicule."

Slander is "libel in speech" — an *oral statement* which tends to damage the reputation of an individual and his means of livelihood.

An employee of a radio station is not a lawyer, nor an expert in the areas of legal permissiveness. It behooves the alert employee to keep himself apprised of his flow of words which may be interrupted with legal action.

Certainly a statement of the moment is usually one side of a story. Unless caution prevails as a matter of continuing practice the other side may one day arise to haunt an announcer.

For more on this subject see Paul P. Ashley, *Says It Safely*, 117 pp (Seattle, 1959) University of Washington Press.

## TANDEM AND SEGUE

Tandem and segue is the art of never giving the listener the chance or desire to escape. This is accomplished by making continuing and subtle suggestions for the listener to linger.

The news announcer is practicing tandem and segue when he reminds the listener of news items he may expect later in the day.

The music announcer is practicing tandem and segue when he ties in one record or program with the next—always the promise of things to come, some in the next few minutes, some later in the day or week.

Segue promotion of programs is interlocking program types by means of continuing crossreference. If there is a Spanish program at 10, 2 and 4 these should be interlaced with cross reference.

Segue takes the listener smoothly out of one stint into the next by tying the two together. Tandem and segue means continually squeezing another fifteen minutes worth of listening . . . the continuing promise of things to come.

Keep the listener in a state of subtle anticipation. At sign-off make promises for tomorrow.

Never say "goodnight" or "goodbye" — this is inviting the listener to consider the broadcast day ended and to consider moving to some other spot on the dial.

TANDEM—One in front of the other.

SEGUE—The transition, one to another.

Segue is to the ear what a lap dissolve in television or film is to the eye.

## THE DO'S AND DON'TS

Effective interviewing may be described best with DO'S and DON'TS:

DON'T launch into a lengthy introduction which has the effect of labeling yourself an exhibitionist and dulling the audience even before the guest has been permitted to open his mouth.

DON'T ask your guest a question and then proceed to answer it for him.

DON'T assume that you are an expert in the topic of conversation. Allow your guest to assume this role.

DON'T make your guest a straight man for your funnies.

DON'T get upset if an interview unexpectedly becomes a part of your broadcast day. Act like it happens all the time.

And for some DO'S:

DO listen to the answers to your questions.

DO make an effort to prepare in advance.

DO relax your guest and make him feel at ease.

DO ask questions which you feel the audience wants answered.

DO try to unfold a story which provides your listeners with a knowledge of the area in which the guest excels, plus areas in which he is just like the audience—an ordinary mortal.

DO make your guest glad he came.

DO have the ambition to seek some information which may make the news columns.

This discussion has pertained to the general interview. The interviewing of people in the news, politicians, sports figures, witnesses to mishaps, catastrophes, and individuals involved in controversial issues, calls for reportorial inquiry plus a special knowledge of the ground rules in each of these areas.

## FAIR COMMENT AND CRITICISM

The radio station personality or disc jockey is in the unique position of discoursing for hours before an audience. Except for those instances where some "ad libs" are prepared in advance, or read, the air personality speaks extemporaneously. His remarks are edited only to the extent that he uses proper judgment based on experience.

Thus the mike man must carry his rules of fair comment and criticism in his head while his tongue flails away.

Certain rules, regulations, customs and philosophies govern the nature of comment in the United States.

In America, for example, a person is presumed innocent until proven guilty before a jury of his peers.

As a general rule truth is an adequate defense to a civil action of libel. This is not absolute rule.

asked by keeping in mind what the listener would like to know about the guest. Some off-the-cuff research can be accomplished by inquiring of other station employees what questions they would like to have posed. Station employees usually have more than a casual interest in visiting personalities.

Establishment of ground rules: On occasion the visiting celebrity will be sensitive to probes about marital turbulence, financial difficulties, or other personal matters. It is a wise idea to make gentle inquiry if there is some particular subject the visitor would like to avoid. Such an understanding will assist in putting the visitor at ease.

In some instances the guest may have a “pugilistic” nature and welcome a “no holds barred” encounter. It is good strategy for an interviewer to feel out the nature of his guest.

Introducing the guest: An announcer’s first challenge is upon him when the interview is suddenly airborne and the visitor is being introduced. If the biographical material is lengthy the unsuspecting announcer may fall into the trap of spending more time reading a boring chronology than remains for the guest.

Conversely, another announcer may state “Henry Schnozola, who is a visitor in Ourtown today, needs no introduction” when in fact Henry needs plenty of introduction. When this happens the announcer may proceed to interview a person who is a stranger to the audience and remains so during—and after—the interview!

If an announcer is forced to hit the air “cold” with no information and only a willing guest in his grasp he can revert to the news format and simply proceed “open mike” with the who, what, when, where, and why of the visitor.

The bulk of the interview should contain information of interest to the casual listener as well as to members of the guest’s fan club. It should give the guest an opportunity to describe some of the recent highlights of his career and, in exchange for time spent visiting the station, the guest should be provided the opportunity to plug his latest release, upcoming personal appearance, etc.

Sometimes an announcer inherits a visitor who seems to have no conversation on any subject. Here the interlocutor can revert to the “old standards” and inquire of the visitor’s hobbies, his children, pets or most exciting experience.

An interview should be concluded before it has a chance to wander aimlessly in an open field. The announcer should make every effort to end with some sort of an engaging punch line plus, of course, a courteous “thank you” for visiting Ourtown.

## THE ART OF THE INTERVIEW

One of the broadcasting areas in which the “men” separate themselves from the “boys” is in the fine art of carrying on a two-way radio conversation termed an “interview.” Such a program can be accomplished by bringing two individuals together in front of a microphone, and more often than not, proceeds with a minimum of preparation.

Interviews may be arranged (un-announced to the announcer on duty) with visiting musical personalities, sports figures, public officials, world travelers, clients and personages of special interest to men, women, children or a certain segment of the audience.

On the local scene an interview may be arranged with an official of a public campaign, the promoter of some special event being advertised on the station, or a regular client who is publicizing a special event of his business, hobby or favorite civic project.

The interview will probably be geared to disseminating information, but may seek opinion or just bring out the personality of the studio visitor. “Name” guests may be more polished, but often an average “man on the street” may provide as much, or more, interest to the radio listener.

Except in larger stations the announcer on duty, with his multitudinous chores, is not likely to have sufficient time to prepare adequately for a smooth performance.

At first inkling of an impending interview, the announcer should throw his cerebral computer into gear. He should peruse any background material available, select key questions to be asked, establish “ground rules” to avoid embarrassing the guest, decide how he will bring off the introduction, determine what the body of the conversation should bring out, and decide how to conclude gracefully.

Whatever talent an announcer may lack in the interview department, he can make himself look good and sound good by *cultivating equal zeal for every studio guest*. Professional courtesy extended to a guest is good station promotion and good public relations.

Perusing background material: If the announcer is given a sheaf of notes on the visitor, he can select just enough of the more interesting facts to set the stage for arousing the curiosity of the listener. If it is one of those days when no information is available, he can scrounge.

Selecting questions: An announcer should select the key questions to be

## THE CONTRIBUTIONS OF ARTHUR GODFREY

The history of radio is loaded with the names of personalities who 20 years ago were attracting sizeable radio audiences with their patter, personality and quips. A radio Hooperating for 1949 includes such names as Bob Hope,\* Red Skelton, Bing Crosby,\* Groucho Marx, Milton Berle, Fibber McGee, Jimmy Durante, George Burns, Gracie Allen, Gene Autry, Judy Canova, Kate Smith, among others, and Arthur Godfrey.

Arthur Godfrey, for many reasons, has earned the title of the all-around all-American radio performer and salesman.

Early in his career, Godfrey learned, while doing some serious listening, during a long convalescence following an auto accident, that radio is at its effective best in a one-person to one-person ratio. Godfrey set out to project himself in such a manner that each listener would have the feeling that Godfrey was talking to him alone.

Arthur Godfrey never sported the "silver tonsils" of the program past nor the precise style of the professional radio announcer, but his services were (and are) esteemed above the "perfectionists" when air salesmanship is sought. Godfrey's informal low-pressure radio persuasion finds the listener relaxed, at ease, and impressed with the believability gently nudged upon him.

Godfrey, among other things, feels that it is difficult for a copywriter to put on paper the intimacy of one person talking to another. He has been liberal with insertions and deletions, yet careful to follow guidelines which highlight a product's marketing points.

With the close-out of the ABC Breakfast Club in 1969 Godfrey on CBS radio remained the sole proprietor of a network variety show coming down the line and being cleared by the vast majority of CBS radio affiliates.

Godfrey has said the secret of his radio program is keeping it current, up-to-date, and "staying in the game."

### SUMMARY CONCLUSION

- Arthur Godfrey projects to one person.
- Arthur Godfrey operates in the key of B Natural.
- Arthur Godfrey is salesman and performer.
- Arthur Godfrey is believable.
- Arthur Godfrey is believed.
- Arthur Godfrey stays contemporary.

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\*Bob Hope and Bing Crosby appeared together on the first NBC radio network program November 15, 1926.

# 400 TEXAS BROADCASTERS EACH DAY, EACH MONTH, EVERY YEAR! SERVE THEIR MANY PUBLICS

# 400

## TEXAS BRADCASTERS

### LIKEWISE PUBLICIZE, PROMOTE & ASSIST

United Funds Better Business Bureaus Religious Groups  
 Service Clubs Public Schools Girl Scouts Seminaries  
 Sports Civic Organizations Beautification Boy Scouts  
 Arts Council Universities YMCA Highway Safety  
 Fraternal Charity Programs Campfire Girls Patriotism  
 Civil Defense Opera Companies Rehabilitation Groups Symphony Orchestras  
 Military Reserve Units Community Improvements Military Procurement Needs  
 Youth Job Needs Industrial Anniversaries Alcoholics Anonymous Town Halls  
 Zoological Associations City Councils Red Cross Chambers of Commerce  
 Governmental Personnel Recruitments Big Brothers Police Departments  
 Hunting Safety Historical Museums Disadvantaged Children Programs  
 Women's Clubs Educational Extension Study Clubs State Fairs  
 Tourism Sheriff Departments Conventions Book Fairs  
 YWCA Beauty Contests Trade Associations  
 Home Safety Easter Services  
 Farm Groups & a whole lot  
 of other organizations  
 and individuals  
 working for the  
 Betterment  
 of Human-  
 ity.



## TEXAS ASSOCIATION OF BROADCASTERS

901 WEST 19th STREET, AUSTIN, TEXAS 78701 / (512) GR 6-3061

*This advertisement by the Texas Association of Broadcasters indicates many of the public service activities which radio stations engage in on a regular and automatic basis as they serve the cultural, charitable and economic needs of their communities.*

## THE PSEUDONYM — THE FICTITIOUS NAME — THE STAGE NAME

In show business, of which radio is a part, players have traditionally employed names other than those bestowed upon them by family and heritage. The stage name is a common practice in radio, motion pictures, and in English journalism. Pseudonyms are used by writers and others who prefer anonymity, for one reason or another. Could Tiny Tim have made it as Herbert Kauhry? Isn't Soulfinger more exciting for the Washington black community than Fred Correy?

A stage name has advantages:

It offers some degree of privacy in certain areas.

A stage name suitable to the personality of the performer can be carefully chosen.

An attractive stage name is good for promotional purposes, all other things being equal.

An attractive stage name, properly supported by talent in the performer, helps to create empathy with the audience.

A name change sometimes obliterates an unsuccessful past—makes possible a fresh start.

Some famous pseudonyms:

Milton Berle—Milton Berlinger

Dean Martin—Dino Crocetti

Patti Page—Clara Ann Fowler

Jack Benny—Benny Kubelsky

Fred Allen—Francis Sullivan

Lucille Ball—Diane Belmont

George Burns—Nathan Birnbaum

Eddie Cantor—Iss Isskowitz

Bob Hope—Leslie Townes Hope

John Wayne—Marion Michael Morrison

Tom Jones—Thomas Woodward

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### Engelbert Humperdinck

Certainly the pseudonym of Engelbert Humperdinck ranks foremost among the names that the usual advisor would not recommend. The wearer of the odd monicker measures his success from the day he dropped a conventional name of Gerry Dorsey and sang forth under a new and astonishing identification. The song "Release Me" brought out in 1967 was an instant success and the first of four albums to win the Gold Album Award. Idea for the name originated with Gordon Mills, friend and manager.

is a sports freak. The 10 o'clock man plays a lot of memory music. Another guy is a telephone nut; he has an answer bank at home, lends out his car, really interacts with the audience. The evening man was at Berkeley and plays their kind of acid-rock sound. The all-night man, Bwana Johnny, goes on, pith helmet and all. And one guy is a kid's jock, another Cousin Brucie."<sup>1</sup>

The "Drake" syndrome is a tightly-packaged, polished format named after its creator, Bill Drake, a former Fresno, California, disc jockey. Drake stations maintain a lively sound but subdue the disc jockey's patter. They play the cream of the top hits, the "golden oldies" and the station's call letters. Announcers who prefer to throw more of their own personality into the format do not like the "Drake-station" approach.

Bruce Morrow is "Cousin Brucie" to thousands of New York and Northeastern radio listeners. Theodore W. Landphair, writer for *The National Observer*, observes that Morrow "projects the clown, the patriot, the father-confessor, the defender of youth, and the Roman-candle-fast commentator on anything he pleases."

Landphair reflects that being a disc jockey is a mercurial business "requiring the talents of an entertainer, a salesman, perhaps even a philosopher of sorts."

Fred Correy is "Soulfinger" to the Washington black community and is one of the top disc jockeys in ethnic radio. *The National Observer* states: "So adaptable is Mr. Correy that in his brief career he has played the swinging Soulfinger, jiving Big Daddy, and simultaneously on the same station without his audience realizing it — a character named Frantic Freddie and a Mexican named El Toro."

## SUMMARY CONCLUSIONS — THE SUCCESSFUL DISC JOCKEY

Is an entertainer.	His audience has empathy with him.
Is a salesman.	Is attuned to radio realities.
Develops a specialty.	Is adaptable and versatile.
Is a philosopher.	Sometimes uses a pseudonym.
Has empathy with his audience.	Researches his trade.

<sup>1</sup>Cousin Brucie (Morrow) selected his radio name quite by accident. An elderly Negro lady asked him one day if they might be related under the skin. He replied affirmatively and she said "good, how about lending me 50 cents to get home, cousin?" The spark of recognition of an appropriate radio identification was instantaneous, so Morrow began calling himself "Cousin Brucie". It went over big.

## VOICE AND ATTITUDE OF THE ANNOUNCER

A radio station may have a staff of 40 people but during long periods of time the voice and attitude of a single announcer dominates the station's air image. Thus the voice and attitude of each individual announcer is paramount when he is the prime or sole spokesman for the station.

First, a microphone personality should converse as though he were talking to a single person. He should visualize his one-person audience sitting in front of him. If rules permit he should place a photograph on the wall of the person to whom he is talking. The effective announcer makes each individual feel that the message is intended for him alone.

Each announcer has a distinct personality—he projects himself best when working in the key of B Natural.

## BE NATURAL

Each time an announcer opens his mouth he should have something to say worth hearing. It should be an idea which contributes service to an individual. (There is no shortage of sounds—only a shortage of sounds worth listening to!) Ad lib should be something more than an open mouth. It should be pre-meditated. Pep without purpose is piffle.

The announcer should have an occasional editing with music and news deleted, so that his informal remarks can be carefully examined. Is he boringly repetitious, or refreshingly different? The announcer should be encouraged to seek and practice his style. The announcer should strive to stimulate his listener to enthusiasm for products and program.

## WHAT ATTRACTS THE RADIO AUDIENCE?

In many cities and towns one radio station or a single radio personality may exemplify the ingredients which, mixed by some formula, dominate a radio market.

What are the ingredients?

To some extent they are elusive to pinpoint. The National Observer in 1969<sup>1</sup> did a full-page feature story on the trade of the disc jockey. Headlined "Influence and Fame as the Records Spin" The National Observer drew a bead on the "patter, personality and imagination" which enables one person to build audience above others in his market.

Indications of the traits and characteristics are revealed in lines lifted from the report, such as:

"WEIF plays Top 40 music, continual jingles, and catch-phrases—"rain or shine you can blow your mind."

Describing the KYA gang Dick Starr observed: "The early morning man

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<sup>1</sup>The National Observer, July 16, 1969.



Please take me out of this kitchen—in fancy, if not in fact. Take me where moonbeams light Tahitian skies, where lively music spurs me to mop with gusto. Take me shopping — tell me what's new and interesting that makes my job easier and the family happier. Bring me the world's news so that when my husband returns from work (listening to radio enroute) I can discuss the day's events intelligently.

Entertain, inform and encourage me—after all you and I are together almost as much as my husband and I!

First, it sometimes goes unnoticed that an announcer may be broadcasting a weather *forecast* (future) at a time when his listeners are thinking in terms of a weather *report* (immediate).

Secondly, an announcer working in a windowless room has scant opportunity to absorb the mood of the elements and, of necessity, is too busy performing his multitudinous chores to keep a continuing vigil on cloud formations.

Thus it may be easy for an announcer to relay an out-dated weather bulletin from the weather station of "fair and mild" when all manner of turbulence is building. This may be the fault of no single person but all hands should become alert when violent weather may be in the offing.

It bears repeating that the weather, and its consequences, is the single news story which affects everyone everyday.

### REFLECTIONS ON WEATHER FACTS

1. All weather is helpful to some individuals and bad news for others. A rain shower may bring welcome relief to hundreds of parched lawns, yet damage or destroy a cotton crop nearing harvest. Hail may be of minor damage to a city dweller yet spell disaster for a farming community.
2. A newsman or announcer bored with a continued forecast of unexciting weather should not allow his mood to become one of glee when, for a change, weather becomes a dramatic narrative and he has something he can "get his teeth into." Weather, bringing death and destruction should be reported with sympathy and dignity. The sinews of drama are in the story.
3. A weather reporter should work overtime to inform his listeners of the difference between the *report* (immediate) and the *forecast* (later).
4. The weather reporter who aspires to make every weather story interesting and informative may go as far as is necessary to find elements worth reporting. In fact such reporting can become the trademark of an interesting announcer. For example:  
    It's 100 degrees in Presidio  
    But there's ice and snow in Buffalo!
5. Weather is universal and even a so-called "local" forecast is part of a frontal system over a wide area.
6. In weather reporting use the English which people are accustomed to hearing. Do not say "the temperature is seven-six degrees." Say "the temperature is seventy-six degrees." You would not ask a grocer for one-two eggs when you wanted a dozen.

## FIVE W's AND EIGHT C's FOR THE NEWS MAN

When a news man takes aim on a story he immediately thinks in terms of Who did What? When? Where? Why?

The five W's are followed by the eight C's. A news man finds the day's events emerging from the eight C's:

**COLLISION** of two autos, planes or groups.

**CONTROVERSY** over sex education in schools.

**COLLUSION** of two governmental officials.

**CATASTROPHE** when nature's violence unfurls or man's technological demons come to a screeching crash.

**CONSTERNATION** when man or nature suddenly changes course.

**CHALLENGE** of two sports teams, two political parties, or two ideologies.

**CONNIVING** of people in high places.

**CONQUEST** of one team, one country, one army over another.

The effective newsman's cerebral computer is continually sampling the winds of change to determine the five W's and eight C's.

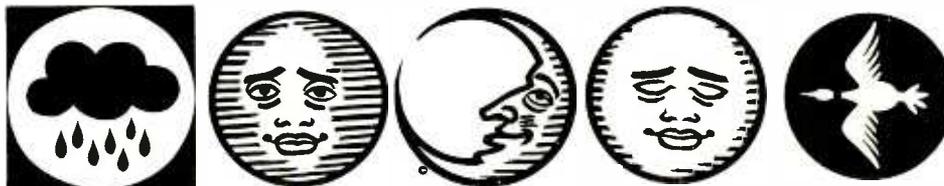
The radio listener is interested in the "news" — not the "olds."

## THE ANNOUNCER AND THE WEATHER

The radio station reaches the peak of service keeping a watchful eye on the whims and caprices of the weather. Other services of radio are secondary to that of the station being the foremost agent of vigilance concerning the elements.

The continuing news story of the day is the behavioral pattern of the weather. When the forecast is for "continued fair and mild" those four words are likely to be the last words of any newscast. Nevertheless the station has performed its function of vigilance by spreading this simple announcement.

Although this is the age of jet speed and radio has been reporting weather for 50 years, two factors seem to come in sudden focus when there is impending turbulence.



Cadillac” on the way up now, was inspired by the sight of a Cadillac sitting in front of a shanty.

Ballads and M.O.R. (middle of the road) tunes are perennials among the tops on the play lists though less dramatic than the up-tempo numbers.

The announcer who desires to be known for his ability to pick winners should develop an attentive ear to the play lists, his listening public, and the trends as reported in such music magazines as *Billboard*, etc. Hit records spring from many sources. One of the 1969 success stories was the high-pitched singing of six-year-old Osamu Minagawa whose “Black Cat Tango” sold more than 1,300,000 copies in Japan in 60 days.

## NEWS AND INFORMATION

The mission of the news announcer is to leave the impression that he presents the news *first and fully* . . . that if the listener remains at your spot on the dial he will get everything—never miss anything.

The aim is to make every news story local and personal. Bring every news bit home to Ourltown. If the price of haircuts increases, tie in your listener by saying: “Your next haircut will cost you \$2.50.” YOU is the word of universal appeal, even in news.

Another artful device is advancing the news by reporting that which, it is anticipated, will happen in the next few minutes, hour, or day.

Make it a habit to reach for the local angle on outside items. Instead of “The Vanguard rocket exploded on take-off today,” add “The Vanguard rocket, which passed through Ourltown last summer, exploded on take-off today.”

Dodge the abstract. Such words as the United Nations, the President, economics, Congress, regression, inflation, etc. are pictureless. Seek personal words. Translate the economy into local people working, aborning, dying. What does each news line mean to a single individual in Ourltown?

Reach for serial news. Look for stories which can be strung together in self-contained sections over a period of hours or days. Build interest. “The jury is out but we will bring a progress report at 11 o’clock and at noon, or sooner if a verdict is returned.”

Some information specialties for eager announcers can be questions and answers, weather bits out of record books, becoming the answer post, etc. Invent a few arguments. Become a “nut” on some subject. Your enthusiasm for sports, pets, kids, or facts can attract continuing attention.

cussion (struck) instruments, and more than seven in the definite pitch category — chimes, bells, vibraharps, etc.

Others include piccolo, flute, and the free-reed accordion and harmonica.

### MANUFACTURED MUSIC

Today the availability of amplification and sound mixing has brought forth a multiplication of instruments through electronic processing. Notable are electric guitars, bass, etc. and amplified piano and organ.

A standard orchestra of the twenties included brass, saxophones, clarinets, piano, bass and drums plus an occasional banjo or guitar. Today it is less easy to discern the various instruments in a hit tune “manufactured” with the many and varied electronic aids, including the Moog.

### HOW TO PREDICT A BEST SELLER

The scientific way to fathom the future of potential Golden records from the mountain of music being manufactured is simply to study what has gone before.

Obviously if “A Boy Named Sue” makes the grade “A Girl Named Sam” may have something going for it—if Johnny Cash recorded it.

There is no method by which a disc jockey can ascertain, with dogmatic certitude, that any record he selects from the bushels available is destined to become a best seller. But there are certain signs which give clue to the possible rise of a few recordings among the thousands which hit the market.

It is axiomatic that a new tune by a well-known performer will get more attention from the “hit makers” than a new tune by an unknown performer. Conversely, an old tune by a new group may be ready to “re-cycle” and, if produced attractively, set the stage for another shot at the “top forty.” Similarly, an old tune with a new twist or a new tune with an old twist may have something going for it.

The individuals who create top forty records are the *individuals who buy records*. A disc jockey can gain some reading on the potential popularity of a record by listening to comments of record buyers, and on occasion listening to his family. Stay atuned to the winds of change!

In an appraisal of current hit tunes with musicians, producers and others on the music scene certain facts are apparent. Most of the hit tunes examined were vocals, and most of the vocals were up-tempo. In the area of instrumentals some type of audio gimmick often provided the novelty which lifted the song into the top ranks. Other continuing characteristics of top forty tunes were the strong beat and the “message.” This should come as no surprise since man, from the beginning of time, has set his laments to music. “Welfare

(2) Music with a marked degree of universal appeal. Such a “popular” tune may find even the classical “singing along with Mitch.” All types of music have winners in this category, and even the classics have short passages which emerge as best-selling popular tunes.

### A MUSICAL SPECTRUM

Excluding the narrative and story lines important to music, a spectrum, from one end to another, might be constructed as follows:

Classical  
Semi-Classical  
Concert  
March  
Standard  
Popular  
Show Music  
Movie Music  
Ballad  
Folk  
Country  
Western  
Narrative  
Blues  
Jazz  
Gospel  
Spiritual  
Rock & Roll  
Underground  
Acid Rock  
Progressive

### HORIZONTAL CLASSIFICATIONS

Music which appeals to a unique or slender stratum of the musical audience includes:

Polynesian/Hawaiian Music  
Military/March Music  
Religious/Sacred Music

Popular songs can also be divided into the four categories of (1) Narrative, (2) Melody, (3) Rhythm, and (4) Novelty. Many songs embrace all four classifications.

### WHY DO THEY PLAY SO LOUDLY?

To some individuals with a lesser degree of sensitivity there is a greater degree of comfort in loud music. Psychologically it is in closer proximity to the listener.

In the earlier jazz days “fortissimo” participation made up for the smaller number of instruments in the band, and helped to fill the other half of an empty hall.

Many so-called rock-and-roll songs are rendered loudly because the words of the song are of no consequence. Words are relegated to a secondary position by the greater emphasis placed on the melody or in other instances, the rhythm.

Today’s musical organizations have more than 50 standard instruments to choose from. These include bowed stringed instruments, plucked strings, struck strings (piano) and more than a dozen in the brass tube family.

There are double-reed and single-reed wind instruments, at least eight per-

**NARRATIVE**—"A Boy Named Sue." An unusual story which can only be fathomed by hanging around and seeing what a boy named Sue will do when he finally meets his father—donor of the name.

**HARMONY**—is attractive because it blends dimensions into rhythm and melody.

**NOVELTY**—always present in the upper echelons of the hit lists. Doubly attractive when backed up with melody, rhythm, and harmony.

**SIMPLICITY**—makes it easy for the listener to get with it.

**FAMILIARITY**—always desirable. Can be updated by playing an old song with a new twist, or a new song in a familiar vein.

**PERSONALITY**—Certain songs, styles, and patterns are associated with singing stars. Popular vocalists usually perform on sound fundamentals—an added talent in their attraction.

Different radio stations have different approaches to music. One successful operator has a half-hour musical pattern which includes one tune from the top forty, one record that has sold a million copies, a record spanning the generations, a current favorite headed for the top ranks, and a brand new release.

#### SOME REFLECTIONS ABOUT MUSIC

Avoid prejudices against music by type. Let each recording be judged on its own personality.

Avoid music which is listless and draggy. If music moves individuals, you would prefer that your listeners not be listless and draggy.

Avoid music whose prime function is to demonstrate the dexterity of the performer. Such music is better fitted to television, specialty programs, and live audiences.

Many of today's musical delicacies are equally at home in a rock-and-roll, country-and-western, middle-of-the-road or good music format.

The radio announcer is at his professional best when he makes it his business to select and broadcast those tunes which fit the format of the station, as directed by the manager. An announcer should make a conscious effort to avoid playing music because it appeals to him.

Grocers buy not food to eat. They buy food to sell. Play music not to your enjoyment, but as faithfully as possible in the realm of the format established by station management.

#### INTERESTING NOTES ABOUT MUSIC

Music comes in all kinds of classifications but, for sure, there are two principal divisions:

(1) Music that a few people like a lot (and a lot of people like not at all!) such as progressive jazz, classical, chamber music, etc.

## CHAPTER IV

### FIVE BASICS OF RADIO ATTRACTION

- a. Music
- b. News and Information
- c. Voice and Attitude of the Announcer
- d. Tandem and Segue
- e. Get The Audience Into The Act

THE MOST POWERFUL PERSUADER IS THE *POWER OF SUGGESTION*. THE HUMAN VOICE IS THE MOST EFFECTIVE PURVEYOR OF . . . SUGGESTION

SUGGEST!

### MUSIC FOR RADIO STATIONS

Artists paint different pictures, and from many angles, using the same basic colors. Composers do the same in the field of music. Radio stations, by selection, paint themselves rock-and-roll, top-forty, top-100, country-and-western, middle-of-the-road, good music, etc. These different formats come from a recording supply available to all.

What are the basics in musical attraction?

**MELODY**—pronounced melody attracts people. Any “hit parade” or musical popularity sheet includes songs with a strong melody. Lack of defined melody encourages a listener’s mind to drift.

**RHYTHM**—pronounced rhythm is popular because it is *tangible*. Rhythm appeals because of the certainty of the next beat. In this uncertain world of ours, that’s something!

## HISTORICAL RADIO IDENTIFICATIONS

- Franklin D. Roosevelt, (fireside chats)—“My fellow Americans.”
- Bing Crosby—“When The Gold of the Day Meets the Blue of the Night.”
- Bob Hope—“Thanks For The Memory.”
- Joe Penner—“You wanna buy a duck? . . . You nasty man.”
- Amos And Andy—The Perfect Song.
- Kate Smith—“When The Moon Comes Over The Mountain.”
- Phillip Morris—(Grand Canyon Suite) “Call for Phillip Morris.”
- Halo Shampoo—“Halo everybody, Halo. Halo Shampoo, Halo.”
- Arthur Tracey, The Street Singer—“Marta, Rambling Rose of the  
Wildwood.”
- Paul Harvey—Good Day!
- Gabriel Heatter—“There’s good news Tonight.”
- Walter Winchell—“Good Evening, Mr. and Mrs. North America, and all  
the ships at sea. Let’s go to press. Flash!”
- Don McNeil—“Good Morning, breakfast clubbers. We’re here to greet you.”
- Rudy Vallee—(Through a megaphone) “My Time Is Your Time.”
- Minnie Pearl—“How-dee!”
- W. K. Henderson, KWKH, Shreveport—“Hello World!”
- Lucky Strike Hit Parade—“Happy Days Are Here Again.”
- Rochester—“Coming, Mr. Benny.”
- The Lone Ranger—“Hi, ho, Silver!”
- Henry Aldrich—“Henry? Henry Aldrich!”
- Mirandy—“God bless you all, and fare thee well.”
- Mr. Keen, Tracer of Lost Persons—“Someday I’ll Find You.”
- Red Skelton—“God Bless.”
- Jimmy Durante—“Good Night, Mrs. Calabash, where ever you are.”
- “Good night, Chet.”
- “Good night, David.”

Radio is in the news as it follows personages about. It is easier to grab a word from a personality-on-the-run by radio, and its diminutive voice recorders, than to pause even a second to set up a camera.

Radio is in the news when it sets up entertainments for young people or elders, or sponsors clubs for newcomers, or broadcasts and sponsors a sports event or music festival.

Radio and its performers find their way into the columns of newspapers and the pages of magazines. TV-Radio Mirror reports on prominent radio personages and their lives.

Radio performers are frequently on the lecture platforms.

## RADIO — THE SURVIVAL MEDIUM

When a power failure struck the city of New York with devastating fury in 1967 the single communication a hapless individual in a high-rise office or hotel room may have had with the outside world was a transistor radio.

Radio is not only the survival medium for mankind but is a “tough critter” on its own—having survived a dozen assaults from many directions over the years.

Probably radio’s first important victory was the right to survive as a voice of the people supported by the free enterprise system.

Radio has survived congressional investigations, the perennial proddings of intellectuals who sought to re-tool it as a bell-cow for the pinacles of culture, and even some malpractice on the part of a few in its own ranks.

Radio has survived depressions, droughts, floods, and dangerous attacks by some in competitive media.

Radio has survived tons of paper work necessitated by operation under a federal license, and radio has survived proliferation which finds the American air waves loaded with more than 6,600 stations and more aborning.

Radio survived the awesome explosion of its youngest competitor—television, with its terrific suction on advertising revenues and top talent.

Radio has survived and broadened its service to an increasing number of selective audiences, and today more than 90 percent of the people will be attuned to the invisible voice at least once per week.

Radio has parried the communications gap, the generation gap, and offered in most instances a voice and companion to every stratum of society.

## RADIO PROVIDES PERSONALITY TIE-INS

Radio brings to life personality tie-ins. Years ago Phillip Morris cigarettes created Johnny, the bellhop, whose "Call For Phillip Morris" over the melodic strains of "Grand Canyon Suite" pealed across America each week announcing the Phillip Morris radio programs. Johnny "came to life" and toured America for his sponsor.

Chiquita Banana's sensational radio career snared all kinds of attention and even to this day those who heard Chiquita's admonition know that the refrigerator is no place for the tropical fruit.

Professional sportsmen and women, actors, models, etc. have sold their endorsements and voices to all kinds of manufacturers.

Professionals in other fields, and many average or special consumers have been used by manufacturers to give testimonials which they trust will be believable.

Employees of radio sponsors, satisfied customers, and local personages are sometimes effective with testimonials on a commercial.

Many regional and national personalities have set fees for their services, and are available under certain conditions for services as an announcer on a commercial.

A company desirous of a trade character can create one adaptable not only to radio, but to other media as well. Who knows, perhaps floating around in your thinking cap is a future Betty Crocker, Marie Gifford, or Martha Logan—or Elsie, The Borden cow.

## RADIO IS IN THE NEWS

Radio is in the news. Radio is news. When the communications media of the world announces that the President of the United States will address the nation they are speaking of radio for those individuals who, through necessity or preference, listen instead of looking and listening while they do something else. Via radio on Dec. 11, 1936 Edward VIII abdicated the British throne for "the woman I love."

Radio is in the news when it becomes a part of disaster. No sooner does nature explode or man's technological creations grind to a catastrophic halt than a newsman, with a mobile transmitter on his back or in his car, goes on the radio waves with an "actuality"—a report of what has happened and what is happening.

Almost immediately stations receive requests from the Red Cross, from government officials, and others engaged in relief work to broadcast directives to assist the victims. Thus radio becomes a part of the rescue team, even as it continues to report the news for those far outside the plagued area.

William Congreve tells us "Music hath charms to soothe the savage breast. To soften rocks, or bend a knotted oak."<sup>1</sup>

Psychologists have much to say about the ability of music to create or change moods. Properly projected music can relieve tension, reduce fatigue, stimulate passions, stir customers to action, and otherwise sway the normal respondent, almost at will.

Music is a melodic manner of extending the power of suggestion. The melody joins the lyrics to make a two-dimension persuasion when a vocalist sings a song.

Add the commercial message to the song and the so-called singing jingle is born. Thus by three dimensions—voice, melody, and story does the musical "jingle" attract the listener.

Music sets moods.

### RADIO OFFERS SELECTED AUDIENCES

Radio offers selected audiences. Today, more than ever before, radio offers all kinds of specialized audiences.

Time buyers entering a market pretty well know what kind of station they seek. Rock-and-roll, good music, country and western, middle-of-the-road, news-and-information, Negro, Spanish, network, etc. In the larger cities all types are available.

By scheduling his announcements in drive time, a sponsor reaches the auto radio audience—people on the move, going to work, school, play or shopping. The listener in his car may have his subconscious attuned to a new car, tires, gas, batteries or other auto accessories. Drive times are considered prime times for reaching people by radio.

Before and after school many advertisers who seek the teenager can associate themselves with this audience, which is rarely out of range of a radio—at home, outdoors, or on wheels. During the summer, especially, the young audience keeps a 24-hour radio vigil.

The homemaker is considered to be the audience when men are at work and children at school.

By sports broadcasts the excitement of competitions is projected by radio. Many sponsors have products or services associated with sports and seek radio tie-ins.

*Vertical* advertising is effected when an advertiser shoots a bull's eye at some particular group. A boat manufacturer selling boats on a lake or sports program is taking a rifle shot into his prospects.

*Horizontal* advertising is effected when the product is of universal appeal and any part of the audience stratum is a prospect. These products would include soft drinks, foods, ice cream, candy.

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<sup>1</sup>The Mourning Bride, Act I, Sc. 1.

School officials, faced with bad weather and a midnight decision as to whether or not to open schools, may ask radio to notify students and parents to make an early morning radio check as to whether schools will remain open or closed.

Radio is in the house, in the car, plugged into the ear of a sports fan watching a football game on television, plugged into the ear of a sports fan watching a game in a stadium, plugged into the ear of a high school student listening to the World Series in study hall, in the ear of a fisherman. Radio is in the cab of a taxi, in the cockpit of an airplane.

Radio is the genie in the magic lantern. It pops out instantly at the command "on."

Turn a button; you are in instant touch with the other side of the world—even outer space—even as you ride a bicycle, drive a car, fly an airplane, or convalesce in a hospital.

Radio is flexible—communicates or remains silent, at your command.

## RADIO SETS MOODS

Radio sets moods.

Radio sets moods. Settle in your favorite chair. Listen to the soft melody of DeBussy's *Clair de Lune*. Feel the tension ooze.

A feeling of comfort and relaxation takes over as you listen to this quiet, tuneful melody.

Radio sets other moods. Graham McNamee, Bill Stern, and Walter Winchell in yesteryears propelled much excitement via radio waves to news and sports fans everywhere.

In a tense dramatic pronouncement on December 8, 1941 President Franklin Delano Roosevelt told the nation and the world, "this day will live in infamy." War was declared over the radio. (Hooperating 79). The mood of America was "fight."

On October 30, 1938 in a radio-creation of H. G. Wells "*War Of The Worlds*" Orson Welles inadvertently excited his audience to the point where thousands fled their homes. Listeners on the East Coast believed our country was being invaded by Martians.

The voices of contemporary singers—Tom Jones and Johnny Cash—and musical groups (yes, the Beatles and Monkees) set moods when their recordings are broadcast. It is likely that the mood of any song projected will create a like mood in a normal radio listener.

Commercial sponsors design sales messages to fit the moods of the program formats in which they will be placed. Or they fit the mood of the message to the mood of the audience of the station they are using.

Yes, music sets moods, too.

from the fury of disaster, such as struck Mississippi in Hurricane Camille in 1969, and serve its urgent need.

One of the earlier pleas following an assessment of the Camille destruction was for portable radios so that victims could have a source of instant communication.

Homer Mann of Radio Station WJDX, Jackson, Mississippi reported that he received more than 4,000 battery-powered radios with an even larger number of batteries, which were distributed to police departments on the Mississippi Gulf Coast to establish direct communications between authorities and victims of the storm.

Radio's importance to the individual and its survival characteristics were illustrated earlier when television came upon the scene. "Radio is the only major advertising medium that has made virtually a complete costume change without ever leaving the stage," Advertising Age reported in 1963.<sup>1</sup>

Radio 1963 bore little resemblance to radio 1943 when families gathered to hear Amos 'n Andy and other half-hour programs. When this format shifted to television, radio began "narrowcasting" or directing its broadcast days to specialized audiences.

Today the format of a radio station may be aimed at the contemporary generation, an older generation, a "country and western" audience, an audience which prefers standard popular tunes over the years, an audience interested primarily in news and talk, an ethnic audience, or in some instances an audience tuned to jazz or classical musical fare.

The common thread through all of these musical varieties is news, weather, sports reports, and other "talk" or information features.

Radio also has the talent of being there sometimes when television is not permitted.

Radio, as well as television, can offer the instant replay in news, weather, sports, etc.

Radio is an excellent advisor to the sports fan watching a football game. He can plug in the game on radio and get a detailed report of the participants in the action without constant reference to a program.

The flexibility of radio enables the business man to make copy changes in a matter of moments.

Radio is unique in that the station is in the position of assisting the advertiser who desires and needs sudden changes due to weather shift or a competitive situation.

Through the years some companies have made pre-arrangements with radio stations to broadcast notices when, for some reason or another, the company had need to spread an immediate word among employees or customers.

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<sup>1</sup>The World of Advertising, p. 89, Advertising Age, January 15, 1963.

Radio is the communications extension of the world's most powerful force—word of mouth.

Radio is the electronic extension of individual suggestion.

Radio is suggestion.

Radio is the only communications medium which works unseen and allows the recipient to paint his own picture in his own mind.

## RADIO IS REPETITIVE

Radio is repetitive. Repetition is one of the most important response factors in human behavior.

“The forming of patterns, of habits, of tastes, of styles, of attachments, of character, the security of happiness depends on the miracle of repetition,” observes Dr. Martin Gumpert in his book, *The Anatomy Of Happiness*.<sup>1</sup>

Repetitive audio is not too irritating to the average listener because man, by nature, repeats when he is making an explanation. Also much of the teaching process is accomplished in like manner.

Radio has been proven an efficient advertising medium from its early years because the basis of many communications is repetition. Witness the recurring strains in a Hit Parade tune. The basis of advertising is repetition. The low unit cost of radio permits the sponsor to engage multiple units and blanket a spreading, turn-over audience.

Radio advertising is subtle, therefore it can be insistent, repetitious and persuasive. The listener is in command of the receiver, both as to station preference and volume. In this relaxed posture he is receptive to repetition.

Many successful radio advertisers of the past 40 years have developed a central theme and stayed with it for long periods.

The business man who is unduly attuned to his own radio messages will be bored and reflecting upon a change long before the public has even registered a substantial awareness to his efforts.

Because of their subtlety and pressure upon only one of the senses, radio information reports and musical selections of the public's fancy bear repeating at regular intervals. Thus the pressure on the ears *and* the eyes of the viewers of television makes repetition on the screen a larger risk, necessitating the expense of more copy changes.

## RADIO IS FLEXIBLE

Radio is flexible and such flexibility has enabled radio to survive, to proliferate, and to remain the survival medium of communications for mankind.

Only radio, among communications media, can do an instant rebound

<sup>1</sup>Gumpert, Martin, *The Anatomy Of Happiness*, (New York: McGraw-Hill Book Company, Inc., 1951) p. 204.

# CHAPTER III

## TALENTS OF RADIO AS A MEDIUM OF COMMUNICATION

### RADIO — THEATER OF THE MIND

Of all the human senses *hearing* is said to be the sense most capable of creating images in the mind's eye.

Dr. Erie Marshall Darnall, a psychologist in speaking before the Dallas Advertising League stated an opinion that, even in this age of pictures and motion, "ninety percent of all ideas are conveyed orally."

Throughout history listening has often been the sole medium of learning. The lecture is still standard in education.

The spoken word is the fastest communication known to man. In times of urgency people speak first and write afterward.

The skies are full of people, both on radio waves and in airplanes, rushing to speak to someone personally.

From the time a person sets foot in kindergarten until the time he leaves school or military service, he is constantly being conditioned to listen and hear.

People are conditioned to respond to voice command because they spend their formative years learning to do just that. Many others pursue vocations where the voice command continues.

Radio is the human voice in action.

Radio works unseen.

Radio sells to the ear. The human voice in persuasive posture is full of color, warmth and intimacy. Radio allows the listener to paint his own picture in his own mind from your persuasions. No other communications medium has this unique talent.

## AND NOW A WORD ABOUT THE SPONSOR

It is difficult to examine the intent of every entrepreneur who wishes to purchase a radio schedule. But a good rule of thumb over the years is to sell time to the business man who will be around tomorrow to make good his promises of today.

It is difficult, if not impossible, however, for an advertising media to police all of its advertisers.

In cities where Better Business Bureaus operate, a liberal education is available in those commercial areas where special commercial persuasions may leave a parade of discontent on the part of the gullible or unsuspecting.

In any community, however, there is enough legitimate business for a station to be conservative in accepting the claims of a sudden enterprise whose record of performance may not stand inspection.



In many stations the duties as listed above are often combined, as the size of the staff diminishes. A sales manager in a small station may be in charge of all areas of sales as listed, and do much of the selling. He may also be manager!

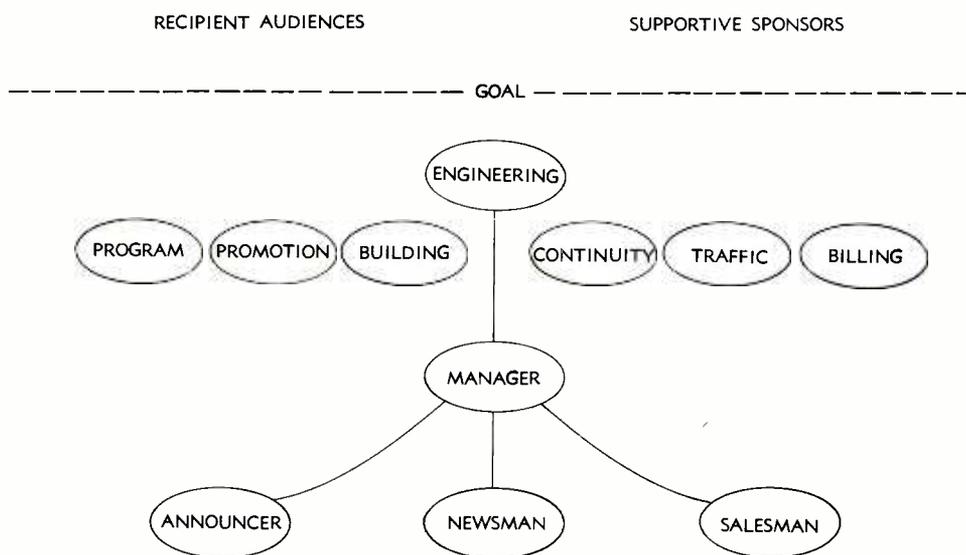
The program director may be production director, chief announcer, and carry one of the announcing stints.

Many stations have combination announcer-operators and announcer-operator-sales combination men.

Staff members in small stations are sometimes quintuple-threat performers doing elementary engineering functions, production, announcing, writing, and selling.

The re-structuring of a radio staff in line and staff positions as exemplified by a football team.

## “FOOTBALL TEAM” STAFF ALIGNMENT



Staff members in small stations are sometimes quintuple-threat performers doing elementary engineering functions, production, announcing, writing, and selling.

where there is (1) a prize, (2) a chance, and (3) a charge or other tangible consideration before the individual can be eligible to win.

All three conditions must be present for it to be a lottery. If there is no charge for entry the gift enterprise is not a lottery. A game of skill is not a lottery. Some entrepreneurs who seek to obtain a large number of respondents engage in a game of skill, instead of a drawing based on required purchase, or other consideration.

Rules for contests, gift enterprises, etc. must be clearly stated with a definite closing date announced in advance.

## JOBS, SEPARATE OR COMBINED, IN A RADIO STATION

### RADIO STATION

#### OWNERS, DIRECTORS

##### Radio Station

##### .....MANAGER.....

Business Manager  
Personnel Director

Assistant Manager  
Administrative Assistant

##### Sales Manager

National Sales  
Regional Sales  
Local Sales  
Network Liaison  
Coordination  
Sales Service  
Sales Promotion  
Merchandising  
Sales Rep Liaison

##### Program Director

Production Director  
News Director  
Chief Announcer  
Continuity Writer  
Traffic Manager  
Public Service  
Station Promotion  
Audience Promotion  
Farm Editor

##### Chief Engineer

Electronic Operating  
Personnel  
Transmitter Personnel  
Maintenance Personnel  
For Electronic  
Equipment

Promotion Director (In  
larger stations promo-  
tion—merchandis-  
ing is a separate  
department).

The assistant manager or administrative assistant may have charge of personnel, building maintenance, billing, collecting, traffic and other duties assigned by the manager.

It is the responsibility of each individual employee to assist in protecting the license even if his sole contribution is avoiding violations which might endanger the license.

Identifying the station on the air (I.D.)—It is an FCC directive to advise the radio audience at regular intervals the station to which they are listening. The identification must be made on the hour, plus or minus one minute, and on either the half hour, or the two quarter hours—unless to do so would interrupt the continuous performance of music (symphony or opera) speech, drama, or sporting event in which case identification must be made on the hour, plus or minus five minutes. FCC Rules & Regulations, Vol. III, Section 73.117.

License renewal is accomplished every three years by setting forth the station's record of serving the public interest, convenience and necessity. The Federal Communications Commission states that a station must "seek out community needs." By the nature of a station's public service efforts, much of this is accomplished automatically.

The FCC does not prescribe any percentage of time which shall be allocated to specific subjects such as news, music, education, religion, or discussion of public issues. Performance percentages are determined by station managements. Neither is a station required to provide free time on demand for any public service request, including religion. But, as previously cited, at license renewal time evidence of obligations met and promises kept is produced.

### DON'T SWEAR ON THE AIR

An air personality may find it clever to skirt the fringes of acceptable language on occasion. The United States Criminal Code prohibits broadcast of "obscene, indecent or profane" language.

### PROFANITY IS A CRUTCH FOR A WEAK VOCABULARY

Employees of a radio station, of all persuaders, should avoid profanity like a professional golfer seeks to avoid three-putting a green. Radio persuaders should be "word merchants" in every sense of the word. The profane person is a snarling animal who takes neither time nor inclination to maintain composure and phrase a civilized statement. Profanity is an explosive reaction. Why not take time next time to reply more properly and, perhaps, more effectively?

### BEWARE THE LOTTERY

A lottery is a form of gambling which may not be communicated in interstate commerce, including broadcasting.<sup>1</sup> A lottery is any drawing or contest

<sup>1</sup>Section 316, Communications Act, 1934.

## THE RADIO STATION STAFF ASSIGNMENTS

The staff of a radio station is comparable to the eleven players on a football team. The single individual carrying the ball is supported by ten team members. It is not the lot of tackles, guards, centers and blocking backs to gain the glory of advancing the ball. But their work is no less important.

Getting the ball across the goal is ultimately the important achievement in the process. It is in this frame of reference—where an effort is made to highlight the radio ball-carriers—that of the staff making contact with its publics.

In the Navy a ship of the line is a combat ship but the larger force of ships is the service force which supports the combat line. In radio your air personalities (announcers and newsmen) and your salesmen are the “ships of the line.” They make the direct contact with the audience and the sponsors. Other personnel in the station support, encourage, and assist those who are in direct contact.

The failure of an air personality to attract and hold audience and/or the failure of a news department to achieve some degree of success in convincing the audience of superior service is reflected in audience ratings in those cities where ratings are made.

The failure of a salesman to secure the support of sponsors is a fact which can be readily noted.

Thus the energies of the station, directly or indirectly, are geared toward the greatest degree of efficiency on the part of air personnel and station salesmen.

Continuity and traffic personnel must create, gather, and organize materials for use of air personalities and the sales force. It is vital as well that bills for services rendered be mailed promptly and that collections be effective.

The chief engineer and his crew must obviously keep the signal radiating, in its proper path, and with the assigned power. This includes maintenance of electronic equipment.

While housekeeping is a support service designated to certain personnel, it is the job of everyone to take a hand in keeping the station clean. Each individual should feel a direct assignment in housekeeping to make tidy the area in which he operates.

## THE EMPLOYEE AND THE FEDERAL LICENSE

Broadcasting is unique among media in that it operates by consent of the federal government because of its inter-state nature, limits of the spectrum, and international agreements.

(6) Competition from individuals assembled for sports and entertainment events. Many listeners, however, keep an ear plug in place so they can listen to one event while attending another.

(7) Special events. Individuals become abnormally attentive to radio and other media during such massive actualities as moon landings, presidential pronouncements, and crises which for an hour, day, or week may divert normal behaviorial attention into a narrow channel.

### ARE RATINGS ACCURATE?

Can a radio measurement company accurately project the number of individuals listening from a tiny sample? The rating services answer this by asking: can a physician fathom the condition of your blood from one or two drops? The answer is "yes".

### RATINGS ARE RELIABLE

Although rating services come out with different results, when compared with each other, the consistent observer of the radio audience, over a period of years, can supply a reasonably accurate portrayal of the size and composition of audience. It is important to remember that rating services work under the difficult assignment of conditions which vary every hour, every day, every week. Scientific sampling, of course, is accepted practice in other fields of endeavor and has proved its worth. The blood test, for the determining of many things about the blood stream and the body, is accepted without question by most people. Radio audience measurement has a similarly wide acceptance.

### THE SAMPLING ERROR

Every user of radio rating information should know how to read the results of a survey. All responsible research organizations explain the ever-present "sampling error" that must, due to the mathematical nature of *probability*, be present. If two programs are rated, respectively, 10 and 12 and there is an error of plus or minus one number, then both programs could in reality rate 11. What is most important is that surveys (the garnering of information from a selected sample) are of true value when used simply to reveal a trend. No single survey should be given too much attention, but the trend established by continuing surveys over a period of time can be meaningful. In reality surveys are not treated in this manner. The discoveries through sampling are projected to exact numbers, based on total households, receivers tuned in, and each station's share of the sample. This causes the business of determining audience sizes to appear as an exact science—which it is not.

## THE VARIABLES

Many variables affect the habits of individuals as radio listeners, tv watchers, and readers. A few variables which affect the audience atuned to communications:

(1) Time of day. America is "on wheels" in early morning and late afternoon hours as people, young and old, male and female, move to and from work and school. Prime time on radio today is "drive time," when the radio audience is boosted by individuals listening on the go. Yesteryear radio's prime time was evening program time, with morning and afternoon being homemaker's soap-opera time. Quarter-hour news was the standard early morning, noon, late afternoon and 10 or 11 p.m.

Individuals listen to the radio 24 hours per day, but the percentage increases and decreases with periods of mobility, including going to bed.

There are radio receivers in practically every American household, and practically every individual listens to radio at some time during the day or the week. Since there are many stations and many time periods, the term *cumulative audience* involves ascertainment of the total number of individuals listening to a certain program, or at a certain time, over a period of days or weeks.

(2) Weather. The weather has a marked effect on the behavioral pattern of individuals. Bad weather means less attendance at a sports event and increased listening to the event via radio. Bad weather brings an upsurge in listening, as individuals seek continuing weather information to plan subsequent movements.

(3) Competition from other radio stations. The popularity of radio stations rises and falls. Each change brings a shift, major or minor, in the habits of the available audience. The general popularity shifts of radio stations is communicated by adults, teen agers, and by radio employees (who scurry about town making sure that clients know their station is moving up and the competition is losing audience).

(4) Competition from other media. Television, of course, is radio's number one competitor for the attention of the individual because both radio and television are broadcast media. The individual who has time to view television has the same time to listen to radio. Radio has less competition from print media because an individual can read and listen simultaneously. Radio, of course, is the sole possessor of the attention of the individual driving an automobile. (Billboard salesmen will clamor for equal time.)

(5) Competition from people who are assembled in large captive audiences where radio is generally inaccessible, such as schools, factories, offices. Some of these, however, allow radio tune-in.

was added. While call letters do not indicate, in the assignment, the initials of any person, slogan or phrase, many stations do have call letters specifically chosen so that their phonetic pronunciation can be of assistance to promotion. An announcer must officially voice each separate letter in the official identification, but if the letters spell some word, it is likely to become the unofficial nickname.

Examples: K-L-I-F (cliff) Dallas  
K-W-X-I (kwixie), Fort Worth.  
W-A-C-O (waco)—unique in call letters.

## MEASUREMENT OF THE RADIO AUDIENCE

Radio is effervescent, universal and omni-present. The radio audiences are difficult, if not impossible, to measure. Nevertheless, broadcasters from the beginning, by necessity and curiosity, have never ceased attempting to fathom scientifically the number of listeners at a given time, to a given station and program. "Mail pull" was an original method of determining to some extent where the audience was, but this method phased out in favor of projections by sampling.

An attempt is made to determine the size of a radio audience by counting the number of radio households in a city or area; then by determining the number of radio homes, car radios, and other radios, atuned at any specific time, and finally by allocating the percentage tuned to each available station, as indicated by the sampling.

The difficulty of true measurement is shown by the fact that in a four-unit family the father may be listening on his way from the office, or at work, the mother may be listening in the kitchen, one youngster may be sampling "rock and roll" as he studies and a fourth member of the family may be reading, accompanied by "quiet" radio music. To these possibilities can be added radios in other rooms of the house, in boats, planes, workshops, and recreation areas. Precise measurement becomes impossible.

The radio audience sampling process is accomplished by telephone calls coincidental to the programming (Hooperating), personal contact with aided-recall interviews (Pulse) and the filling out of listening diaries (American Research Bureau) in selected homes.

Rating services, advertising agencies and other organizations take the audience samplings, project them on to the number of individuals listening, ages, economic status, and general position in the mass audience.

Thus *demographics* are created. In larger station circles "*cost per thousand (listeners)*" is developed by dividing the price of the commercial into the thousands of listeners or households projected.

CLASS IV is a station operating on a *local channel* and designed to render service primarily to a city or town and the suburban and rural areas right around it.

## SUB-CLASSIFICATIONS

The sub-classifications specify certain operating conditions such as hours allowed, power permitted, and other regulations, with the ultimate goal of providing maximum service for each community, with a minimum interference of one station with another.

## CLASSIFICATION AND POWER VERSUS AUDIENCE

Experience shows no relation between the *technical capacity* of a station to cover large areas and its *persuasive ability* to attract audience.

Important factors in the measurement of radio audience today are (1) number of listeners, (2) metro audience, and (3) demographics. Modern radio selective-audience formats are aimed at definite segments of the population. Clients seek out and patronize stations in accordance with the "demographics" needed for their products.

As people have clustered in large numbers in cities, and the number of stations has increased, the term "metro area" has become popular. It indicates coverage of populous centers which may be composed of one county or several. The United States Bureau of the Budget defines metro areas.

Demographics tell us the age of the household head, the housewife, family unit number, social, educational and economic characteristics of the family.

Concentrated Negro populations, concentrated foreign language groups, such as Latin Americans, etc., constitute important broadcast segments. Time buyers seek out and patronize format styles—rock-and-roll, country-and-western, "good" music, etc.

## HOW CALL LETTERS ORIGINATE

For the purpose of identifying the world's radio stations the call letters of the alphabet are assigned to nations by agreement. The letters "K" and "W" were assigned to the United States. Thus the first letter of the calls of each station in the 50 states is K or W. It was decided that those stations with K lead-off would be west of the Mississippi and those stations with W lead-off would indicate stations east of the Mississippi.

Before the K and W division line was drawn several notable exceptions had been made. To mention a couple, we find KDKA, Pittsburgh (east of the Mississippi) and WHO, Des Moines (west of the Mississippi).

Three-letter identifications soon exhausted the alphabet, so a fourth letter

## CHAPTER II

### THE RADIO STATION

#### THE ASSIGNMENT OF RADIO FREQUENCIES DESCRIPTION OF TECHNICAL COVERAGE

The Federal Communications Commission has assigned, and regulates, a total of 4267\* am (amplitude modulation) stations operating on 107 carrier frequencies which begin at 540 kilocycles and are successively placed with a separation of 10 kilocycles to 1600 on the dial.

FCC rules regulating radio-television 73.21 (allocations—am) explain that the following classes of stations are authorized:

- CLASS I            Dominant Station
- CLASS II            Secondary Station
  - Class II-A
  - Class II-B
  - Class II-D\*\*
- CLASS III          Regional Station
  - Class III-A
  - Class III-B
- CLASS IV          Local Station

CLASS I is a “dominant station” operating on a *clear channel* and designed to render primary and secondary service over an extended area and at relatively long distances.

CLASS II is a secondary station which operates on a *clear channel* and is designed to render service over a primary area which is limited by and subject to such interference as may be received from Class I stations.

CLASS III is a station which operates on a *regional channel* and is designed to render service primarily to a principal center of population and the rural area contiguous thereto.

\*As of January 1, 1970.

\*\*Class II-C was never assigned.

directive since the sender controls not only the data but the pace at which it flows.

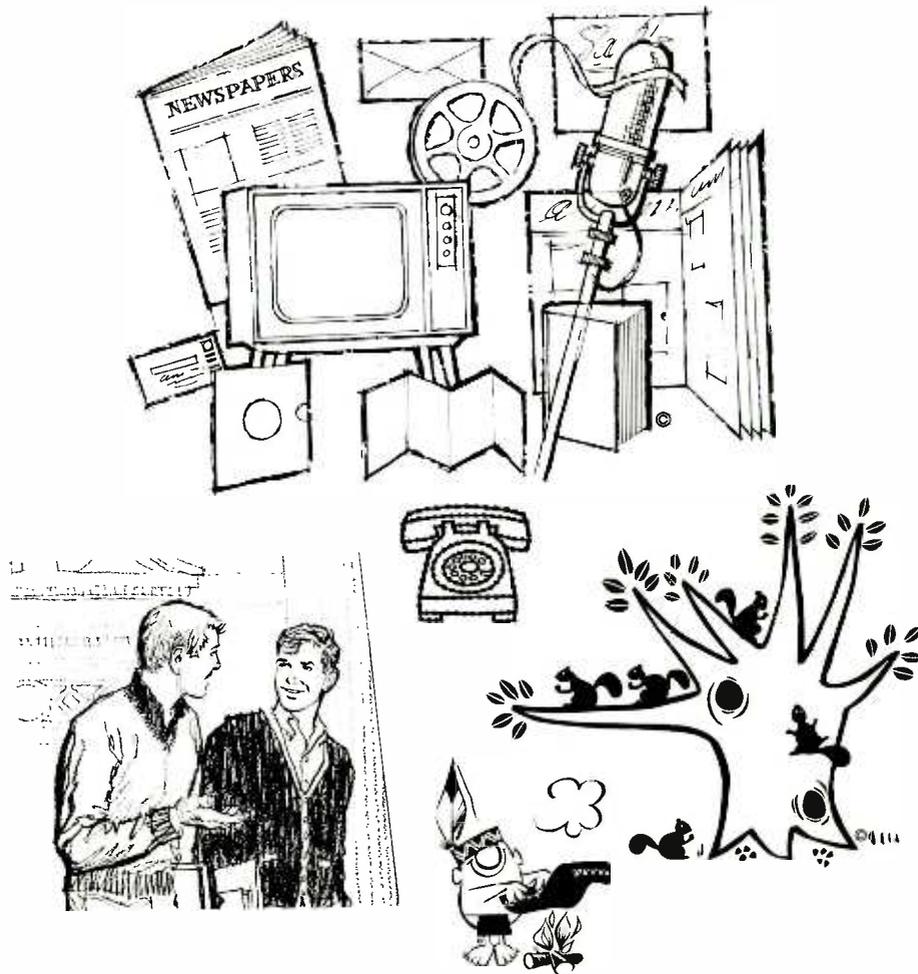
*Newspapers, magazines, books* and other visuals are information banks which are passive. They contain large masses of information but the individual, through selectivity, controls the information he samples plus the time-pace and place of sampling.

#### Bibliography

Edward T. Hall, *The Silent Language*, (Garden City, New York: 1959) Doubleday & Company, Inc.

Edward T. Hall, *The Hidden Dimension*, (Garden City, New York: 1966) Doubleday & Company, Inc.

Marshall McLuhan, *Understanding Media, The Extensions of Man*, (New York, 1964) McGraw-Hill Book Company.



But enough of the commercials are seen and heard by a sufficient number of different individuals for average advertising, continued on a regular basis, to be effective.

Some people say they are never affected by advertising. Successful advertisers know this to be pure fancy. All people respond to advertising for products that relate to their lives. It is possible for people to respond to advertising without really being aware of it.

## KINDS OF COMMUNICATIONS

When the word "communications" is used the average person thinks in terms of those communications which are highly visible and highly audible. These include print, television and radio. These are truly mass communications, but also *one-way* communications.

The spectrum of communications, however, includes others which have a marked effect on the behavioral pattern of men, animals, and all forms of life, including plants.

The *silent language* is a form of communication which is perceived by individuals as they live and move in relation to each other. One individual is capable of infuriating one or more other individuals by motions, behavior, and proximity even though the individuals involved are strangers. This can be accomplished in silence.

The *hidden dimension* is the amount of space required by individuals (even birds, animals, plants) to survive and flourish. When some species become too crowded for survival, violence may erupt and exist until extinction for some reduces the number present to the comfort of those remaining.

*Extension of the senses* is a form of communications produced by modern technology. Man is a universal citizen today because by radio he can extend his ears around the world, by television he can extend his eyes around the world, and even into outer space; and by jet his person can appear around the world. By shipments he can smell, taste and touch any movable object.

*Directive communications* are those signs, signals and symbols which are monitored by individuals in all walks of life which provide guidance in avoiding the life patterns of others. These include visual and aural signs, and some that are "intuitive."

*Personal communications* (on a one-to-one ratio) include conversations, letters and telephone calls in which an oscillating mutuality is indicated even though a potential respondent may conclude the communication by ignoring the sender of the signal.

*Radio and Television* are mass communications moving in one direction but containing an enormous bank of information which is both aggressive and

mind. Radio works best selling a single idea. Radio is aggressive—controls the information that is broadcast and the pace at which it flows.

### TELEVISION

Television works with sight, sound and motion plus the impact of the three united. To this add color. Television also works best when the message is contained in a single theme. Television is aggressive—controls the information that is broadcast and the pace at which it flows.

### NEWSPAPER

The newspaper is the communications medium placed daily on the individual's doorstep, to be retrieved at a time of his choosing, and perused at his own pace. Newspapers carry "omnibus" ads—feature many items and ideas when space purchased is ample. The count in a typical full-page grocery ad showed 81 items. Print media are passive—the reader controls the information he samples and the pace at which he reads.

### MAGAZINES

Magazines deliver to the advertiser selected audiences, high quality graphic reproduction, including color. Magazines offer, in addition to standard pages and divisions, newer dimensions in shapes, color and inserts, including special folds, multi-page units, invisible ink, product samples, pop-outs, perfumed ads, audio recordings, coupons, novelties, etc.

### DIRECT MAIL

The continuing stream of sales letters, brochures, pamphlets and handbills received at home and office are called "direct mail." This medium has characteristics of other print, except that the solicitations usually contained therein are personalized, often to the extent of being individually addressed.

### OUTDOOR POSTERS

An outdoor poster represents a "flash" or impression as a prospective buyer of something whizzes by. The selling point for outdoor posters is that the advertiser has a final opportunity to influence the consumer before he gets to a store where he is about to trade. The car radio, of course, offers the same opportunity. Outdoor and radio work together effectively.

### ADVERTISING IN GENERAL

People are potentially exposed to hundreds—even thousands—of advertisements daily. The majority, of course, cannot be seen or heard by any one individual.

## TRANSLATOR STATIONS

Permittees	(1600 VHF, 673 UHF) .....	2283
Licensed	( 189 VHF, 145 UHF) .....	334
Applications	( 136 VHF, 57 UHF) .....	193

## COMMUNITY ANTENNA TELEVISION SYSTEMS — STATE OF THE INDUSTRY

Total Systems Operating .....	2360
Communities Served .....	3782
Franchises Not Yet Operating .....	2008
Applications Pending .....	2430
Communities With Applications .....	1374

—Courtesy TV Digest Weekly

The above data reprinted with special permission from the Television Digest Weekly Addenda Of October 6, 1969. The figures are in a continuing change as additional licenses are granted, new stations authorized become operative, construction permits are granted, and other actions are taken.

A translator station is a low-power receiving and transmitting unit which picks up and re-broadcasts the out-put of a regular station to areas nearby, but unavailable by reason of terrain, to the originating station.

The community antenna arrived on the television scene around 1950 using a special antenna to receive and spread programs through coaxial cable to homes in nearby cities which had poor reception and no local television station. On October 6, 1969 a total of 2,360 systems were serving 3,782 communities. In October, 1969 the Federal Communications Commission decreed that CATV systems could carry advertising and originate programming—plus inter-connect for mutual benefit. Program requirements were not defined so as to “stimulate free experimentation.”

## SELLING POINTS OF MAJOR MEDIA

Each communication medium has certain advantages. All communication media are potent on occasion. An old sales line goes like this: “If you don’t think our medium is powerful, just make a mistake in favor of the customer.”

## RADIO

Radio is the human voice in action. Radio sells with the intimacy of one person making a suggestion to another. Radio is the medium that works unseen—enables the listener to paint his own picture in his own

- (2) The development and use of local talent.
- (3) Programs for children.
- (4) Religious programs.
- (5) Educational programs.
- (6) Public affairs programs.
- (7) Editorialization by licensees.
- (8) Political broadcasts.
- (9) Agricultural programs.
- (10) News programs.
- (11) Weather and market reports.
- (12) Sports programs.
- (13) Service to minority groups.
- (14) Entertainment programming.

*FCC goes  
by these  
for renewal*

—Courtesy Broadcasting Magazine

Honest and prudent judgment of the station operators is considered the important ingredient in determining the precise service nature of a radio station format.

#### AM RADIO STATE OF THE INDUSTRY

AM Radio Stations Operating Including 25 Educational .....	4288
Licensed To Operate .....	4240
Construction Permits Outstanding .....	98
Applications For New Stations .....	297
Applications For Change In Facilities .....	133

#### FM RADIO STATE OF THE INDUSTRY

FM Stations Operating Including 287 Educational .....	2430
Licensed To Operate .....	2379
Construction Permits Outstanding .....	293
Applications For New Stations .....	282
FM Stations Broadcasting In Stereo .....	612

#### TELEVISION STATE OF THE INDUSTRY

Grand Total Stations Operating (580 VHF, 275 UHF) .....	855
Commercial Stations Operating (500 VHF, 170 UHF) .....	670
Non-Commercial Operations ( 80 VHF, 105 UHF) .....	185
Permittees Not Yet On Air ( 24 VHF, 163 UHF) .....	187
Commercial ( 15 VHF, 146 UHF) .....	161
Non-Commercial ( 9 VHF, 17 UHF) .....	26
Applications Pending For New Stations ( 42 VHF, 56 UHF) .....	98
Commercial ( 35 VHF, 43 UHF) .....	78
Non-Commercial ( 7 VHF, 13 UHF) .....	20

## VOLUME V

- Part 87, Aviation Services.
- Part 89, Public Safety Radio Services.
- Part 91, Industrial Radio Services.
- Part 93, Land Transportation Radio Services.

## VOLUME VI

- Part 95, Citizens Radio Service.
- Part 97, Amateur Radio Service.
- Part 99, Disaster Communications Service.

## VOLUME VII

- Part 21, Domestic Public Radio Services (other than Maritime Mobile).
- Part 23, International Fixed Public Radio-communication Services.
- Part 25, Satellite Communications.

## VOLUME VIII

- Part 31, Uniform System of Accounts for Class A and Class B Telephone Companies.
- Part 33, Uniform System of Accounts for Class C Telephone Companies.

## VOLUME IX (*Printing postponed indefinitely*)

- Part 34, Uniform System of Accounts for Radiotelegraph Carriers.
- Part 35, Uniform System of Accounts for Wire-Telegraph and Ocean-Cable Carriers.

## VOLUME X

- Part 41, Telegraph and Telephone Franks.
- Part 42, Preservation of Records of Communication Common Carriers.
- Part 43, Reports of Communication Common Carriers and Certain Affiliates.
- Part 51, Occupational Classification and Compensation of Employees of Class A and Class B Telephone Companies.
- Part 52, Classification of Wire-Telegraph Employees.
- Part 61, Tariffs.
- Part 62, Applications to Hold Interlocking Directorates.
- Part 63, Extension of Lines and Discontinuance of Service by Carriers.
- Part 64, Miscellaneous Rules Relating to Common Carriers.
- Part 66, Applications Relating to Consolidation, Acquisition, or Control of Telephone Companies.

## MAJOR ELEMENTS IN THE PUBLIC INTEREST

The major elements generally cited to meet the public interest, needs and desires of the community in which the station is located as developed by the industry, and recognized by the commission have included:

- (1) Opportunity for local self-expression.

approval of the senate and no more than four of the commissioners may be of the same political party. The president also appoints one of the seven to serve as chairman. Their terms of office are for seven years. There is no limitation on how many terms a commissioner may serve; however, their terms are staggered so that either a new commissioner or a re-appointment of an existing commissioner is called for each year.

Using the Federal Communications Act of 1934 as the basic law, the commission has issued a ten volume set of Rules and Regulations which cover the various areas of the FCC's jurisdiction. The content of these ten volumes is given on a following page. It can be noted that the FCC, unlike the older Federal Radio Commission, not only governs broadcasting, but also telephone, telegraph, satellite communications, mobile radio, experimental broadcast services, and other related services.

The two volumes of Rules and Regulations most useful to broadcasters are Volumes I and III. (Volume III covers both radio and television although this is not evident from the published contents).

These publications may be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. Since the price tends to vary from time to time, it is advisable to write and ask for purchase price and preferred method of payment. The cost was \$7.00 per volume on December 1, 1969.

## THE FCC RULES AND REGULATIONS

### VOLUME I

- Part 0, Commission Organization.
- Part 1, Practice and Procedure.
- Part 13, Commercial Radio Operators.
- Part 17, Construction, Marking, and Lighting of Antenna Structures.

### VOLUME II

- Part 2, Frequency Allocations and Radio Treaty Matters; General Rules and Regulations.
- Part 5, Experimental Radio Services (other than Broadcast).
- Part 15, Radio Frequency Devices.
- Part 18, Industrial, Scientific, and Medical Equipment.

### VOLUME III

- Part 73, Radio Broadcast Services.
- Part 74, Experimental, Auxiliary, and Special Broadcast Services.

### VOLUME IV

- Part 81, Stations on Land in the Maritime Services.
- Part 83, Stations on Shipboard in the Maritime Services.
- Part 85, Public Fixed Stations and Stations of the Maritime Services in Alaska.

# CHAPTER I

## THE BROADCAST INDUSTRY

### PUBLIC CONVENIENCE, INTEREST, NECESSITY

The radio and television stations in the United States are granted permission to operate by a license from the federal government through the Federal Communications Commission. Such licenses are necessary. There is limited space in the spectrum. Chaos would result if any transmitter could radiate at any time on any frequency, at any power.

The Radio Act of 1927 decreed that broadcasting shall operate in the public convenience, interest or necessity, but that government shall play no part in the censorship of programs.<sup>1</sup>

Traditionally radio and television stations have a keen sense of community responsibility and seek to assist, with free time and other promotion, all manner of causes aimed at improvement of the conditions of men and their environment.

Organizations for the improvement of community conditions are aware of the command in license grants and the attitude of stations toward helpfulness, so it is normal for groups to prepare "public service" announcements, ideas, and programs and to secure the complete and enthusiastic cooperation of stations.

As a rule stations grant their public service time to non-profit organizations and to organizations whose profits are directed into community service projects. But no station is *required* to supply free public service time on demand to any organization at any time for any purpose. The station is *required* (every three years) at license renewal time to produce evidence of operating in the public interest, and evidence of promises kept to operate in the public convenience, interest and necessity.

### THE FEDERAL COMMUNICATIONS COMMISSION

The Federal Communications Act of 1934 created a seven member commission to serve as the regulatory body over broadcasting in this country. The commission's seven members are appointed by the president with the

---

<sup>1</sup>The Blue Book published by the FCC in 1946 avowed, however, that the Commission does have the authority to concern itself with program service.



*“... and you can wake to either AM or FM sounds. In addition, there’s this little red bulb, which, in the event of a transportation tieup or national catastrophe, will light up, indicating that getting out of bed is unnecessary.”*

*Drawing by Lorenz; © 1970, The New Yorker Magazine, Inc.*

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## YOU, AS A BROADCAST EMPLOYEE

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## DEDICATION

This book is dedicated to the men and women of the broadcast industry and especially to those closer to the author, whose daily queries sparked a continuing appraisal of the medium—namely Polly, the wife; Roy, Jr. and Randy, the sons; and Bingo, the Dalmatian.

—Roy Bacus

## ACKNOWLEDGEMENTS

An author is a product of the total of his experience. Thus it becomes difficult to acknowledge all of the people, publications and stations which knowingly, and unknowingly, had a hand in the preparation of *YOU, AS A BROADCAST EMPLOYEE*.

In the field of general advertising Clyde Bedell and Aesop Glim were foremost in directing the author's curiosity into the structure of copy. In the field of selling Dale Carnegie and Frank Bettger, whose works are also recommended in the bibliography, have much to say to the aspiring radio salesman.

In the area of radio, Colonel B. J. Palmer of WOC, Davenport and WHO, Des Moines, was a great leader in campaigning for radio to perform at its effective best. His book, *Radio Salesmanship*, would be of great value to any broadcaster.

And a special tip of the hat to Sol Taishoff and *BROADCASTING*, the businessweekly of television and radio, for an interesting, accurate and continuing report of the contemporary scene for 39 years. In the area of general advertising *ADVERTISING AGE* has for the same 39 years told the story of all media and it, too, deserves a word of note.

Louie Hulme is to be thanked for serving as editor. Dr. R. C. Norris, head of the Division of Radio-Television-Film in the School of Fine Arts of Texas Christian University, was invaluable in promptly locating the desired source material on many occasions.

And to BILL ELKINS and his fine staff at ELKINS INSTITUTE for bringing the Handbook to reality.

Roy Bacus

# KNOW YOUR STATION

The purpose of this radio station handbook is to enable an alert employee of a radio station to understand the total framework of radio broadcasting as a medium of persuasion.

This radio station handbook is not an interpretation of how a manager should organize and operate a station.

This is not a book on how to announce for radio.

This is not a book on how to write for radio.

This is not a book on how to sell radio time.

But it is an analysis of radio station activities so that curious and aspiring employees may seek to employ more effectively those devices which attract and hold audiences, and make sales for sponsors.

In these days when there are more than 6,500 radio stations on the air in the 50 states it is possible for a mediocre station to broadcast continuously and fail to elicit any appreciable response from the available radio audience.

At the same time there are tremendous radio stations (large and small) whose ability to attract and hold audiences, and sell products and services, is admired and respected by listeners, community leaders, and business supporters.

Somewhere between the bland, ineffectual station and the bright, sparkling station is the median—the average station which daily does a creditable job in overall performance of educating, informing and entertaining an audience, plus moving products and services in the free enterprise system.

It should be the enthusiastic desire of each station employee to seek, discover and share those fundamental practices which maintain audience and community support.

—The Author

## ABOUT THE AUTHOR

The author of *YOU, AS A BROADCAST EMPLOYEE* has devoted a lifetime to the area of total communications.

Roy Bacus served 30 years in broadcasting—ten of those years as general manager of WBAP AM FM TV, NBC affiliates, Dallas-Fort Worth.

Bacus is a former newspaper editor, a columnist for *The Christian Science Monitor*, and a correspondent for news services and metropolitan dailies in Dallas, Fort Worth.

He served the Advertising Federation of America as vice-president and the Texas Association of Broadcasters, the TCU alumni association, and the Advertising Club of Fort Worth as president.

Bacus is a recipient of the Printers Ink Silver Medal for service to advertising, the Betty Award of the Association of Broadcast Executives of Texas for service to broadcasting and the public relations Man-Of-The-Year Award of the Baptist General Convention of Texas.

The author is a retired commander in the United States Naval Reserve and spent many years teaching copy writing in the evening college of Texas Christian University. He is a graduate of TCU where he has also participated in management seminars. He attended the NAB management seminar in the Graduate School of Business at Harvard.

His innovations in radio programming, television design, and graphic promotions have been the subject of numerous recognitions. He has appeared on lecture platforms over a wide area. He is a native of Newport, Arkansas.



# FOREWORD

Three decades of experience and professional observation have made Roy Bacus eminently qualified to prepare a treatise for radio station personnel. Hundreds of young broadcasters and others in related fields received their first encouragement from the author of this book.

Bill Elkins and the Elkins Institute have made it possible for many aspiring broadcast students to step right into an assignment with the knowledge and confidence that gets the job done.

This very informative text can serve a real need in the radio station for two reasons;

(1) a great number of employees in the industry today had limited or perhaps no experience at all prior to starting in a career of broadcasting; and most had no special training.

(2) Broadcast education has not always given the student a precise and thorough understanding of the medium.

The 1970s will bring continuing opportunities in the field of radio broadcasting. There are now more than 6500 stations to be staffed, plus innumerable positions in related fields such as advertising agencies, public relations, and general business advertising. The handbook is indeed a need for the novice and a ready reference for the pro.

MIKE SHAPIRO  
General Manager  
WFAA AM FM TV  
Dallas, Texas



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# **You, As A Broadcast Employee**

## ***The Handbook For A Radio Station***

By Roy Bacus

Jim Craddock, Vice-President, Executive Director, Elkins Institute, Inc.  
Editorial Advisor

Gene Riley, Vice-President, Director of Training, Elkins Institute, Inc.  
Technical Advisor

# ELKINS INSTITUTE, Inc.

2603 Inwood Road

Dallas, Texas 75235

*To The Radio Station Manager:*

*On the occasion of the 50th Anniversary of radio broadcasting in America it gives me great pleasure to present to the industry this handbook for a radio station, YOU, AS A BROADCAST EMPLOYEE.*

*All personnel who find their way into radio stations do not have the advantages of prior broadcast experience or education for the particular job they seek to perform.*

*We trust this handbook will enable some of your employees to do a better job for you. We believe this handbook effectively focuses on the fundamental frameworks of the efficient radio operation.*

*As radio broadcasting enters the second half of its first century, ELKINS INSTITUTE, Inc. looks forward to continued service in the training of broadcasting personnel.*

*Sincerely Yours*

*Bill Elkins  
Chairman*





Ron Roe

