

NEWS LETTER

WHAT COPY WRITERS THINK ABOUT

All clients lack imagination
-- where's my blasted inspiration?
All I'll get is condemnation
-----Bah!
Will all this foggy concentration
Over copy incantation
Cause a single palpitation?
-----Blah!
What to use for illustration
Within this sad appropriation
Yet produce some stimulation?
-----Pshaw!
-----such a hopeless occupation!
Still there's reason for elation
-- only six months till vacation
-----ah-h-h!

Vol. X Number 4

February 15, 1928

Confidential . . FOR J. WALTER THOMPSON COMPANY ONLY

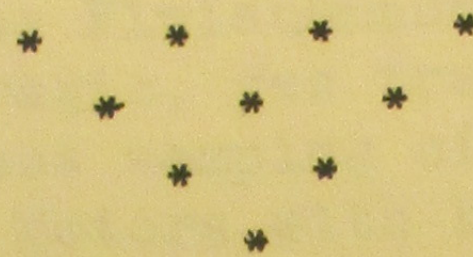
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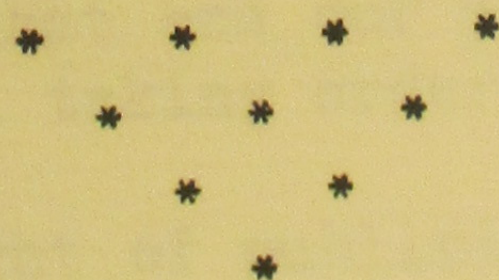
The Editors: George S. Fowler, William Ricketts, Mildred Holmes and Willard P. Tomlinson, Associate Editor for New York; Russell Pierce, Chicago; Howard Henderson, Cincinnati; Wallace R. Boren, San Francisco; Walter Resor, Boston.

Contributing Editors: Samuel W. Meek, Jr., London; N. Bruce Ashby, Copenhagen; Adrian Head, Stockholm; Edward E. Pratt, Antwerp; J. Kingsley Gould, Berlin; Karl Knipe, Paris; Henry C. Miner, Jr., Alexandria; Arthur E. Hartzell, Madrid.



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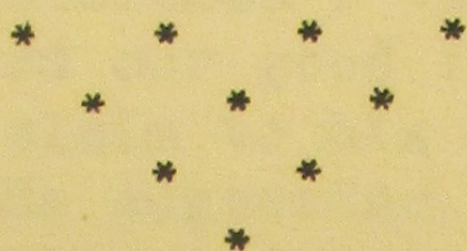
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Cover by	Wallace Boren



NEW BUSINESS

We have been retained by the C. Nestle Company of New York as advertising counsel. The founder of the company is Mr. Charles Nessler. The representative on the account, which will be handled in Miss Waldo's group, is Mr. George Fowler.

The day was saved at 1 o'clock when Gilbert Kinney - the Resors having retired early - announced additional sandwiches and coffee. Thus reinforced the stalwart youth of the Graybar danced on until the last rattle. Promptly at 2 the orchestra faded away and the gay revelers scattered to the four corners of the city, to Jersey, to the Commodore, one lively group to Child's, while several hardy spirits sought shelter in the Village. All agreed - it was a P A R T Y.



THOMPSON EXPERIMENTS WITH "STAGGER SYSTEM"

In order to help eliminate the subway and traffic congestion of rush hours, many large N. Y. firms are requesting their employees to report at 15 minute intervals. On the morning after the now famous Roosevelt party, J.W.T. joined this progressive group. Mr. Resor, Mr. Watson, Mr. Clark, Mr. Mims and Miss Joyce were at their posts at the usual hour. Scanlon and Mrs. Chevers arrived shortly after. A majority of "poor preferred stockholders" staggered in at 9:34½ while a few art directors and copywriters rolled in about lunch time. There are many delights in the "stagger" system - especially after a 2 o'clock party! The Long Island R.R. reports marked relief while the I.R.T. is so pleased that they are trying to jack the rates up a couple of cents already.

"IF I CAN ENTHUSE ON A PROBLEM - I'M OFF" says Steichen

"For years I've had a great admiration for J. Walter Thompson, but very little personal contact. They've quoted Mr. Watson, Mr. 'Tom' and Mr. 'Dick' - all isolated, mystic figures," said Edouard Steichen, smiling his satisfaction at the array of wisdom and beauty that greeted him in a combined producer's and representative's meeting on the last day of January. The question now is - having the contact, can he keep the admiration!

The speaker was introduced by Stanley Resor who mentioned the great demand for Steichen's time by other agencies, by Ford et al and announced our good fortune in again having the almost exclusive claim to his services for advertising purposes for 1928. He suggested the possibility of making our work more distinctive and less imitable by the use of Steichen's photographs in both consumer and trade work.

Steichen himself was warm, genial, friendly, human, reminiscent, keen, outspoken, and at times critical. Stamping Michael Angelo as the prototype of the poor, harassed commercial artist, picturing Rodin as the 'Dutch Uncle' of his own disheartened youth - he sketched for us his early transition from the palette to the camera, his constant experimentation, and his sincere conviction that he may arrive by the time he reaches 65 years of age. "I am only beginning. This is my apprenticeship, seriously."

"Is photography art?" I am often asked. And usually answer, 'If 90% of the paintings at the Metropolitan are art, yes'. The essence of any work of art - is creation. Something we may call 'aliveness'. The only way I can get 'aliveness' into a box of matches or any object, is to 'feel' it. Now the value of a camera is its objectivity. Two recent photographs will show this exactly. The one taken by a reporter in the death room at Sing Sing - Mrs. Snyder in the chair - gaunt, stark reality. The other, one of Hickman - as he detrained the morning after his arrest and severe grilling. The picture has something of Michael Angelo in it. Its tremendous power is simple. If ever I saw a handsome man, nerve-wracked and shattered, under a great strain as in one of the Greek tragedies - it is this fuzzy, gray snapshot in the newspaper.

"In our work - models present one of the toughest problems. Models sometimes do not feel themselves right in fashionable clothes. In my work for Vogue I've long recommended the use of society women. Not because they're beautiful - but because they know how to wear their own clothes logically. You must get the habit of thinking in terms of reality - not

of pictures, then put it up to me. The photographic way of doing an ad is not the easy way to do it. It is the most complicated way. You have to do a great deal of work. It's objective and don't think you can fake it. Photographs patched and pasted together won't work. They may get by the elevator man, but the result is flat. And don't - don't ever pay me \$500. for a picture and then pay someone \$10 to touch it up. The air brush spells ruin.

"You're missing some wonderful opportunities for photographic illustration - for instance, Davy - a tree makes a marvelous photograph. Or the Pennsylvania R.R. too. I'd like to show you what could be done."

* * *
* *
*

CLASS & INDUSTRIAL MARKETING

has prepared an analysis of the 1928 advertising campaigns of 108 representative industrial concerns. The appropriation ran from .5% to 12.6% of the gross sales with an average of 3.2%. This is the largest average that the magazine has had since it has been compiling data of this kind.

This appropriation was spent as follows - the averages being based on the number of advertisers using each particular form of advertising.

number using
each type
of promotion.

Business Papers	43.21%	100
Sales Promotion and Direct Mail	26.37%	83
Own Catalogs and Bulletins	23.56%	93
House Organs	11.70%	31
Catalogs and Directories	6.65%	Not given
Exhibits	5.64%	58
Export	5.00%	30
Novelties and souvenirs	3.50%	34
Motion pictures	2.80%	16

The users of exhibits at industrial shows numbered 58, and while a few reported that they would discontinue, the others are apparently increasing their representation. The use of motion pictures for advertising and direct sales work is also increasing and are to be used by sixteen of those reporting.

SATISFYING EVERYBODY

Gruen Jewelers are alike in many ways. Their stores are all among the leading ones in their communities. Their standards are uniformly high. They all sell quality merchandise at legitimate prices.

But in one respect they differ radically. That is, in the kind of advertising they want for their stores.

In preparing newspaper advertisements for some 600 of these jewelers, varied preferences are taken into account. For the jeweler must be sold this advertising, just as he is sold any merchandise. Under the terms of his contract with the Gruen Dealer Service Department, he must use a particular series of advertisements for a specified time and pay for all space used. It is only natural that he should keep his pen off the dotted line until he is offered a series which fits the needs of his store.

In advertising a single product - diamonds, for example - there are several possible avenues of approach. The jeweler may wish to present his diamonds:

1. Purely as merchandise - as so much value for the money invested in them.
2. In terms of their convenient purchase under a Deferred Payment Plan.
3. By appealing to the gift-giving instinct, or the desire for personal adornment, or the ambition to be à la mode.
4. By devoting most of the text space to institutional copy, trailing a merchandising caption.
5. By growing more or less poetic - eulogizing the diamond as Nature's nearest approach to perfection, as the traditional concomitant of social pleasures, etc.

Each of these preferences is now met with a well-defined series of advertisements. Each series is numbered - 100, 200, 300, etc. New advertisements - four on the average - are prepared every month, and in the series most widely used, past advertisements are repeated with new illustrations.

Originality is constantly aimed at, but never at the expense of departing from the basic genre of the series. This applies to copy as well as to border treatment and style of illustration.

Where the keynote of the series is emotional, the merchandising touch must be woven in but never featured. Merchandising copy, on the other hand, must not depart from terra firma. Institutional copy must sell the store first and its goods afterwards.

In subject matter, too, these advertisements get on the right side of the jeweler. Far from being exclusively on Gruen Watches, they cover the entire range of the jeweler's stock. There are separate advertisements on:

Diamond jewelry
General jewelry
Silverware
Clocks
Vanity Cases
Smoking Accessories
etc.etc.

All such advertisements mention Gruen Watches or the Gruen Guild in the copy. They may also contain a Gruen Watch cut or reproduction of the Gruen Emblem. Yet this material is always subordinated to the main subject - except, of course, in straight Gruen Watch ads, comprising 25% to 50% of the total.

Thus does dealer advertising become something more than a mere reproduction or adaptation of a national ad, with space for "Dealer's Name Here". The retailer is treated as an individual, with specific merchandising methods, a specific kind of trade, and more than one article to sell. When so treated, he responds -- most generously.

W. E. S. - Cincinnati

THE ART DEPARTMENT IN EGYPT

The Art Department of Alexandria Office has been in existence for but three weeks. Work so far has consisted mainly of creating layouts in which can be used the Art Work from London Office, and in adapting this latter to the special requirements of our territory. Occasionally a fresh piece has to be made, and as no local talent has yet been unearthed, this has to be executed in the office.

The paths of all Art Departments are strewn with difficulties and I believe this is the only point upon which Alexandria does not offer an exception. After the well-oiled wheels and unending facilities of London office, Egypt is a trap for the unwary, a snare for the innocent. Perhaps our greatest trouble has been with printers. All printers are evil minded, but the specie out here far outshines his brother at home. It is with a sinking heart that you consign to his care the layout that is your greatest pride, and in nervous tension await the first proof. However, by dint of much argument and many hours spent looking over the compositor's shoulder we are just beginning to get first proofs back that look very much like a J.W.T. advertisement. There is a word in Arabic pronounced "moralesh" that is used upon every possible occasion. It is said with a bland smile and a shrug of the shoulders and means "Never mind" or "It does not matter".

Such trifles as setting your layout a centimeter or so out of proportion are treated this way and you are met with grieved looks when you insist upon exact reproduction.

Another serious difficulty is the scarcity of type faces and the big gaps between the sizes of the types, but as this is a very painful subject I will pass it over.

Fortunately we have an excellent engraver who does everything in his power to help us and give us good service. Considering the volume of work we give him he does exceedingly well and we can certainly congratulate ourselves upon a very valuable find.

On rare occasions we are forced to resort to publication sets, always with the most disastrous results. The classic example is of a Persian newspaper that gave us a strange cut, (set at an angle of 45°) took the price and made a bold headline from it, but with a truly magnanimous gesture consented to run our heading in small type at the commencement of the text. Incidentally they will be quite surprised when they hear that we do not see eye to eye with them upon certain subjects.

Altogether, I am afraid we have broken many hearts and by the time we have managed to overcome all the main obstacles in the way of putting over really good stuff, many a large sigh will have gone up out of Egypt.

E. J. F.

NEWSPAPER CIRCULATION GROWING RAPIDLY

From 1921 to 1927, inclusive, morning newspapers increased their circulations 39%. Sunday papers made the largest numerical increase 6,400,000, an increase of one-third.

In the same period, there was a decrease in the number of papers, due mostly to consolidations.

Aggregate line rates have shown an increase of 33% lagging behind the circulation increase slightly. The amount of money necessary to buy a 20,000 line schedule in 1921 would buy only 15,000 lines in 1927.

There was an actual decrease in the milline rate on morning and Sunday papers. Evening papers remained the same.

Circulation and rates of all daily newspapers in the U.S.

from Editor and Publisher

	<u>Circulation</u>		<u>Increase</u>	
	1927	1921	Amount	%
Morning	14,145,823	10,144,296	4,001,527	39.45
Evening	23,820,933	18,279,400	5,541,533	30.32
Sunday	25,469,037	19,041,413	6,427,624	33.76

	<u>Number of papers</u>		<u>Decrease</u>	
	1927	1921	Amount	%
Morning	411	427	16	3.75
Evening	1,538	1,601	63	3.94
Sunday	526	545	19	3.49

	<u>Aggregate line rates</u>		<u>Increase</u>	
	1927	1921	Amount	%
Morning	\$35.628	\$25.952	\$9.676	37.28
Evening	78.581	60.009	18.572	30.88
Sunday	58.478	44.253	14.225	32.14

	<u>Milline rates</u>		<u>Decrease</u>	
	1927	1921	Amount	%
Morning	\$ 2.52	\$ 2.59	\$.07	2.70
Evening	3.29	3.29	-	--
Sunday	2.29	2.32	.03	1.29

Circulation of newspapers in 1927 reached the highest peak since war days. Editor & Publisher explains this was due to many unusual and stirring news events commanding front page attention throughout the country. It is interesting to note the type of news the public seeks, that which gains attention through publicity,

Daring aviation achievements lead in news interest:

Lindbergh, the "Lone Eagle" first to cross the Atlantic in a plane.

Four planes safely crossed the Atlantic.

The Pacific was crossed twice from California to Hawaii.

There were successful flights from Southern Europe and Africa to South America.

Outstanding international events:

Chinese revolution.

American intervention in Nicaragua.

Unsuccessful Naval Armament Conference at Geneva

Press Conferences under auspices of League of Nations.

Ruptured relations between the Catholic Church and the Mexican Government.

American Legion's Tour to Paris

Three immense floods:

Mississippi Valley

New England

England

The most poignant disaster was the sinking of the submarine S-4 and the futile attempts at rescue.

Other catastrophes:

St. Louis tornado

Moving Picture house fire panic at Montreal, causing the death of seventy-seven children.

Forty-four victims of schoolhouse dynamiting, by insane man at Bath, Michigan.

Leading sport features:

Tunney-Dempsey Heavyweight fight at Chicago, attended by 150,000 persons.

George Young's Swim of the San Pedro Channel.

(Leading sport features, continued)

Babe Ruth's \$70,000 salary.

Major Seagrave of England, who drove a 1,000 horsepower four-ton racing auto on Daytona Beach at 203.79 miles per hour.

In political life:

President Coolidge's "I do not choose to run" announcement was the leading sensation. Followed by Governor Smith's statement of his views on Catholicism.

The usual surfeit of crime news:

Snyder-Gray homicide.

Hickman crime at Los Angeles.

Sacco-Vanzetti executions at Boston.

Sinclair-Burns alleged jury tampering case at Washington.

Supreme court's pronouncement that oil contracts and leases granted to Doheny were illegal and fraudulent.

Trial and acquittal of former Attorney-General Daugherty.

The most striking advances in science of communications:

Use of telephone between New York and London.

Successful demonstration of television between New York and Washington.

Opening of the Holland Vehicular Tunnel under the Hudson River.

Rendition of opera Faust over radio from Chicago.

R. A. D. -New York

40 YEARS OF "STRAIGHT SHOOTING"
WINS WIDESPREAD COMMENDATION

New York publisher sends letter of congratulation...

Butterick Building, New York

February 4th, 1928

J. Walter Thompson Co.,
Graybar Building,
New York, N. Y.

Gentlemen:

At a recent meeting of the National Publishers Association, of which I am a Director, a number of complimentary things were said concerning the establishment by your company of branches in important foreign cities. It occurred to me that an expression of wide-spread approval by publishers might be of passing interest to you.

I have had our records looked into and find our company has been receiving orders from you for some forty years, and that, as you probably know, you have come to a position in the last few years of placing more business with us than any other customer. As we look back on forty years of uninterrupted and increasingly profitable relations with your house, without ever a question arising of credit or ethics, I am moved to express on behalf of this company our admiration for your success and our appreciation of your substantial endorsement.

I trust you will accept this expression of appreciation and our sincere congratulations on your move into the foreign fields.

Surely the forces which have brought you through so many years of continued growth to the top of your profession in the United States may also augur well for your future in Europe.

With expressions of cordiality, I beg to remain

Very truly yours,

S. R. LATSHAW

SRL
MDH

THE BUTTERICK PUBLISHING COMPANY

J. WALTER THOMPSON COMPANY

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COMPOSITORS' WAGES GO UP -

The president of Typo explains in letter to Harry Watts how we can help him absorb this increased cost

Negotiations between the Employers Association and the Compositors give the compositors an increase of \$1.00 per week, each year, on January 1st, from January, 1928, to October 1st, 1932. Altho the compositors had asked for an increase of \$10.00 per week and a reduction of hours, from 44 to 40, we managed to settle the controversy in a way which is not a hardship to our customers; in fact, I believe it will greatly stabilize the printing industry.

The usual procedure when wages go up is to pass it along to the customer. On October 1st, 1926, the compositors and pressmen received an increase of \$1.00 per week, but we did not pass it along - we preferred to effect economies in our shop and in that way absorb it.

We are now making an effort to absorb the recent increase of \$1.00 per week by effecting further economies and with this in mind, we believe we can do it provided you will co-operate with us, and I am sure you will.

One thing that has been very costly to us has been the holding of type forms. If we can eliminate this practise, we feel it will not be necessary to raise the hour charge, so on and after February 1st, please be governed by Sections #3 and 12 of the Trade Customs of the Advertising Typographers Group, and if you will co-operate with us by informing everyone in your organization that these two sections will strictly apply, we are confident that then it won't be necessary to advance our hour charge.

Respectfully yours,

C. E. Ruckstuhl, Pres.

The Typographic Service Company, Inc.

The sections mentioned read as follows:

Section 3 - Live Type Matter: Forms waiting for final O.K. will be held for thirty days from the date last proof was submitted without charge for holding, after which date it will be automatically billed.

Any type standing longer than this period will carry an extra charge of 1-10 of a cent per square inch per day.

Section 12 - Foundry and Press forms: Type forms returned from electrotyper after plating and also press forms proved for reproduction are assumed to be dead and will accordingly be distributed. Not more than four molds will be allowed from any type form. Foundry forms and press forms ordered to be held standing will be charged for - at the regular square inch rate - of 1/10th of one cent per square inch per day.



TO FINANCE SIMMONS DEALERS

New Finance Corp. of America Subsidiary to
Underwrite All Instalment Sales of Agents

Finance Corp. of America has organized a subsidiary to be known as American Acceptance Corp. which has entered into a contract to finance dealers of the Simmons Co., whose annual turnover exceeds \$80,000,000.

Under the contract American Acceptance Corp. will finance all instalment sales of the 20,000 or more Simmons dealers throughout the world.

The organization of American Acceptance Corp. marks a new departure in the business of Finance Corp. of America. The latter, chartered in 1924, will continue to engage in the purchase and sale of automobile acceptances. The company has a contract to finance sales of Packard Motor Car Co. throughout the United States. In addition, it has contracts to finance retail sales of Marmon and Franklin Motors companies. The contract with Simmons Co. differs from that held by the parent company with the automobile companies in that under the Simmons contract only dealers and not the retail purchasers will be financed.

Wall Street Journal, February 3.

BILL GROOM MOVES TO CHICAGO

William S. Groom will make his headquarters in the Chicago office. All correspondence should be addressed to him in Chicago, but he will still spend a portion of his time in Cincinnati. Howard Henderson has been appointed as manager of the Cincinnati office.

* * * * *

Station N. Y. O. broadcasting:

Another J. W. T'eer joins 'Benedicts'

Hurrying east from Hollywood, Bill Ricketts married Miss Lucy I. Woodworth, of Lansing, Mich. in Chicago, on February 7. The bride and groom returned to New York almost immediately and sailed Saturday, the 11th, on the Southern Cross for South America to be gone ten or twelve weeks.

* * * * *

N. Y. Art Director goes abroad

On Saturday, the 18th, Gordon Aymar and family will sail on the Caronia for England. They will make for the London office where Gordon will be stationed for a year. The News Letter wishes the Aymars the best of luck and hopes they return before the next J.W.T. party!

* * * * *

After a short business trip in Europe, S. Hunter Richey returned on the Berengaria, February 9th, after being fog-bound in the Narrows for 40 hours.

* * * * *

The Type Department exhibited last week examples of recent newspaper work. This week the Bulletin Board is covered with current magazine advertisements.

* * * * *

THE HALE STORE OFFERS DISCOUNT ON SIMMONS

Mr. Bornhuetter, manager of the Hale Store, at 420 Madison Avenue, offers J.W.T'ees all Simmons products at 12½% below regular sale prices. During February there is a general reduction on all merchandise in the store.

NEW YORK OFFICE GROWING

Eve Sylvia Kittleson, after annexing a B. A. at Wisconsin, became a fashion writer for the J. L. Hudson store in Detroit. For two years she was assistant publicity manager for the McCall Company, and for a like period wrote copy for the Joseph Horne Co. Now, after two years with N.W. Ayer, she joins J. W. T. and may be found in Miss Casseres' group.

Eleanor Louise Thomas graduated from the Oberlin business college to a secretarial position for Professor Root, the President of the American Library Association. She then became private secretary to President Dana Pierce of the Underwriters' Laboratories in Chicago. She has recently migrated "back east" to help Miss Thompson.

Ruth Becker, B. A. Wellesly, did Social Service Research at the University of Chicago. Then organization work for the Instruction department of Saks Fifth Avenue, and was subsequently assistant to the advertising manager of Kayser Silk. Now doing investigations for J.W.T.

Robert M. Newcomb, Exeter, 1914 and Dartmouth, 1918, spent three years in the Regular Army stationed at Panama and Camp Hancock. Was three years with Charles W. Hoyt Inc. and four with Joseph Richards Co. in charge of copy. He recently resigned as Vice President to join Thompson and see the world (in the Graybar).

Edward Spurr of New York, was for 18 months with the 29th Engineers on the St. Mihiel and other front line sectors. After the war, he worked for the Newark Star as reporter, and also for the Copper Country Journal. Spent 18 months in the Commercial Dept. of Western Union. Now in Media assisting Mr. Pratt.

Deleon Walsh annexed a B.S. at Cornell last June - spent the summer with the N.Y. State Conservation Commission. Now in Media.

There are three new men in the traffic department -

Winthrop Moore, who graduated in June from the University of New Hampshire,

also Martin Tracey whose initial experience was with the Creske-Everett Advertising Agency. For a year and a half with the American Piano Co. and for a similar period with Kohler Industries - working on printing, production, dealer layouts and service,

and Robert S. Ackermann, D.U. and B.A. Columbia 1926. Recently manager of Doubleday Doran & Co. Retail Store in the Equitable Life Building.

ACUTE INFLAMMATORY RADIOITIS

(a discussion upon a new advertising ailment)

Let us first ask humble pardon of Mr. Ensign. He should have written this, but he could never display the naive and simple ignorance needed to discuss radio advertising as it has been done, is being done, should be done.

With the birth of the original squawky vacuum tube transmitter many men of substance became interested in radio-casting. It was expensive, but these first broadcasters were amateurs in the strictest sense. They thought vaguely that radio was due to become a force in the world, but they were not sure of any return for their service.

Came then the propagandist -- the radio church, the cult, the promoter. Such stations set a bad example. They produced the first cases of radioitis. And one by one the pure amateurs were infected. These former amateurs began reasoning something like this: "If publications can sell 'space' to support their editorial columns, why shouldn't we sell 'time' to support our endeavor?" Ah-ha! an analogy -- but they didn't press this comparison too far -- they rushed to advertisers before the new hope dimmed. Something had to support radio, and since advertising had played guardian angel to the printed word, why not to the spoken? Then came the National Broadcasting Company, as a sort of Charlie Pyle to radio.

Symptoms

So we find in the healthy tissue of radio the first evidence of a tumorous growth. It should be examined subjectively:

The onset of acute inflammatory radioitis is noted in clients upon the acquisition of a new radio set by the advertising manager or the chairman of the Board. It affects clients in much the same manner as "publicity itch". Quotes the advertiser -- "If we could get our name over big -----."

You can wager he has been listening to a competitor, or a contemporary utter syllables into the pulsating ether. Perhaps the disease may be checked if the client is dosed with a raw diet of radio advertising from his loud

speaker. Not often however. The more he hears the more apt he is to become violent and demand immediate radio schedules.

The clinic

Here we may study the disease objectively. Let us tabulate its victims by types:

The Philanthropist. He simply "sponsors" programs. Quite content to hear his name in the opening and closing announcements only. He brings the public a program of varying merit, depending upon the degree of his philanthropy or his taste in music and talent.

The Big-Boy. He "dominates" rather than donates programs. He bores with frantic, clownish efforts to impress his wares, his kindness of heart, his breadth of vision; that is, he bores a stray listener or two who is reading a book and neglects to turn the dials. No need to comment on the harm Big-Boy does himself, the station, the medium.

The Fortunate Fellow. He hit early upon a program of feature which has caught on. For example, the Ipana Troubadours. They are so called because the package has red and yellow stripes on it. That makes it Spanish. Here the connection ends, but the Ipana Troubadours are liked; the story goes that Ipana tooth paste flourishes because of them. No selling, no competitive claims, no product superiority demonstrated -- just good will.

So with the Goodrich Silvertown Cord Orchestra, the Cliquot Eskimos and down the list.

Well, all Canada Dry has to do is to come on the air and match Cliquot in good will. Then we will buy Canada Dry -- because it's a better product for our purpose we think, and its printed advertising has successfully told us that it is better. And Goodyear, Pennsylvania, United States, Firestone and Fisk need only an orchestra and the National Broadcasting Company to put Goodrich in the dog house. And Pepsodent and Pebecco and Listerine and Colgate need just a troubadour or two to send the Ipana bunch to the glue factory.

Yes, all the "worms" of the advertising world could give the radio early birds indigestion, to say the least. Competing for sheer public good will doesn't seem to offer much in radio advertising.

The treatment

There is no known cure for radio inflammation. The Rockefeller Foundation is working on other maladies. Perhaps some Cherington Foundation research might develop a specific treatment for radioitis. But the time is not yet.

Circulation, public attitude, choicest hours, rate values, seasonal variations, type of audience, selective appeals -- these are but wobbly theories now freely spread by broadcasters knowing that they may not be successfully contradicted.

Yet we have accepted radio as a new medium of advertising. Since so little is known about it and so much is already said, may the writer risk a theory or two as to its limitations -- and, if you please, its boundless possibilities ?

All radio "space" is editorial space. There is no advertising section to be skipped or delayed until time suits its reading. You must begin at the "Front Cover" of radio and listen through to the end -- you may skip from station to station or tune out entirely but while you listen you must take everything that comes.

We know that the Saturday Evening Post would find 99.9% of its advertising "unacceptable" as editorial matter. It gives no "publicity" as such. It sells no publicity. If a personage or a concern or an event is of sufficient importance, and a competent author writes it up, the Post buys publicity for its editorial columns. So does American Magazine, and many another.

Now radio offers to sell publicity. But this offered publicity has strings. For your clients' good, for that of the station, you must not overstep the bounds of editorial propriety. But straight "name mention" (the philanthropic program) is non-competitive. And our whole training, our whole agency effort has always been to sell competitively.

So the agency copy department is asked to be very adroit -- to sell editorially, to produce universally pleasing continuities for radio programs which establish a branded product as superior to competing articles. In all this we must not reduce the interest or mar the entertainment. To do so would lose listeners, earn ill will perhaps, justify criticism of the product or the medium.

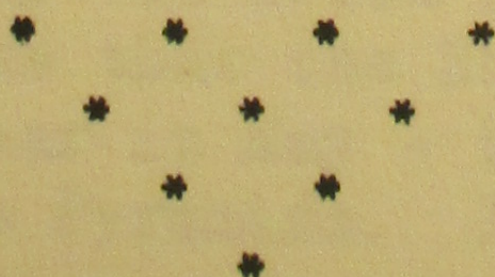
The J. Walter Thompson Company has long written "editorials" for use in paid advertising space in publications. We have probably come closer to news standards than most agencies. Yet it has always been frank advertising. If we needed to say "Sun-Maid" or "Fleischmann" or "Maxwell House" nine times in seven paragraphs we said it nine times. We have assumed that our readers were interested in our story. The media department has assured us that the selected groups could be interested. We have presumed to aid our selected audience to more intelligent buying.

Now we have an evening radio audience -- absolutely general in nature. We can't talk shop as we would in trade copy; we can't talk "home" as we would in a woman's magazine; we can't talk golf as we would in a golfer's periodical. We must be cosmopolitan, entertaining, to man, woman, child, black, white, spotted, rich, poor, reckless, genius, plodder, moron.

All right. Probably it can be done -- within certain bounds. But we fear for the agency whose technique is still in the "Picture of the factory" stage. And we fear that these lesser minds will hurt us, as they hurt themselves. A fascinating hour, cleverly contrived, which follows a botched program would likely play to the empty air. What solace is here, even for a Pharisee?

Since J.W.T. is going to nurse clients with radioitis we are all for making the nursing beneficial. But let no one get the idea that our honest fifteen per cent is coming easily. If we do a good competitive job in the "editorial" space the radio offers there'll be many a copy department headache to accompany every program.

There is one bright spot: art and mechanical departments will rejoice over advertising by radio, for it concerns them not at all!



LONDON OFFICE TAKES ON NOBILITY

31st January, 1928

Dear Mr. Resor:

By the time you get this my news probably will be very stale - it is that we get Cream of Wheat today - \$100,000 a year for three years. And a couple of days ago, "Muffetts" walked in!

It was very nice indeed to have Sam Meek back looking so rested after his voyage.

Since you were here we have added two very possible people to the Women's Copy Department. One is Lady Elizabeth Pelham, from a fine English family - elder daughter of the late Earl of Chichester.. She's buckled down and doesn't stop at anything. Recently she spent a day acting as a Lux demonstrator in a C class store doing washing and ironing and talking to customers!

The second addition is Audrey Lucas, daughter of E. V. Lucas, the author. She has been writing a page every fortnight in "Home Chat" and has done many articles for the "Daily Mail" and other publications. This week she is selling Swifts' Lard in a store in Nottingham getting in a little ground work for her job.

We're looking for a third person now to take the place of Miss Evans who is leaving to be married.

As you know, Nicoll is here sifting down the organization and great good is coming from it, I believe.

This Winter London has been visited by black days, the usual fogs, heavy snows, and the worst floods since the days of King John. To crown it all the Anglo-Israelites solemnly announce that the British Isles are going to completely disappear in May - basing their bad news on the prophecy of the Pyramids. In spite of everything we "Amurricans" seem to thrive and grow fat on Roast Beef, Yorkshire Pudding and - of course - Brussels Sprouts.

Please give my love to Mrs. Resor - and with best regards to you, believe me,

Sincerely yours,

Therese Olzendam

TO:PY