

S Showmanship



NOVEMBER 1940

25¢

IN THIS ISSUE . . . PROGRAMS AND PROMOTIONS FOR

Automobiles • Bakeries • Beverages • Dairy Products • Drug Stores

Department Stores • Finance • Gasoline • Groceries • Home Furnishings

Jewelry • Meat Products • Men's Wear • Women's Wear



SPECIAL CHRISTMAS PROMOTIONS



MORE THAN A MAGAZINE A SERVICE



YOUR BUSINESS AT A GLANCE

An index, classifying by businesses the various articles and services in *Radio Showmanship*. It's the quick way to find out what others in your business field are accomplishing through radio.

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THE READERS WRITE

SPECIFIC

Sirs:

Congratulations on a good job, and a needed job. Radio has been blessed with at least two excellent trade magazines. However, by the very nature of their policies and the requirement of their readers, radio magazines now in the field must be very general, and I find RADIO SHOWMANSHIP much more specific in its answer to the needs of the man who uses radio as a tool, and who is more interested in how to make it work than in what makes it tick.

I think the day of radio as pure entertainment without relation to function or use is past; I believe producers and sellers of radio programs and time will, in the future, have more regard for the suitability of their show to the sponsor's exact needs. Again, congratulations, and all the luck you so richly deserve, which is a lot.

GEORGE LOGAN PRICE
George Logan Price, Inc.

Los Angeles, Calif.

LIKES NUMBERING

Sirs:

Just a line to let you know I appreciate your classification of material.

We're in the coffee business. I like to know what others in the trade are doing. The way you separate your material, I can see it at a glance without wading through a lot of other program ideas that are of no interest to me.

My suggestion is that you issue an index when you have completed the volume of the first year. This would be of particular value inasmuch as I'm pleased to note that you are numbering your pages consecutively from the first issue.

TOD WILLIAMS
Advertising Manager
Atwood Coffee Company

Minneapolis, Minn.

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EDITORIAL



T St. Louis, furniture retailers are *decorating* more and more station schedules with their radio programs.

In Los Angeles, used car dealers refuse to *put the brakes* on their radio programs.

In Louisville, finance companies show *increased interest* in their radio programs.

And so it goes throughout America. Wherever you turn, from Bangor, Maine, to Bellingham, Washington, from Virginia, Minnesota, to Miami, Florida, each community boasts of a series of highly successful locally-sponsored radio programs; and, strangely enough, many of these sponsors are grouped into just *one* business field.

The reason: When a local business man happens to strike a successful formula for a radio presentation, other business men in the same community are quick to follow suit. In most cases, their programs become as successful as the original.

Deduction: When radio information is *available*, business men will take advantage of it!

For years, the stories of successful radio programs in one town were simply *not available* to business men in other towns.

RADIO SHOWMANSHIP was created, primarily, to act as a medium of exchange for local radio programs. Thus, it gives business men access to radio information collected from other business men in the same fields all over the country.

As far as radio is concerned, RADIO SHOWMANSHIP has made America one big community, so *all* may profit from the experience of others.

Why shouldn't dairy producers everywhere have just as successful radio programs as dairy producers in Syracuse?

Why shouldn't banks everywhere have just as successful radio programs as banks in Savannah?

Why shouldn't men's wear merchants everywhere have just as successful radio programs as men's wear merchants in the Twin Cities?

The answer may be found in this issue of RADIO SHOWMANSHIP, and in coming issues.

The Editors

Selling the Brand Instead of Just Milk Is an Age-Old Dairy Problem. Here's the Story of One Smart Solution

ALL milk comes from cows.

Obvious?

Certainly. But when the problem of selling one specific brand of milk, not just milk in general, becomes your problem, then the obvious becomes mighty important.

Curtiss C. Brown, NETHERLAND DAIRY'S (Syracuse, N. Y.) general manager, tossed just this problem into my lap some time ago.

"There's plenty of consumer demand for milk," he said, "but we want to train a consumer demand for *Netherland* milk, exclusively. We want to hear a customer ask her grocer for a quart of *Netherland's*, not a quart of milk."

With the aid of our entire radio department, I undertook the task of building a radio program that would exactly suit Mr. Brown's needs. There were many factors to be considered.

Because research and sales reports proved that the great bulk of milk purchases are made by mothers, we decided to direct our program entirely to mothers.

Because we learned that every dairy loses 20 percent of its customers during a given year, and that this loss is a gradual one, we decided to plan a small consistent advertising campaign rather than a spasmodic large scale scheme of promotion.

And because we wanted a time period when mothers would be most likely to give our program complete attention, we selected 8:45 A.M. to 9 A.M.—those few moments after children and husband are gone for the day and the housework has not yet begun—and scheduled our program over Syracuse station WFLB for every morning except Sunday.

Then we went to work on the body of the program. For the "leader" we chose the one subject that would hold a deep interest for all mothers—babies. We utilized the proven success of the newspaper's *vital statistics* column, allotted two minutes on each program to the announcements of births to Syracuse mothers and followed through with a gift of a beautiful baby book. Sentimental bal-

lads, the reading of homey verses and everyday philosophy made up the rest of the program. Nothing spectacular, just quiet, friendly radio entertainment, in almost direct contrast with the super-emotional script shows on the air at the same time.

By now our program seemed (1) perfectly suited to women, (2) frequent enough, (3) relatively inexpensive, (4) comprehensive enough to do an effective selling job for almost anybody's milk. We still needed to tie it up definitely with *Netherland Milk*.

We found our answer in the *Netherland* trade-mark.

Thousands of dollars had been spent in the past to familiarize the public with the Dutch boy and girl flanking each cream top *Netherland* bottle. To tie this valuable trade-mark in with the radio show, we brought the *Netherland* twins to life. A boy and girl with suitable radio voices were secured, and one-minute skits were written for them for each broadcast. Commercials were kept out of the skits, and made as entertaining as possible with their tales of the mishaps and misadventures of two typical children. Here's a sample sketch:

GIRL: I'm not trying to kid you, brother. Mother's going to discontinue your allowance for the summer.

BOY: Holy gee. I don't see what made her think of a thing like that. This is awful.

GIRL: She wants you to learn the value of money.

BOY: Know the value of money? That's silly. I know the value of money. A dollar is a dollar . . . a dime is a dime . . . a nickel is a nickel. I knew that when I was a little bit of a tot.

GIRL: You're just a little bit of a tot now.

BOY: Then I'm too small to work. Mowing lawns and things like that might be bad for me.

Bringing the trade-mark to life enabled the products and services of the dairy to be more easily identified and remembered.

It tied the program up definitely with *Netherland Milk* instead of just anybody's milk.

The set-up sounded good on paper . . . here's what actually happened.

After two weeks on the air, with the program listed in the newspaper schedule simply

Milk Sales Thru the Air



Excellent showmanship exemplified are the Netherland Twins, Netherland Dairy's trade mark brought to life, and featured on their daily program, *Mother's Morning Meeting*. The Twins and grinning announcer, Jim De Line, are shown here surrounded by the proof of their pulling power: more than 3,000 books sent in by listeners when the Twins broadcast a plea on behalf of shut-ins at Christmas time.

MARY M. O'NEIL, Account Executive, Flack Advertising Agency, Syracuse, N. Y.

as *The Netherland Program*, we decided to conduct a contest to get a name for the show. A super de luxe Mixmaster was offered for the best name. Over 200 letters were received in five days.

Mother's Morning Meeting was selected as the name of the program. (This could be listed in newspaper radio columns which refused to name sponsors or products.) Most important, it fitted the type of program that had to be built.

Over 95 percent of the response mentioned the brand *Netherland*, and it is safe to say that the contest won new listeners as well as certain identification with the listeners already established. Leads from the contest letters received were followed by the routemen, and the new business gained at once more than paid for the cost of the prize.

However, mail response is not always a perfect indication of the effectiveness of a program. Since the fundamental purpose of our radio show was to get sales, we made the promotion of specials for Thanksgiving the real test. We checked sales of special ice cream desserts against the sales record of the year previous and found that actual orders received at the dairy for the specials were about 10 percent *ahead* of the year before, with the advertising costs *cut* to less than one-third.

At Christmas time, another sure-fire check on listener-interest was developed in ice cream copy. The commercials took the form of telephone conversations between the announcer, Jim De Line, and Miss Brown, the telephone receptionist at the NETHERLAND DAIRY, who takes the telephone orders. These conversations were written as actual calls for information concerning types of holiday desserts and prices. The idea that Netherland Ice Cream was the dessert to serve for Christmas dinner was stressed, and Miss Brown was publicized as the person to call.

As a result, Miss Brown became an ice cream authority. She recommended the ice cream dessert for women hard-pressed to decide what to serve. Sales were not only ahead of the previous year, but ahead of the Thanksgiving sales also.

When a Netherland driver became the father of twins, we invited all the twins of Central New York to join in celebrating the event as the guests of the Netherland Twins at a theatre party. Loew's

State Theatre allowed twins to come in free in return for the announcements on the air. Only six announcements were made, and we expected that 10 or 12 sets of twins would take advantage of the invitation. To our great satisfaction, 112 sets of twins came. Furthermore, this party received favorable newspaper publicity, cost the dairy only the ice cream served, and brought hundreds of dollars in good will.

What else has the program accomplished?

A new product, Netherland Homogenized Vitamin D Milk, was introduced solely through the program. *No other advertising was used.* The first week 500 quarts a day were sold. Sales at the end of the second week were up to 2,300 quarts per day!

The pulling power of the show proved itself further when two offers of a free Netherland Homemaker's Handbook was made to listeners. The first pulled over 300 responses. The second offer, a month later, netted even a greater number of replies, even more direct business. Each response was followed by a personal call by a Netherland salesman.

(Continued on page 117)



It's the *spring* in the springboard that gives a diver his send-off.

You can put spring in your program publicity with stunts.

A good station, with plenty of listeners, will automatically supply an audience for your new program. But wise advertisers know that listening to programs is a matter of habit. It takes extra effort to get people to tune in your program the *first* time. After that, the habit pattern will help you. Your problem is to capture public attention long enough for the habit to be formed.

You can do it, dramatically, with stunts.

Here's how:

Last year, STERN BRAU BEER started its program, the *Sports Spotlight*, on station KTUL in Tulsa with a simple, logical stunt that set all Tulsa to talking. This sponsor hired six boys, equipped each with a sandwich sign and a portable battery radio. All the radios were tuned to KTUL. Up and down the streets of Tulsa roved the boys, radios at full blast. Little knots of people



Anniversary Sale



Start 'Em With Stunts

gathered to hear the news broadcasts, and while they listened, they soaked in the signs plugging the *Sports Spotlight*.

There's no patent on this idea. It will work for any kind of a program, any kind of a sponsor. It's great for that initial send-off. It will work just as well for an older program that needs a pick-me-up. If you're starting a special contest on your program, here's a swell way to publicize it. There are plenty of variations, too. You could plug a children's program by having youngsters pull wagons with the radios in them. Or a comic program by having your sandwich men push a wheelbarrow containing the radio. The only limit is your ingenuity. Any way you do it, it gets results and it's inexpensive.

That's the nice thing about showmanship. It isn't expensive. It can be—but it doesn't have to be. Stunts like this prove it.

Costuming offers the key to variations of street stunts.

When GILLETTE RAZOR sponsored the World Series in 1939 on the Colonial Network, ye olde towne crier appeared upon the streets of Boston, garbed, of course, in the traditional town crier costume. And his fog horn voice announced to all and sundry the program, the station, the time, the sponsor.

No patent on that one, either. What goes for Boston goes for any place. A town crier will get attention for any kind of program.

There was plenty of neck craning in Phoenix, Arizona, when good-looking Scotch

The Push That Starts the Ball Rolling Plays an Important Part In How Far It Will Go. by NORMAN V. CARLISLE, RS Field Editor

lassies clad in kilts appeared on the streets. No signs or anything—just good-looking girls in plaids. As they strolled through the downtown district they satisfied the curiosity of shoppers by telling them all about the new SCOTCH SOAP program that was going on the station KOY.

Good-looking girls, costumed to fit the program or the product, are always a sure-fire attention getter. Plenty of variations possible there, too. Some sponsors have plugged their programs by the simple device of plastering banners over a convertible sports car with the top down and a couple of feminine eye-catchers in the front seat. Others have had the pretties handing out cards plugging the program.

Give-aways are a valuable adjunct to costuming. You can use ordinary cards. You can have them cut in various shapes, like a microphone, a clock face or a key, for greater attention value. Or you can have them printed as tickets: "Reserved Seat . . ." making sure, of course, they're worded so the recipient doesn't think he has a ticket to a studio broadcast.

The real attention value is gained through the costuming. It can be applied to any type of business, or program. If yours is a bakery, outfit several men (or girls) as traditional bakers in white caps and aprons. A restaurant can use the same stunt with people dressed as chefs.

If you're sponsoring a humorous program, use a clown. If it's a sports broadcast, costume your sandwich men as baseball or football players, depending on the season.

Of course, you can carry your downtown showmanship a lot further.

In Oklahoma City last year, the Tum's *Quicksilver* broadcast was given such smashing publicity that the business district thought it was being subjected to a blitzkrieg. The scheme took some special favors from the police and fire department, but station KTOK managed it after a little persuasive talk.

At a given moment, bombs were set off on the roofs of downtown office buildings. While everyone was running around to find out what was happening, KTOK people, standing on the roofs of adjacent buildings, dropped a shower of throw-aways in the form of cardboard dollars plugging the program and its prize offer. It was a smashing send-off from the word "go."

There's a hint in this example on proce-

dure: Something audible to get public attention, then a shower of throw-aways.*

Many advertisers have chosen to get their programs off to a flying start by using airplanes. And that's certainly as good a way as has yet been devised.

LIT BROTHERS in Philadelphia set the whole town to talking of their sponsorship of the *Pinocchio* program over WFIL. They hired an airplane which dropped thousands of balloons over all parts of the city, in a previously announced balloon treasure hunt. To a certain number of the balloons, prize coupons were attached. These were honored with merchandise when presented at the store. Not only children, but adults as well, scrambled for the balloons. It was an exciting day for Philadelphia kids—and an exciting one for LIT BROTHERS, because the success of their program was assured by its send-off.

Two sponsors used similar publicity on station KROC in Rochester, Minnesota, when a big Armistice Day party was staged for the youngsters. Over the heads of the children attending the party were released 5,000 cardboard airplanes which glided earthward. Each carried the story of the *Wheaties* and *Shell Petroleum* broadcasts on the station. Five hundred of the airplanes were lucky ones, with awards of cash or merchandise for the finders.

A good street stunt will make your potential listening audience sit up and take notice, so will three-sheets plastered around town, or a mystery man carrying a teaser signboard. THE UNITED BAKING COMPANY, Albany, N. Y., started their *Farmer's Almanac* program (over WOKO) off with 15,000 pieces of direct mail. Addressed to farmers, the letters played up the purpose of the early morning program, the time, the station, and asked for suggestions and criticism of the program.

The program directed to a selected audience can well use direct mail effectively. Mailing lists of special groups is usually available at a fairly reasonable price and a specific letter to them may give your program just the push it needs to make it pay dividends.

Give your program the right start in life. Give it as many listeners as you can. Stunts are a proven good way to get them, and there are plenty of stunts ideas waiting to be used. Remember: A little showmanship goes a long ways.



Your Store's a Stage

by PAUL HELLMAN. *Your Store May Hold the Secret of the Twist That Will Turn Your Program Into a Sales Stimulator.*

CHARITY begins at home, says the Bible. Radio advertising can do the same, with profit. *Look at your store.* Maybe it's the stage for that radio broadcast you're considering.

Alert advertisers are discovering that staging a broadcast direct from their place of business sometimes provides the extra touch of showmanship that makes some of radio's biggest success stories.

Take the shining example of the ARTHUR L. FIELDS CHEVROLET COMPANY of Portland, Oregon. Since this concern went on the air, business has gone up 183% over a two-year period! In June, 1940, FIELDS stood second among the nation's CHEVROLET dealers in used car sales. Some of that success is traceable to the fact that the FIELDS show comes from the FIELDS salesrooms!

Each Friday night, a crowd gathers there to witness the antics of the *Professor of Quizology*, who conducts a fast-moving quiz-cast. Sales to members of the audience are common. But the main point is that because of this broadcast, thousands of Portland people have actually come into the FIELDS showrooms, have actually seen the new and used cars offered there. Whether these people are hot prospects at that particular moment or not, one point is clear: They're going to be mighty conscious of FIELDS when they do start thinking about buying a car. Undoubtedly, that's one of the reasons for the sensational sales success of this program over radio station KOIN.

There's another advantage in having the broadcast come from your store. It offers a splendid opportunity to work the commercial in naturally and appropriately. In the case of FIELDS, it is a logical part of the program when the announcer calls attention to some car actually on the floor.

Capitalizing on a different appeal, THE TAILORED WOMAN, a specialty shop in New York City, emphasizes the idea of exclusiveness in its direct-from-the-shop program called, *Women Worth Knowing*. On each broad-

cast Lisa Sergio interviews some important woman and introduces a new style for the first time. Only one fifteen-minute broadcast a week is used over station WQXR, at 10:45 to 11:00 A.M. on Mondays. But it is given importance by the stagecraft of presenting it from the store. Talking *about* the shop and talking *from* it are two different things. It's a certainty that talking *from* it is more effective.

As compact a show as ever hit the airwaves is Santa Ana's (Calif.) station KVOE's *Kitchen Quiz*. Originating in a spacious Super Market (but equally adaptable for the smaller store), show is built around meat, fruit, vegetable questions. Prize-bent shoppers (mostly women) are also tested on food history, brand labels, etc. Five contestants vie on each program, receive food item for each correctly answered question. To the woman who at show's end has piled the highest score goes a basket of groceries. Not forgetting the mass radio audience, the business-minded sponsor poses one question-at-large on each show. First person to call market with right answer receives a basket of groceries. (Warning: If your market is in a large city, beware wrath of telephone company on radio audience-at-large stunt!)

What if you don't have a store? What if you're a distributor of a product—a bakery or milk company? You can still stage your radio show from your place of business by following the example of the REMAR BAKING COMPANY of Oakland. (See *Showmanship in Action*, page 114.) Its daily broadcasts over KROW come from the *Remar Hostess Room*—and that's the name of the program. REMAR has a special room in its plant for broadcast purposes. Many of the advertisers stage their broadcasts direct from the plant itself.

Make your store a stage! That's smart showmanship and smart business.



Kid Show:

*Sponsoring a Children's Program
Is a Precarious but Profitable*



not bother to supervise what their children hear; but since they do not discriminate in regard to what their children hear, they probably do not discriminate in what products they buy.

The clever sponsor and advertising agent is one who studies child psychology. Cultured, educated, conscientious parents supervise their children's listening habits and see that they hear what they think they should. If the right programs aren't on the air, active parents will put them there or most certainly disregard a sponsor's message. Remember what they did with the movies?

In the old days, movie producers thought all the public wanted was pugnacity, passion and pastry. Cultured people criticized, campaigned and kept their children at home. Producers thought it over. Today, both young and old flock to see films like "Good-bye, Mr. Chips." In the old days, juvenile films portrayed such things as the delirium of a drunkard, at which children were expected to laugh. Today, they weep and rejoice and learn with Disney's "Ugly Duckling" and others.

Fortunately, nothing in radio falls to the low level of those earlier movies, but listen in at any tea group and you will hear mothers announcing that they do not allow their children to hear this program or that.

What do mothers dislike in radio programs?

They dislike snarling gangsters. They dislike a lot of gunfire, rough behavior, too much supernatural. Even when the script

CHILDREN'S shows need careful planning and production, but once they're established *you're in*, because a listening audience composed of children is the most loyal in the world. *And they'll boost sales for any product you sponsor.*

The point to remember, and remember well, is that children's shows must please mother. If the show is not the sort she wants her children to hear, with the click of a button she imposes a silence no prison can equal. There goes your audience! On the other hand, present something good for children's minds, and mother will logically conclude that the product you offer reflects the same concern and good taste.

Of course, there are many parents who do

Handle With Care!

Venture. Columbia University's Research in Kid Reactions to Air Stories May Help You Choose Wisely. by IRENE GLENN

writer has a virtuous and triumphant hero, most mothers feel such material is too exciting. It distorts life. It gives the child too great an interest in aggressiveness. Since children usually listen at the end of their day, mothers prefer relaxing entertainment. They want programs that will cultivate good ethics and social attitudes in their children.

But children want thrills and novelty. And sponsors know these are the ways to attract attention to programs and commercials. The answer to the dilemma, "How to please mother, children and sell more products?" lies in the research of John J. D. Boer, Columbia University.

De Boer studied the emotions of hundreds of elementary school children as they listened to a number of transcribed programs. Scientific apparatus recorded the thumping of hearts, the gasping of breath and the rising of blood pressure. The children "responded intensely," he said, to a great variety of situations. A lion, ready to spring, got a strong response. *So did a grateful little boy telling his sister how much he thought of her.* The crack of a baseball bat at a crucial moment in a ball game had a far greater effect than an eerie scream.

In other words, De Boer found that the material of which mothers approve is as exciting as that they disapprove. But what a difference! A youngster may carry his excitement over the lion to bed and keep himself awake picturing the beast prowling in his room. On the other hand, the episode of the good little boy will more likely inspire child listeners to similar good conduct.

Mr. De Boer's findings can be duplicated at home. A youngster we know listens without a flicker of an eyelash to gangster stories and cops and robber tales. But when Mr. Aldrich can't get Henry's pigeon off the roof, or Henry struggles through a blizzard with his bobsled,

this ten-year-old hugs his knees to his chin and shrieks with excitement. A little girl giggles through a gruesome recitation of "the gobble-uns'll git you" and goes to sleep like a lamb, but when Pinocchio's naughtiness sends Gepetto through the snow in his shirt sleeves, she weeps till she can scarcely eat her supper.

The underlying psychology is sound. It is the psychology of association and experience. Let lions roar, ghosts howl and guns blaze. The child's imagination is not developed enough to be impressed. But a tense moment in a baseball game or a bobsled in a blizzard—the feel of these is vivid from fingertip to toes.

When a story deals with familiar things, the listener becomes a part of the story instead of apart from it.

Novel and extreme effects have their place as attention-getters in advertising and showmanship, but to retain their hold they must be continually more novel and more extreme; an almost impossible feat. It is the familiar which makes the strongest and most universal appeal. The little girl we mentioned had never seen a "gobble-un" but she loved her grandfather and the story of Pinocchio got right down inside her where feelings were tender. Despite the hurt, or perhaps because of it, she returned to it again and again. Those are two objectives of every advertiser—the strong emotional tie-up and the strong pull for the return of attention.

So build your children's programs around the familiar experiences of childhood. Keep them straight forward and idealistic. Children's

minds are receptive, quick to absorb and to imitate. Sponsoring a program for them is a trust and a responsibility. But serve them well, and you will be more than repaid in dollars and cents, for an audience of children is the most loyal audience in the world.



Commandments for Commercials

by ELMER WHEELER. *You Must Keep In Step With Your Prospect; Words That Do Not Make Sales, Endanger Sales*

GOOD radio showmanship always "keeps in step." Just as every program is arranged for certain objectives, so should commercials be planned and paced in harmony with program, product and prospect. They should be written in a style consistent with the style of the radio program they accompany, and *always* they should bear the listener in mind!

A man was walking briskly down the street, when suddenly in front of him a beggar squared off with hat in hand, muttering, "Can you spare a dime, buddy?"

The man's thinking was thrown off. He slowed up his gait. He walked around the beggar, saying, "Haven't got any change."

As he walked on, he said to himself, "This begging business is a racket. They've probably got more money hidden away than I have."

This made the man feel better; he had justified his actions to himself. The beggar cursed people for their cold-heartedness and went hungry.

Another day the same man was on another street, still taking his long strides and thinking about some deal he was to make, when suddenly he was conscious that a man was walking next to him.

The man said in a low voice as they went along, "Can you spare a dime for some coffee, mister? *I'm hungry.*"

The man put his hand into his pocket, got a dime, gave it to the beggar without slowing up his gait and without interrupting his thinking. The beggar got the dime in his hand and *melted away* behind the man. Both felt good—they had performed a mutually beneficial transaction *painlessly*.

It's simple psychology! Write commercial copy from the listening buyer's point of view.

When making a sale or presenting an argument, get in step with your listener. Don't expect him to get in step with you. Radio commercials should not sound as though you are squaring off at people, forcing them to line up with you, expecting them to do something they aren't accustomed to doing.

Good radio commercials walk down the street—so to speak—with listeners *the way they are walking*. They don't jump out, grab them by the arm, and try to turn them around without reason.

When a commercial stresses the health, happiness or well-being of the listener, when it plays up his hobbies or his interests, it is in step with him.

When a commercial dramatizes the fact that a sponsor's products will help him do what he is trying to accomplish, the commercial is in step. For every man's first and greatest interest is himself.

"Words that do not help make the sale endanger the sale," is a well-known principle in salesmanship. The best commercial is no long-winded harangue; instead, it gets right down to cases, blending enough showmanship with the necessary facts to hold the favorable attention of listeners.

Make every word of your commercial count.



In ten short opening seconds you must say something mighty important or intriguing to capture and hold the attention of your audience long enough to get your message across and clinch it!

Theme songs and introductory arrangements for leading programs are not accidents. They have been carefully developed on the premise that it is better not to start a program with a "bald" commercial. A little music or news, or something equally sure to get the audience started with the program, assures you of listeners when you work in the plug later.

Today, sales language must not only be direct and to the point; it must also be subtle. Most people are sales conscious these days. They resent being *sold*, they prefer to *buy*. So give them crisp facts in proper sequence, mold their opinions gently as you go along, and let your salesmanship be as invisible as it is effective. If you let your listener become definitely conscious that he is being sold, he may tune you out or ignore you until the entertainment begins again.

Use simple words. Big words, fancy phrases and bombastic tones are too obvious. They attract attention to the speaker, not to what he is selling. A listener who can understand quickly and readily what you are saying without having to wrinkle his brows in thought, is absorbing your story painlessly and completely.

Someone once said, "The first ten words are more important than the next ten thousand." It's certainly true in radio. For example, "How much money have you spent for gas this week?" will catch the interest of every car owner within hearing distance of your voice. But start off, "Buy one of our Super-Super cars—they're grand, economical, gorgeous!" and who will listen or care?

Good opening sentences I have heard recently include:

"Did your baby keep you awake last night?"

"Was your husband grouchy this morning? Maybe he didn't get the right breakfast!"

"How would you like to cut your shaving time in half?"

"Is Sunday a holiday or a day of drudgery for you?"

Once you have been successful in crashing the prospect's "ho hum" with a "sizzle" leadoff, you

have a little more time to get your message into his mind—his blood—his system. I said, "A little." Too much—and his mind will wander away, saturated. Case histories show that the average listener fatigues when you talk too long. At first, he is simply bored, but as you continue to talk longer and longer, he finally becomes absolutely resentful. Then, you've lost him.

Take a lesson from the stage: Every actor knows the time to stop is while the audience still wants more!

Here's another important point to consider:

Most people today have developed a strange third sense: They can read or talk or play cards while they are half-listening to the radio. They don't "get" everything on the program under such circumstances, but they do catch the highlights. For your program to register with such listeners, you must say or do something out of the ordinary. You must furnish them with "highlights."

Tricky? Not at all. In fact, people have an innate feeling for consistency. They are likely to resent anything that even smacks of trickery. Something like this, for instance:

You have just listened to a beautiful program on "The Romance of the Old South," and the announcer comes out bluntly with "Are you bothered with bird cage mouth?" Or, "Do your husband's whiskers annoy you?" The whole illusion is lost.

Or you hear the click, click, click of telegraph keys and the excited word "Flash!" You expect important news. You get a commonplace plug. Net result—let-down.

No need to pile up examples of this sort of thing. You can remember the times when, as a listener, you've been fooled, and you know that the let-down builds ill will instead of good.

Let your commercials be founded on honest-to-goodness situations or real life experiences, keep them in step with your listeners, in harmony with your program, and they will repay you handsomely.

☆

*Watch for the third in
ELMER WHEELER'S
interesting series, in next
month's issue of RADIO
SHOWMANSHIP.*



The Shop That Radio Built

by CHARLES SENGIR, President, Mar-Selm Beauty Shop,
Minneapolis. The Case History of 10,000 Broadcasts



It happened in October, 1929. That may be an important date to most people because it was the time of the great Wall Street Crash. For us it's important for another reason. It's the date that we first went on the air with a radio program.

We've been on ever since, week in and week out, year in and year out, 1929 to 1940. Eleven momentous years for the MAR-SELM BEAUTY PARLORS, eleven years that have seen our business grow by leaps and bounds to become one of the largest of its kind in the country.

We can say without qualification that *we owe it all to radio*. Not just to some radio, used once in awhile, but to consistent hammering via the airwaves. We owe it to the nearly 10,000 radio broadcasts we have presented in that time.

Let's go back to the beginning. In 1929 ours was a moderate sized beauty shop, in an out-of-the-way location. True, our business had been showing a steady, but slow increase due to our newspaper advertising; we wanted something that would bring us more returns faster.

Al Thoen, our manager, thought radio might be the answer. Anyway, it was worth trying. You see, we had something new to tell the public. In the days of high priced permanents, we were offering them at a lower price without sacrificing quality. We could do that because we had worked out our own specialized methods. So we did have a story. We did have something the public wanted. That's important; no advertising medium can sell something the public doesn't want—not even radio can do that, potent an advertising force though it is.

We did some heavy thinking before we actually bought any radio time. What kind of a program should we use? How often should we present it?

There was an obvious answer to the first question. Something the type of customers

we served would like. We thought that would be popular music. How often? It seemed obvious to us that you've got to keep hammering if you want maximum returns, so we decided that it should be a daily program. We bought fifteen minutes a day, six days a week.

Though this doesn't have an important bearing on our success, I'll mention here that I went on the air myself. We felt that it was a good idea to have one voice identified with our establishment. Today, we probably would have called upon the production department of the radio station to create a radio character which would give us the individual voice we wanted. But radio was a little different then.

So we went on the air with our first six programs consisting of popular recordings. By talking to each person who entered the shop, we checked returns, wondering what radio was going to do for us. That first week, 90% of our returns came from newspapers, 10% from radio. (Not so good, we thought. Well, give it a chance. We did.) *Within a month, that ratio was reversed.* Ninety percent of our customers came in because of radio—only 10% from the newspaper campaign, which we had continued.

Phenomenal? Of course it is, but here in my file are the actual facts and figures. I've studied them lately. I checked them carefully before writing these words. *Radio, in a single month, proved its worth to us.* Right then and there we said good-bye to the newspapers and bought another fifteen minutes a day on the same station.

Amazing things were happening to our business. Fifty permanents a day represented a big day to us when we started our radio campaign. Within a year, we



were giving 300-permanent days, and awhile later that became just about average. In fact, on our record day, we run well over 500!

If it worked well with one program on one station, and better with two programs on that same station, why not use two programs on two stations? There was only one answer we could think of, so we did just that. Four programs a day! Yes, it cost money. *We spent an average of nearly \$15,000 a year during our eleven years of continuous broadcasting.* But we're convinced no money has ever been better spent by any business.

What about the programs? We deliberately make them simple. We deliberately make each one like the next one. Different tunes, yes, but the same structure, the same plan. We figure that when our familiar theme song, "I Love You Truly" comes on the air, the feminine listener knows that she can depend upon hearing the kind of music she likes during that fifteen minutes, anyway. We tried variations. Once we tried hillbilly music, but a storm of protests quickly forced us back to the popular selections we had been using.

We had found our audience. That's the important message for any radio advertiser: Find a program that fits the tastes of the particular part of the general audience which constitutes a logical group of customers for your services. Find it, and stick to it! You may have to experiment to find it, but once you have it, stick. Give it a chance to pay out.

Our commercials are dependable too. That's an

odd way of putting it, perhaps; but what I mean is that we consistently hammer away, trying to put across a few essential points. 1. Our price—linked with quality. We explain that though our price was low, we are giving a permanent wave of quality far above that price level. That's consistent with the old advertising axiom: "Always explain a bar-



Graphic is the contrast between the past and the present of the beauty shop that radio built. A laundry marks the spot where the story started, in an out-of-the-way building, 11 years ago. Below is the present Mar-Selm Beauty Shop, housing 80 employees, 1000 dryers, turning out an average of 300 permanent waves per day, using a ton of hairpins annually and broadcasting its message, 15 minutes' worth, four times daily.

gain." 2. Our location. Every commercial contains at least two references to the fact that the MAR-SELM is located at 49 South Eighth Street. To give that address additional meaning, we always mention the fact that this was "just across the street" from a leading Minneapolis department store, the location of which is well-known. Locating ourselves has become increasingly important in view of the fact that by this time we have considerable competition in our low-priced field, and because over 10% of our business comes from out of town.

It's worth saying once, it's worth saying often! That's our important discovery about the medium of radio. You might say, "Well, things were different when you started. Radio was more of a novelty." To which we can answer: Maybe, but *we've stayed on the air.* We still have daily programs on station WTCN. We're still telling them about MAR-SELM, just as we did eleven years ago. We're

(Continued on page 117)



A CHRISTMAS SALES STORY . . .

Being a Detailed Analysis of "Adventures in Christmas-tree Grove," a Transcribed Radio Show With All of the Elements of Showmanship That Can Make a Good Program

PRIME problems of U. S. toy merchandisers at Christmas time is: 1) create kid traffic; 2) keep kid traffic moving; 3) make it pay. Mop-pets aplenty storm toyland at holiday time; in most cases, they storm and stare, while parents idly wait for them to get their share of whirling trains and Old Nick's whiskers, make mental notes of their toy preferences for later purchase.

Interesting then is a merchandising plan that converts the "just looking" youngsters into full-fledged customers.

August last, in the Boston office of KASPER-GORDON, INC., makers and sellers of ET (electrical transcriptions) programs, slim, energetic, ideaman Aaron Bloom put the finishing touches on this year's version of a successful radio promotion called *Adventures in Christmastree Grove*.

Used last Christmas by such leading department stores as Newark's KRESGE's, New York's WEILL & HARTMANN, Asheville's IVEYS, INC., Salt Lake City's ZION COOPERATIVE MERCANTILE INSTITUTION, San Francisco's HALE BROTHERS, Springfield's FORBES & WALLACE, some 35 others, *Christmastree Grove* did well for all, better than well for most.

(Proof o' the pudding: Planning to use the show this year is Newark's mighty L. BAMBERGER & COMPANY, Pittsburgh's BOGGS & BUHL, Toledo's SEARS ROEBUCK COMPANY, Youngstown's STRAUSS-HIRSCHBERG, Columbus' J. A. KIRVEN COMPANY, many more.)

Built around a premium labeled *The Magic Whistle*, basis of *Christmastree Grove* is a series of 15 quarter-hour programs relating the adventures of the toys *in your store*, who have been brought to life by the blowing of the magic whistle.

As an adventure story, it is well-produced, should please and make listeners of youngsters from three to seven, will last (if scheduled on a three-time-a-week basis) from

Thanksgiving to day before Christmas eve. More important, though, than the show itself is the excellent tie-in with the store.

Familiar and ofttimes used by toy departments is the "surprise" package stunt, wherein youngster pays 10, 15, or 25 cents, gets choice of any wrapped package on counter. (Variation: A "fishing pond counter" where kids use poles, lines, and hooks to fish out "surprise" package.) In *Christmastree Grove* the magic whistle is carried over to the sponsor's store and is there used *instead* of fishing pole.

Procedure: Youngster buys *magic whistle*, is directed to *magic window*; there, when he blows his magic whistle, Presto! Out pops surprise package.

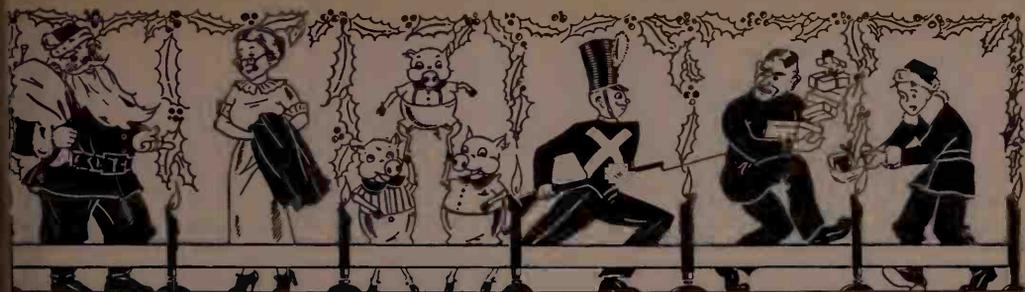
On just such a variation has the magic whistle outpulled (on the word of a last year's sponsor), train rides, animated attractions, even Santa himself as much as 15 to one.

Said the advertising manager of one sponsoring store: (Julian J. Burnce, GILCHRIST COMPANY, Boston): "This was without question one of the strongest promotional campaigns ever held for our toy department. To say that we were gratified with the response would be putting it mildly. Children stormed our doors for Magic Whistles, which we distributed in conjunction with a surprise package. We had to reorder whistles four times to take care of the needs. Our toy department was crowded, and the profits of the whistles amortized the cost of the campaign."

Operation: When youngster blows his magic whistle, a clerk, concealed behind the window (eyeholes permitting clerk to see whether package is for boy or girl) drops surprise package down short chute into a hopper in front of wide-eyed child.

In addition to this excellent tie-in with the radio program, *Christmastree Grove* offers a





Available on lease, to tie-in with the *Christmastree Grove* store promotion, is a series of life-size cut-outs of the principal characters (illustrated above and below) in the radio story.

good, attention-getting theme for toy department, which should be called, naturally, *Christmastree Grove*; should have on display the characters in the radio drama; should dress the clerk who sells the *magic whistles* as Dolly or Wooden Soldier or Buffo the Clown, or any of the other characters heard and described in the radio drama.

Included with transcriptions is a supply of magic whistles. Program creators suggest you add 10 cents to cost of surprise package, thus covering cost of whistle, plus fair profit. (The whistle is a nine-inch long, gaily decorated slide trombone, which is a toy, musical instrument, and traffic-puller.)

Essential decorations for *Christmastree Grove* are inexpensive and require little space.

In addition to the transcribed show, Kasper-Gordon offers a complete, 15-minute puppet play, including music, dialogue, sound effects, to be staged in conjunction with radio program. The puppet show is optional.

Analysis: Because the magic whistle is so sturdily tied-in with every episode of the radio program story, entire series becomes one continuous exploitation for the toy department. The show lends itself to numerous store stunts, costumes, window displays, tie-ins with newspaper ads.

Where formerly Junior bought a ticket for 10, 15, or 25 cents for privilege of fishing out a surprise package, sponsor merely adds 10

cents to purchase price, covering cost of whistle, and, on the word of the program creators, thus liquidates the price of the platters.

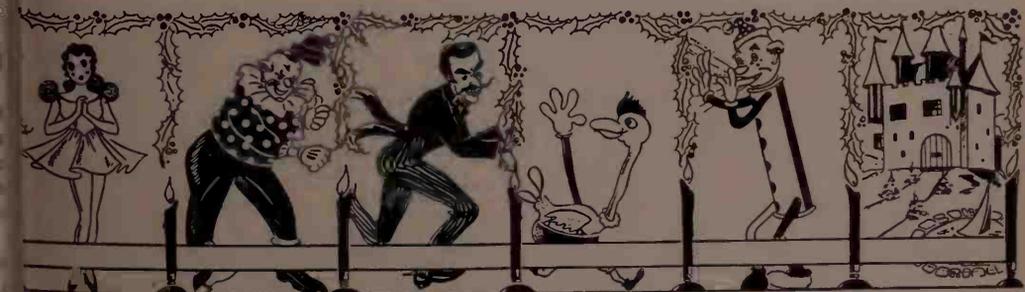
Whether program pays for itself in whistle purchases or not, though, *Christmastree Grove* has all the qualities to incite the imagination of youngsters, create in them a desire to visit your store, not only to see the characters he hears about on the air, but also to test the magic power of the whistle.

The program has all the elements of good showmanship, and more important yet, is a *tested* promotion. Of it, the *RETAIL REVIEW* wrote: "Sponsors report that youngsters stormed the department for magic whistles (importantly featured in the radio serial) which were distributed in conjunction with a mystery surprise package for 35 cents. Stores report this radio series was unquestionably the strongest promotional campaign ever staged for their toy department."

AIR FAX: *Number of Episodes:* 15 quarter-hour shows, to be broadcast either three or five times weekly. For three-a-week basis, show starts Monday before Thanksgiving, ends just before last shopping day before Christmas.

Conditions of Sale: Use of broadcast is restricted to one store per city. Supply of whistles is included in initial cost of promotion. Decorations, radio page mats available at small extra cost. Puppet show figures also available.

Availability: For information regarding availability, audition records, rates, etc., write Kasper-Gordon, Inc., 140 Boylston Street, Boston, Mass.





CHRISTMAS PROMOTIONS

To help you get the most out of radio in the peak retail buying months, here is a collection of successful merchandising stunts used last Christmas in a variety of business fields.

Civic

CHRISTMAS PROMOTION On its toes is the Merchant's division of the Ashtabula, Ohio (pop. 23,301), Chamber of Commerce. This past year bustling members raised a sum of money, labeled it *Christmas Advertising*. Late in November station WICA begins a series of weekly programs featuring musical organizations of the community in and around Ashtabula, plugging local shopping facilities. Program music will be recorded, used in a public address system truck that will tour Ashtabula streets twice daily during the Christmas shopping season. Peak of the undertaking will be mammoth parade of rubber figures, floats, in the Macy (New York) manner, on Thursday, December 5. Adding spice, WICA will run spot campaigns boosting individual sponsors and general movement. Stores will pitch in with individual window displays, etc.

AIR FAX: Station: WICA, Ashtabula, Ohio.
Power: 250 watts.
Population: 23,301.

COMMENT: Close cooperation of Ashtabula merchants, musical organizations, and radio station illustrates model application of Yuletide spirit to business. Similar promotion in your town will aid materially in boosting December sales, create immeasurable good will.

Photography (Others)

SANTA CLAUS Almost alike in essence are the great majority of Santa Claus programs aired at Christmas time. Interesting, then, is the variation on the theme. At station KBND (Bend, Ore.) this Yuletide participation (10 sponsors) show differs only because of sound effects. Method: Santa and the announcer have quite a time of it keeping the reindeer quiet. After their long ride from the North Pole and their unconventional entrance through the radio station window (a stage set by words at the start of the broadcast), they are in no mood to be silent just because a little red light is on in the studio.

Noises of bells and reindeer are therefore woven into the background of the show, adding the all-important atmosphere that makes the program different. Program is sold on a cooperative basis, with commercials interspersed between letter-reading. Santa read some 1,000 letters before December 25th in '39. Only promotion previous to program was daily plugs on the air.

AIR FAX: Santa Claus (a disguised voice) read mail received from the children of Central Oregon. Letters, setting forth what the listeners wanted for Christmas, were addressed to Santa Claus, care of KBND. Show began one month preceding Christmas.

Broadcast Schedule: Monday thru Saturday, 5:00-5:30 P.M.

Preceded By: Popular Music.

Followed By: News.

Sponsor: De Duncce Photo Studio. (Others: Silhouette Dress Shop, Economy Food Market, Toddler's Shop, Baldwin Piano Co., etc.)

Station: KBND, Bend, Ore.

Power: 250 watts.

Population: 8,848.

COMMENT: As illustrated by the results various sponsors received from the *Pinocchio* show (RADIO SHOWMANSHIP, Sept., pp. 11), often the stunts and twists are as important as the show itself. The comic by-play in station KBND's *Santa Claus* program no doubt had no small part in bringing in those thousand letters in one month.

Department Stores

SANTA CLAUS Variation No. 2: At station WBIG in Greensboro, N. C., Santa Claus does *not* come down from the North Pole each day to speak to his junior listeners. In his northern workshop he remains, while moppets *come down to the station* to send messages to him over the air. (In actuality Santa is in the back studio with remote equipment set up so that he can both hear and talk to the boys and girls.) One child at a time is called up to the microphone to say "hello" to Santa Claus, tell him what he would like for Christmas. Starting as a 15-minute spot at Christmas time six years ago, program was extended to half an hour and then to three-quarters of an hour. In spite of its increased length, it was still necessary

to turn away some of the youngsters at each broadcast. Small favors such as balloons are given free to kids. Sponsor BELK'S DEPARTMENT STORE receives about 8,000 letters each season. Program does double duty, for mothers, who usually accompany the children, derive just as much entertainment from the show as the participants themselves, hear the commercial messages just as well.

AIR FAX: Program starts a month before Christmas and continues till the night before Christmas eve.

Sponsor: Belk's Department Store.

Station: WBIG, Greensboro, N. C.

Power: 5,000 watts.

Population: 53,569.

COMMENT: Once again, it's the twist that turns the trick. Not intricate, show can be set up at any studio, adaptable to any type of business featuring kids' Christmas items. For sponsor comment, see *What the Program Did for Me*, page 111.)



Department Stores

SANTA CLAUS PROGRAM Delighting Missoula moppets at Christmastime is Santa's timely report direct from his North Pole workshop via station KGVO. Basis of the program was letters written in by juvenile listeners, addressed to Santa Claus, c/o the MISSOULA MERCANTILE COMPANY. Letters have Christmas lists and outlines of good behavior. A large percentage of the children asked for gifts they had seen on display at the MERCANTILE. Right-hand man to Santa in his workshop was Popinjay, whose voice was made unique by running a 33 1/3 speed transcription at 78. Santa Claus translated the garble. In addition to reading the letters, Santa gave reports of his progress in the workshop at the North Pole. The announcer who worked with Santa Claus of course reminded the children the MERCANTILE was Santa Claus' headquarters in Missoula, particularly the toy department. Twice weekly Santa left his workshop at the North Pole to appear in person

at the store to greet the children. He had a stick of gum or two for every visitor during those hours. Mail response exceeded all expectations. Proof positive of success: Sponsor renewed this year. Added important feature is that mothers, and often both parents, accompanied children when Santa Claus was at the store in person. Many children, of course, visited the toy department before writing to Santa Claus.

AIR FAX: Program was broadcast full month preceding Christmas.

Broadcast Schedule: Monday thru Saturday, quarter hour.

Sponsor: Missoula Mercantile Co.

Station: KGVO, Missoula, Mont.

Power: 5,000 watts.

Population: 14,657.

COMMENT: Tying the radio program in directly with the toy department by having Santa Claus appear there in person twice weekly is effective showmanship. No greater enticement can be offered children than the sight of Santa Claus and a personal word with him. Once traffic is created in the toy department, sales take care of themselves. Program is simple, inexpensive and easily adaptable.

Department Stores

UNCLE WIP Old-time junior favorite on station WIP is *Uncle Wip*, who sees to it that youngsters don't forget the various holidays, get most fun out of them. A Philadelphia tradition is his annual Thanksgiving parade, held in conjunction with GIMBEL BROTHERS DEPARTMENT STORE. Local youngsters draw a red circle around this blue ribbon day, turn out in body.

Come Christmas season, *Uncle Wip* moves into sponsor GIMBEL BROTHERS toy department. Children flock there to see in person their radio idol.

AIR FAX: At Christmas time, *Uncle Wip* answers children's letters (not merely reading them) and continues as is his all-year 'round policy, to wish a "Happy Birthday" to those who have sent in the date.

Sponsor: Gimbel Brothers.

Station: WIP, Philadelphia, Pa.

Power: 5,000 watts.

Population: 1,935,086 (1940).

COMMENT: Sponsor who puts on a special show need never fear an apathetic response from a juvenile following. In addition to success of specific promotion is the long pull extra-allegiance youngsters feel for the radio friend whose hand they have shaken.

Department Stores

TIPS FOR THE TARDY Can you imagine a radio audience turning cartwheels of appreciation for a half-hour commercial? It happens every year in Rochester, N. Y., on station WHAM! Back in 1938 sponsor SIBLEY, LINDSAY & CURR COMPANY, Rochester's largest retail store, took a 30-minute spot for *one evening* a few days before Christmas. Swiftly, to prevent interest drop, clever commentators Joan Harding and Tom Murray present the 17 Sibley buyers. Each one speaks one minute, calls attention to several exceptional buys in his department. To last-minute shoppers, who feel they have hit the zero hour, each word is like the tinkling of Yuletide bells. Store executives report direct selling results after the program. It's a third term for *Tips for the Tardy!* They have been on the air in 1938, 1939, and will be on again this Christmas.

AIR FAX: First Broadcast: December, 1938.

Broadcast Schedule: One night, 9:00-9:30 P.M.

Sponsor: Sibley, Lindsay & Curr Co.

Station: WHAM, Rochester, N. Y.

Power: 50,000 watts.

Population: 328,132.

COMMENT: Success of *Tips for the Tardy* is proof supreme of the significance of the time element in setting up a radio program. Such a show in June would be senseless. In December, it's showmanship! To get the most out of radio, follow the "Trends!" (See page 118.)

Groceries

CHRISTMAS CHEER Fact: Starting last year as a Christmas season program, this show proved so successful it has been continued as an all year 'round feature. Christmas of '39, Cincinnati's RETAIL GROCERS AND MEAT DEALERS ASSOCIATION went on the air with a musical show. For the Yuletide appeal they conducted a contest on "Why I Like to Deal with My Independent Grocer." Prizes were baskets of groceries, given free daily to winning letter-writers. In a period of about 19 days, 700 entries were received. In addition to the letters, grocers in the association reported numerous customer comments, chiefly about the unusual contest idea. When the Christmas promotion period had expired, grocer enthusiasm was translated into a renewal contract for a program plugging the advantages of the independent grocer.

AIR FAX: Besides the contest, show consists of musical numbers, commercial plugs.

Broadcast Schedule: Monday thru Saturday, 12:15-12:30 M

Followed By: Fans in the Street.

Sponsor: Cincinnati Retail Grocers and Meat Dealers Association.

Station: WSAI, Cincinnati, Ohio.

Power: 5,000 watts.

Population: 451,160.

COMMENT: In promoting a contest on the order of one described, show should be kept absolutely free from derision of the chains. Cincy independent grocers carefully cleaved commercials of all controversial comments, tooted their own horn. (Listeners are not interested in battles, only in better buys.) Renewal is ample proof of sound program idea. Program offers grand opportunity for point-of-sale display, extra promotions at each individual store. Ideal time to start show: This Christmas.

Home Furnishings

KRIS AND KRINGLE Amid a clatter of Yuletide sound effects, Santa's helpers, Kris and Kringle, two voices unfamiliar to the Pittsburgh radio public, came on the air 13 weeks before last Christmas. Immediately they set to work to establish contact between Santa Claus and Pittsburgh youngsters. Letters were invited (i.e., information about what the children wanted for Christmas, how good they were, what little things they had done to please mother, dad, Santa Claus, etc.). *Kris and Kringle* mail pull started immediately. At the end of the six-week period, approximately 4,860 letters had come into station KQV. Christmas came before half of the letters had been read on the air. Another promotion on the program brought a steady stream of customers into sponsor SCIO CHINA COMPANY's pottery shop, located on a strategic Pennsylvania highway. Sponsor offered a free gift, a serving dish, to every customer at the highway store who mentioned hearing the *Kris and Kringle* program. The pottery had put in a supply of 1,000 gift dishes; on Christmas day, only a little over 100 remained.

AIR FAX: Kris and Kringle read about 10 letters on each program. A friendly, informal style was used in talking to the children. Besides reading the letters, they gave advice re Christmas behavior, cut a few capers with the show's announcer.

Broadcast Schedule: Monday thru Saturday, 5:45-6:00 P.M.

Preceded By: Melody Parade.

Followed By: News.

Competition: It Happened in Hollywood (CBS); Tom Mix (NBC dramatic serial).

Sponsor: Scio China Company.

Station: KQV, Pittsburgh, Pa.
 Power: 1,000 watts.
 Population: 665,384 (1940).

COMMENT: Simple as this program may be to put into effect, it is based on a complex reasoning, which, however, is very sound. Sponsor had two groups to deal with. He first sought a large and loyal audience—the juveniles. The problem was then to convert this large audience into large sales returns. Sponsor therefore appealed to the buying group, the adults, through his juvenile following, by his free offer—yours for the mentioning of the *Kris and Kringle* program. Subsequent success is all the more remarkable because it was necessary to overcome the handicap of out-of-loop location.

Drug Stores

THE WFBR-READ'S TOY SCOUT PARADE
 LAST Christmas 40,000 toys filed in steady parade into Baltimore's READ DRUG stores. The promotion dates back to 1937, when popular emcee Ralph Powers aired a plea for toys, old and new, for Yuletide distribution to poor children. Public organization co-operation was enlisted: Good Will Industries collected, repaired the toys; Police Department distributed them. Last year a new tie-up was ventured. Large receptacles were placed in READ DRUG COMPANY'S 45 stores (only drug chain in Baltimore.)



RALPH POWERS

Powers asked listeners to bring their toys to any READ drug store. Each time the plea went forth, Powers made the suggestion that listeners who had no old toys should purchase one at READ'S for deposit in the Christmas box. The same arrangement with GOOD WILL INDUSTRIES for reconditioning old toys held. To emphasize air campaign, READ set up displays in the drug stores, windows and boosted campaign in their newspaper advertising. To draw juvenile response, toy Scout buttons bearing READ'S name were distributed to those contributing toys. Sponsor found that badges encouraged children to join the parade.

AIR FAX: Powers emcees a morning variety show, consisting of popular recordings and news. His popularity in the Baltimore area is well-established. Sponsor takes spot on WFBR participation show, in addition to some 15 weekly spot announcements. At every opportune moment on his three-hour show, Powers boosted the Toy Scout Parade.

Broadcast Term: December 4-18.

Broadcast Schedule: Monday thru Saturday, 6:30-9:30 A.M.

Followed By: Every Woman's Hour.

Competition: Around Breakfast Table, Shopping News.

Sponsor: Read Drug Co.

Station: WFBR, Baltimore, Md.

Power: 5,000 watts.

Population: 854,144 (1940).

COMMENT: Gains are great for the sponsor of such a campaign. Additional traffic runs into the thousands; there is an overhaul of toy stock; and perhaps greatest of all, is the good will dollars and cents can't measure.

YOURS for the asking

ADDRESS RADIO SHOWMANSHIP
 11th at Glenwood, Minneapolis, Minn.

SAMPLE SCRIPTS AVAILABLE

Automobiles—Mr. Yes and No (see Sept. issue, p. 32).

Beverages—Gaslights and Bustles (see Oct. issue, pp. 73, 74).

Dairy Products—Young American's Club (see p. 110).

Department Stores—Hardytime (see Sept. issue, p. 35).

Electric Appliances—Prof-it (see Sept. issue, p. 28; Oct. issue, p. 65).

Flowers—An Orchid to You (see Sept. issue, p. 35).

Gasoline—Home Town Editor (see Oct. issue, pp. 73, 74).

Groceries—The Carnival of Fun (see Sept. issue, p. 27).

Groceries—Food Stamp Quiz (see Sept. issue, p. 33).

Groceries—Imperial Interlude. This musical show on Oklahoma City's station KOMA features "Imperial Serenaders," starring songstress Ann Bond. Selling IMPERIAL SUGAR COMPANY, the show was accompanied at outset by grocer bombardment of placards, program bulletins, letters, cards.

Groceries (Wholesale)—Market Melodies (see Oct. issue, pp. 73, 74).

Groceries (Wholesale)—Women's News Reel of the Air (see Oct. issue, p. 63).

Men's Wear—Juster's Styles for Men (see Sept. issue, p. 8).

Women's Wear—Melodies and Fashions (see p. 112).

SAMPLE TRANSCRIPTIONS

Automobiles—Ray Daughters Health Club (see Sept. issue, p. 35).

Beverages—Secret Agent K-7 (see Sept. issue, p. 35).

Department Stores—Adventures in Christmastree Grove (see p. 98).

Department Stores—Pinocchio (see Sept. issue, p. 11).

Groceries—Betty and Bob (see Oct. issue, p. 53).

Sustaining—Tonight's Best Story (see Oct. issue, pp. 73, 74).

Right . . . One of the first to use the "send me your old books and I'll turn them over to hospital libraries" stunt was Phil Cook, here shown with his assistant, Virginia de Gaudenzi, sorting the thousands of books sent in by WABC listeners. Number of books pulled last year: 25,000. Cook's *Morning Almanac* program has among its participating sponsors *Liggett's Drug*, *Bond Clothes*, *Beardsley's Codfish*, *Quaker Oats*, others.



SHOWMANSCOOPS

RADIO SHOWMANSHIP welcomes unusual photographs of merchandising stunts used to promote radio programs. One dollar will be paid for pictures accepted. If you wish photographs returned, please include self-addressed, stamped envelope.



Left . . . One of the ace youngster shows aired over WOW in Omaha is *Junior Round Table*. Sponsor: *Uncle Sam Breakfast Food Co.* Driven to the studios via *Yellow Cab*, the boys and girls go on once weekly in an ad-lib round-table discussion. Discussion leader is WOW's Lyle De Moss (sporting the only mustache in the picture). Next to him, the cab driver. Boys and girls (eight to 12 years old) have fun, often surprise elders with unusual insight and knowledge of world affairs.

Right . . . For the past five years Scott Weakley, KROW (Oakland) production manager, has felt the pulse of the people as the *Davidson & Licht Jewelry Co.'s Man On the Street*, aired Monday thru Saturday, 12:15 to 12:30 P.M. Remoting from the sidewalk in front of his sponsor's store, Weakley quizzes passersby on their sentiments regarding current events of social, economic, or political importance, whether of international, national, or local scope. Occasionally only purely human interest questions are injected. Interviewees remain anonymous, giving them wide latitude of expression.



Right . . . Polly Martin (New York station WHN's Polly the Shopper) surrounded by the thousands of Christmas cards that poured in when she asked for them on her program. (Participating sponsors: Oakite Products, Inc., Forhan toothpaste, Nestle-Lemur hair products, etc.) The request was made during one of last year's after-Christmas shows; the cards forwarded to patients and inmates of charitable institutions.



Left . . . Pocketing \$50 apiece as winners in a Hi-Li contest conducted by Chicago station WENR, the Balaban & Katz theatres and Stoll newspaper dealers, are Robert Rappaport and Viola Rahey. Sidney N. Strotz, NBC v. p., is doing the honors.



Right . . . Beaming Kathleen Jensen, home economics expert, presides over *The Hostess Room* for the Remar Baking Co. All Remar programs (daily Monday thru Friday) emanate from this special room right in the baking plant, set aside for broadcasting and entertaining. In the past year and a half more than 20,000 Oakland (Calif.) housewives have been guests of Remar Baking Co. (See *Your Store's a Stage*, page 91.)

WHAT THE PROGRAM DID FOR ME



This is the businessman's own department. Here, the advertisers of the nation exchange results and reactions of radio programs for their mutual benefit. Address all letters to *What the Program Did for Me*, Radio Showmanship, 11th at Glenwood, Minneapolis, Minn.

Bakeries

THE HOSTESS ROOM "We feel that this type of advertising is the finest and most productive piece of publicity or advertising we have ever done. We have had thousands of women through our plant and are booked solid to July, 1941. I feel that the success of our *Hostess Room* is due to combined audiences—groups of ladies in the plant, as well as those having been in the plant, and the ones anticipating their trip through the plant."

Ray W. Morris
Vice-President & General Sales Manager
Remar Baking Co.
Oakland, Calif.

AIR FAX: (For complete story of *Hostess Room*, see Showmanship in Action, page 114.)

Dairy Products

RANCHO PERALTA "The purpose of the program is to acquaint those who have recently moved into this territory, with the background history of the East Bay Empire, namely: Oakland, Alameda, Piedmont, Albany, and Berkeley, and to re-acquaint those who may have forgotten the history of the past.

"*Rancho Peralta* was designed to do two things: to increase the unit sales among our own customers and also to bring in new business. To date the program has been on seven weeks, and we have done a very good job of increasing our unit sales; now we are noticing an increase in new customers due to both the radio program and the Stamp Album.

"At the present time we have interested the teachers and principals of the schools located in the East Bay district to use the program in their study of history, and we expect very good results from this contact."

Robert A. Shuey, Jr.
Vice-President
R. A. Shuey Creamery
Oakland, Calif.

AIR FAX: (For complete story, see Showmanship in Action, page 115.)

Dairy Products

YOUNG AMERICAN'S CLUB "The programs have been on the air five weeks, and at present we have a club membership of about 2,500, and it is growing fast. In fact, I think our next tally will show 4,000, all local.

"The routemen are very instrumental in the development of the club, in that they are all honorary members and they take applications from the kiddies on the route. Membership cards are delivered by the routemen in person, customers or non-customers, which gives them an excellent back door contact, and enables them to get acquainted in homes that they had no means of getting into otherwise.

"We consider the program the best good will builder we have ever had. The program is in perfect keeping with the times, and has an adult as well as child appeal. Reaction and comments from the customers are all favorable."

F. Chmelik
Vice-President
Rockford Dairies, Inc.
Rockford, Ill.

AIR FAX: Rockford youngsters receive free membership cards, salutes on birthdays, admission to club shows, opportunity to win prizes. Patriotic leaders in American history are paid tributes. ROTC color guard from local high schools opens each program with a ceremony.

First Broadcast: September 16, 1940.

Broadcast Schedule: M-W-F, 5:30-5:45 P.M.

Preceded By: Jerry Blaine's Orchestra (MBS).

Followed By: Army Program.

Competition: Paul Sullivan (CBS).

Sponsor: Rockford Dairies, Inc.

Station: WROK, Rockford, Ill.

Power: 500 watts.

Population: 83,864.

SAMPLE SCRIPT AVAILABLE.

COMMENT: Ever popular is the radio club. When it combines the prospect of free gifts, shows, personal recognition on the air, in addition to the timely patriotic appeal, it's infallible radio fireworks!

Department Stores

SANTA CLAUS "Our *Santa Claus* program was a definite appeal to the children in our trading area to visit our store. Of course, they were accompanied by at least one parent, thereby giving us a direct customer contact.

"Santa talked to the children by a two-way radio hook-up, and though he was never seen, great interest was shown by the children in just talking to him. Tuesday was set aside for the little colored children, and it was an outstanding success in forming good will among our colored customers.

"Children stood in line for more than an hour before each afternoon broadcast, and we were able to have Santa talk to about 25 on each program. We were so much sold on the drawing power of the *Santa Claus* show that we have again contracted for it this year."

George Causey
Belk's Department Store
Greensboro, N. C.

AIR FAX: (See Christmas Promotions, page 105.)



Drug Stores

THE WFBR-READ'S TOY SCOUT PARADE

"I can't express in so many words how much we all appreciated the efforts which Mr. Ralph Powers and the entire WFBR organization made on WFBR-READ's *Toy Scout Campaign* last Christmas. We feel this did us a tremendous amount of good and are very happy that so many poor children received gifts at Christmas time who otherwise might not have received a visit from Santa Claus at all. In our opinion, the promotion was extremely successful and we intend to repeat it this year."

Roy Goldheim
Merchandising Manager
Read Drug Company, Baltimore, Md.

AIR FAX: (See Christmas Promotions, page 107.)

Men's Wear

ALARM CLOCK CAPERS "We are especially grateful to Ralph Powers of WFBR, who has done a splendid bit of work for the **BOND STORE** in Baltimore. His cooperation at Christmas time when we put on a drive for books to be distributed to charity institutions is to be highly commended. As a result of Mr. Powers' personally supervising the collection of books, we were able to obtain approximately 22,000 volumes of various types, the distribution of which created a great amount of good will we could not otherwise have secured."

D. A. Blumberg
Manager
Bond Store, Baltimore, Md.

AIR FAX: Announcer Ralph Powers conducts a 3-hour morning variety show on station WFBR. Broadcasts consist of popular recordings, time, weather and news reports. Bond Clothes sponsors a daily 15-minute period on the show throughout the year. To add interest to the commercials, emcee ties in a brief anecdote about one of the store's employees. (Example: Employees' champ angling, golf feats, etc.)
Broadcast Schedule: Monday thru Saturday, 7:45-8:00 A.M.

Preceded By: Five-minute news broadcast (same variety show).

Followed By: Time report and popular recordings (same variety show).

Sponsor: Bond Clothing Stores.

Station: WFBR, Baltimore, Md.

Power: 5,000 watts.

Population: 854,144 (1940).

COMMENT: Shows of this type are much dependent upon personality, popularity, palaver of conductor. Power's pep puts punch in program. Most U. S. stations have a star salesman on a participating show who can be put to work at a minimum of cost to sponsor. Slim budgets can do a job on a co-op program.

A Ghost of an Idea

may be the beginning of a successful sales campaign. In this issue there is a collection of some of the best tried and tested program promotions being used in the country today. One of them may be adaptable to YOUR business. We will be glad to furnish more detailed information on any of the programs listed.



PROOF O' THE PUDDING

Results from radio programs, based on sales, mails, surveys, long runs, the growth of the business itself.

Beverages (Others)

NIGHT WATCH That a wide-awake sponsor may benefit by a program in the wee small hours of the morning has been proved by the success of WIND'S *Night Watch*. Since February, 1936, listeners in the Chicago area have kept their dials tuned to WIND a good part of the time between midnight and 4:00 A.M. Judging by mail, telephone, and telegraph response, these night owls proved to be not only the usual collection of pleasure-seekers but also those who were gainfully employed at that time. (Musicians, hotel clerks, all-night restaurant and tavern employees, garage men, truck drivers, etc.) A survey, conducted to determine the percentage of people listening to the program during these hours, flood-lighted these facts: Out of a total of 709 people interviewed, 530 listened to the radio between 12:00 and 4:00 A.M. Of these, 400 were *Night Watch* listeners, or 75.4% of the total radio audience at that time.

AIR FAX: This WIND show might be called the man-in-the-moon's version of the popular sun riser shows in the early morning. It's a musical program featuring electrical transcriptions, news, telegraphic requests from listeners, time signals, weather reports. Humor is adeptly interspersed by old night watchman Riley Jackson.

Broadcast Schedule: Monday thru Saturday, 12:00-4:00 A.M.

Preceded By: Dance music.

Competition: Dance orchestras till 1:00 A.M.; then no competition.

Sponsor: Peter Fox Brewing Co. (Also Olson's Restaurant and others.)

Station: WIND, Chicago, Ill.

Power: 5,000 day; 1,000 night.

Population: 3,384,556 (1940).

Cost: 125-word announcement each night—\$24 per week; 15-minutes each night—\$84 per week; half hour each night—\$144 per week.

COMMENT: Evidently response to program (both from listeners and sponsors) has compensated many times over for additional effort of operating more hours. Based on WIND experience, businesses most likely to

benefit by *Night Watch* sponsorship are all-night restaurants, breweries, tobacco manufacturers, automobile dealers, men's clothing companies, petroleum products manufacturers.

Women's Wear

MELODIES AND FASHIONS As controlled as an experiment conducted in the most scientific laboratory is the one *radio sales power* is undergoing at the hands of BUTTREY STORES, INC. Sponsor Buttrey is seeking to compare the sale of hosiery in radio-advertised stores as against those not having the extra push of radio. Such a test can naturally best be made by a chain store. BUTTREY stores are located throughout the northwest in Albert Lea, Billings, Austin, Rochester, Fairmont, Sioux Falls, etc. Tinkering with the possibility of radio as an effective advertising medium, sponsor launched *Melodies and Fashions* on station KATE in Albert Lea as a feeler. Program promotes the BUTTREY stores at Austin, Fairmont and Albert Lea. No other stores at present are using radio. After 10 or 15 pre-program plugs, the show went on the air last February. The hook: a pair of silk hosiery. Winner is selected by means of a wheel from the list of those who have registered at the stores. Attractive window displays are coordinated with the program, featuring items announced on the radio. During the first day, 75 women registered at the stores. Registration and sales continued. So did program. Experiment deduction: radio's prowess established by definite increases in hosiery sale in radio-promoted stores!

AIR FAX: Informal fashion chatter by Ronnie and Sherm and popular recordings are sandwiched in between the all-important turnings of the lottery wheel. Wheel is spun three times during the program—first determining number of card on which woman's name is registered, second determining letter her name begins with, and last revealing the winner of today's pair of beautiful Buttrey hose!

First Broadcast: February, 1940.

Broadcast Schedule: Monday thru Friday, 8:00-8:15 A.M.

Sponsor: Buttrey Stores, Inc.

Station: KATE, Albert Lea, Minn.

Power: 250 watts.

Population: Albert Lea, 10,169; Austin, 12,876; Fairmont, 5,521.

SAMPLE SCRIPT AVAILABLE.

COMMENT: Sponsor has used easily-identifiable item for his test, one that requires no elaborate descriptions. Too much radio time has been wasted in describing an item rather than selling it. BUTTREY stores put their full time into selling the product, have succeeded with a simple variation of a tried and tested base.

Department Stores

SCHOLASTIC SPORTS Obvious proof of a program's worth is sponsor's renewal. September last, **JOSEPH HORNE COMPANY** renewed their *Scholastic Sports* program over Pittsburgh station **WWSW**. Catering to boys and girls of high school age, show makes no attempt to sell specific merchandise, primarily builds good will for **JOSEPH HORNE'S** "Floor of Youth" department (entire floor of store devoted to young wear). Commercial talk limited to very brief announcements at the beginning, middle, and the end of the program. Commentator is popular scholastic sports editor **Paul Kurtz** of the **PITTSBURGH PRESS**. Program is scheduled for Friday evenings, 6:30 to 6:45.

Acting as a **Walter Winchell** of local scholastic activities, **Kurtz** reports the scores of the games (held on Friday afternoons), and the latest high school gossip and news scoops. Important feature of the program is "Parade of Personalities." Each week a prominent scholastic coach or athlete is introduced on the program, comments authoritatively on events of local interest. In addition, on each program **Kurtz** poses a question on scholastic sports for high school listeners to answer. To the writers of the three best answers goes a pair of admission tickets for an outstanding collegiate or professional football game.

AIR FAX: *Broadcast Schedule:* Friday, 6:30 to 6:45 P.M.

Sponsor: Joseph Horne Co.

Station: WWSW, Pittsburgh, Pa.

Power: 250 watts.

Population: 665,384 (1940).

COMMENT: Smart sponsor **JOSEPH HORNE COMPANY** has not only taken into consideration the interests of the audience he seeks to reach; he also considers the common disregard for lengthy commercials. Looking ahead, he realizes that creating good will over a long period of time will prove far more profitable than immediate sale of specific items. Impatient sponsors, please note.

Gasoline

SPORT FLASH As their year-round program, **WADHAMS OIL Co.** has aired this resume of the day's happenings in the sports world for more than ten (10) years. (For information regarding **WADHAMS'** sponsorship of football games, see October issue of **RADIO SHOWMANSHIP**, page 70.) To vary the show, a "board of experts" was set up last spring,

consisting of emcee **Russ Winnie** and **MILWAUKEE JOURNAL** sports writer **Ollie Kuechle**. Listeners were invited to send in questions to stump the experts. One dollar was paid for each question used on the program; another dollar going to each person who "stumped" the experts. For duration of this six-weeks' stunt, approximately 300 entry letters came in weekly from all parts of **Milwaukee** and **Wisconsin**. Always attuned to the trends of the times, at present **WADHAMS** is giving away metal replica of U. S. flag to be attached to license plate holder. Demand runs into thousands each week.

AIR FAX: *Broadcast Schedule:* Monday thru Friday, 5:45-6:00 P.M.

Preceded By: Song Doctor.

Followed By: Telephone Hour (NBC).

Competition: Inside of Sports (MBS); Rhythm Off the Record.

Sponsor: Wadhams (Division of Socony-Vacuum Oil Co., Inc.).

Station: WTMJ, Milwaukee, Wis.

Power: 5,000 watts.

Population: 578,249.

Agency: Scott-Telander, Inc.

COMMENT: **WADHAMS** consistently merchandise these spot broadcasts to their dealers and through their dealers (bulletin boards in filling stations, etc.) to the general public.

Meat Products

BALENTINE'S ARISTOCRATIC PIGS Influenced by their meat packing sponsors, the "Pigs" also pack a wallop, for they have been on the air for present sponsor six (6) years (except for two months out of each summer). The "Pigs" (a six-piece orchestra combine headed by **Fisher Hendley**) own more than \$3,000 worth of musical instruments, costumes, stage equipment. Mail count for year ending March, 1940: 8,106. For the broadcast completing last year's series, nearly 1,500 people packed **WIS** studios.

AIR FAX: The "Pigs" give out with anything from hillbilly to light classics. Complete repertoire: 1,400 tunes.

Broadcast Schedule: Monday thru Saturday, 12:15-12:30 P.M.

Preceded By: News.

Followed By: National Farm & Home Hour (NBC).

Sponsor: Balentine Packing Co., Greenville, S. C.

Station: WIS, Columbia, S. C.

Power: 5,000 watts.

Population: 51,581.

COMMENT: If you're considering sponsorship of a similar show, be sure your hillbillies are original enough to meet or surpass the high competitive standard.



SHOWMANSHIP IN ACTION

Those *extra* promotions and merchandising stunts that lift a program out of the ordinary.

Bakeries

THE HOSTESS ROOM In sponsor REMAR BAKING COMPANY'S Oakland (California) plant is the spacious *Hostess Room*, accommodating 100 women at a time. Presiding is capable, home economics expert Kathleen Jensen. Prior to broadcast, guests are served a luncheon. Fifteen-minute show is sliced two ways—first half demonstrating the creation of the fancy sandwich, proper trayng, different effects obtainable. (Of particular interest during festive holiday season!) During last half of show Miss Jensen answers questions of *Hostess Room* participants regarding food, homemaking problems, kitchen hints. Open to public only by invitation, show is booked solid at present till July, 1941. Result: Renewed and continuous interest of Oakland housewives in all REMAR products. (For sponsor's opinion, see *What the Program Did for Me*, page 110.)

AIR FAX: *Broadcast Schedule:* Monday thru Friday, 2:45-3:00 P.M.

Preceded By: Afternoon Edition of News.

Followed By: Concert Hall.

Competition: Ed Tabor, Popular Music.

Sponsor: Remar Baking Co.

Station: KROW, Oakland, Calif.

Power: 1,000 watts.

Population: 284,063.

Agency: Sidney Garfinkel Advertising Agency, San Francisco, Calif.

COMMENT: See *Your Store's a Stage*. Page 91.

Bakeries

OLIN TICE, NEWSCASTER "It's not what you do; it's the way that you do it!" might well be the motto of sponsor CLAUSSEN'S BAKERY. Each afternoon, with the exception of Sunday, Olin Tice presents the latest edition of *Transradio News*. *He broadcasts from a local store window!* The ECKERD

DRUG COMPANY'S Main Street display window, from where the show originates, is attractively decorated. Profile of Tice is revealed behind a special beaver-board booth made with a shadow box front. The newscaster receives a daily build-up over the air prior to the broadcast time and several tie-ups with the COLUMBIA RECORD (newspaper).

AIR FAX: *Broadcast Schedule:* Monday thru Saturday, 3:00-3:15 P.M.

Sponsor: Clausсен's Bakery.

Station: WCOS, Columbia, S. C.

Power: 250 watts.

Population: 51,581.

Agency: Nachman-Rhodes Advertising Agency, Augusta, Ga.

COMMENT: To many sponsors of news broadcasts, mere presentation of the news is thought sufficient to net results. And they probably get them. However, to get that added measure of returns—enter showmanship. Building up the personality of the newscaster is of tremendous importance in securing a loyal news audience. News broadcasts are thrust at the public almost continuously from dawn to midnight. (See page 118.) What will bring a newscaster the largest audience in his area (as does Tice in Columbia, Richland, and several neighboring counties) is the continual promotion of the personality. To be able to *see* the newscaster as well as *hear* him is an important factor in this build-up.

Amusements

GOODMAN WONDER SHOW BROADCASTS The GOODMAN WONDER SHOW is coming to town! That, in so many words, was the repeated theme of announcements on station KSCJ before the circus came to Sioux City (Iowa). Using this station for the bulk of its publicity, the sponsor began three days before the opening with 30-second spots at opportune times and an interview with GOODMAN publicity man "Chick" Franklin. According to Franklin, "Our opening night in Sioux City drew the largest crowd we have experienced." During the week of the show, daily 15-minute spots were engaged for interviews with the various showmen and concessioners, who related interesting experiences. Some of these programs were conducted from the studio and featured musical numbers by the show band. The remainder were street broadcasts on the town's busiest corner at 5:15 P.M. One unusual broadcast was made as special events man Charles Sebastian rode in a wagon pulled by one of the showmen, whose specialty is attaching hooks to his eyelids, which are in

turn attached to a small rope fastened to the wagon. *Results*: The shows drew the largest crowds of any like show in Sioux City.

AIR FAX: *Broadcast Schedule:* Monday thru Saturday, Aug. 26-31. Studio shows: 3:45 P.M. Street: 5:15 P.M.

Preceded By: Studio: Little Brass Band (NBC); Street: Frankie Masters (NBC).

Followed By: Studio: Rocky Gordon (NBC dramatic serial).

Sponsor: Goodman Wonder Show.

Station: KSCJ, Sioux City, Iowa.

Power: 5,000—day; 1,000—night.

Population: 79,183.

COMMENT: Since the halcyon days of P. T. Barnum, the circus has always set the pace in presenting new promotional methods. Here is an example of how they played their chips on radio and with success. *Movie showmen take note:* The same well-rounded tie-up with radio can be used to successfully exploit an outstanding A-feature premiere.



Dairy Products

RANCHO PERALTA Via the stirring, dramatic tales of author-lecturer John K. Chapel, Sergeant Jose Francisco de Ortega rides again on the *Rancho Peralta* program, presented twice weekly by the R. A. SHUEY CREAMERY over station KROW. de Ortega, celebrated East Bay historical figure, plays principal role in story-teller Chapel's narrative of the glamour and growth of the East Bay Empire, comprising present-day Oakland, Berkeley, Alameda, Piedmont, etc. (California). He adds a larrup to his tale by offering free of charge to SHUEY customers and those who request it a 40-page Postamp History album, containing program synopsis and space for illustrative stamps. SHUEY milkmen deliver the gift. Members of R. A. SHUEY Postamp Club exchange coupons obtained on sponsor's dairy products for stamps. Complete album includes 100 stamps representing entire authentic history of Oakland, neigh-

boring cities. Response to date shows definite good will build-up and customer increase.

AIR FAX: Series launched with the coming of Sergeant Jose Francisco de Ortega to the East Bay in 1769, continues through the part East Bay played in 1940 Golden Gate International Exposition. Program derives name from the old Spanish family who once owned entire territory.

First Broadcast: September 23, 1940.

Broadcast Schedule: Tuesday and Thursday, 6:15-6:30 P.M.

Preceded By: Evening Edition of News.

Followed By: Italian Daily News.

Competition: Speed's Sports, Trio.

Sponsor: R. A. Shuey Creamery.

Station: KROW, Oakland, Calif.

Power: 1,000 watts.

Population: 284,063.

Agency: Tomaschke-Elliott, Inc.

COMMENT: Time buyers who seek a program idea that interests adults and juveniles (*Rancho Peralta!*) need not bemoan fact that they don't live in colorful California. Every section of the U. S. has its own vivid characters and traditions! Perhaps out of this local background you can build a program that packs a sales wallop for your product.

Restaurants (Others)

AT YOUR SERVICE Station KHSL (Chico-Marysville, Calif.) has devised a program which serves not only the radio audience but also the small advertiser. Aim of the program is to give radio's benefits to the small merchant at a nominal cost. Each program features a five-minute interview with an employee or the manager of a service concern. The service motif is stressed throughout. Since little production is involved, the cost is held at a low figure per participant. Tune-in plugs call attention to the program. *Example:* "Where can you have your suit cleaned and pressed when it must be ready for tonight's dance? Listen to *At Your Service* at 4:00 this afternoon."

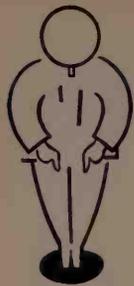
AIR FAX: *Sponsor:* Grace's Restaurant. (Others: Academy Billiard Parlor, Watson's Music Store, Service Pharmacy, etc.)

Station: KHSL, Chico-Marysville, Calif.

Power: 250 watts.

Population: Chico, 7,961; Marysville, 5,763.

COMMENT: Five minutes of straight commercial even in the form of an interview is a difficult task. The copy must be exceptionally alive, the conversation informal. The broadcast is more successful in smaller communities where each person interviewed is a well-known personality. Shoe repair shops, cleaners, service stations, and restaurants are suitable sponsors.



JOHNNY ON THE SPOT

If you use spot announcements, you'll be interested in the news, reviews, and tips in this column.

LET'S make this column an open forum about anything and almost everything having to do with spot announcements. Spencer Huffman, the Baltimore ad executive, started things rolling when he suggested, "I'd like to see you give serious consideration to the technique of writing and reading spot copy 35 to 100 words."

That's an important suggestion. Too much of radio's twenty years has been devoted to proving *why* a business man should go on the air—not enough to *what* he should do when he gets there.

I've heard of two finance companies in Chicago that, at different times, purchased the same spot on the same Chicago station. The first was forced to cancel its contract; the second is still using the spot with profitable results. Now—why should one company succeed where the other failed? The difference, I believe, lies, primarily, in the *copy approach*.

It's hard to determine definitely the multiplicity of factors that make up a well-written radio announcement. What business men demand is *facts*, not opinions, and for those facts, RADIO SHOWMANSHIP turns to two sources: 1. The experience of others. 2. Research.

At present, members of RADIO SHOWMANSHIP's staff are engaged in laboratory tests on such elementary, but fundamental spot announcement problems as "How many *prices* can be remembered in a single spot announcement?" "How often should the sponsor's *trade name* be repeated for greatest effectiveness?" etc., etc. Results of this research will be reprinted from time to time.

For the moment, let us see what other business men have accomplished.

"One of the big difficulties," according to Horace Klein, of DOWNTOWN CHEVROLET in Minneapolis, "is that most advertisers try to cover too much ground with their spot announcements. Each sales message should be

aimed at a highly-selective group, rather than just people in general."

Here's an example of what he means:

You can buy a new 1940 Chevrolet for \$175. Just imagine—only \$175 and your 1939 car. Only the world's largest Chevrolet dealers could offer such a value . . . The Minneapolis Downtown Chevrolet Company, located at Hennepin and Harmon, across from Loring Park . . . in Minneapolis.

The announcement, you will note, is directed primarily at the men and women who own 1939 automobiles. Naturally, at other times, his story is written about cars of different vintage.

The more *exclusive* you can make the group to which you are directing your talk, the *easier* you will attract their attention! Of course, you should not limit your audience to a group that, at best, may not have enough potential buyers to warrant your expenditure. Carrying this to an extreme, you can easily see that the absolute peak of "attention-attraction" for any one man would be to direct your announcement to him alone by calling out his *name* and his *address*—but would it be good business?

Bill McCrystal, writing the copy for JOSCELYN MOTORS, Los Angeles, has sent in sample commercials that confine their message to a particular-interest group, but in a more indirect manner.

Here is an example of one of his JOSCELYN MOTORS' announcements:

"Business men today are quick to eliminate from their staff any person not capable of tip-top performance . . . yet these same men are sometimes guilty of tolerating an automobile that is not performing efficiently . . . yet because of personal finance difficulties do nothing about it.

"If you belong in the above classification . . . 'the home of better used cars' at 9901 West Washington Blvd. welcomes you to inspect their fine stock. They know you will appreciate the quality you find there . . . and they know too . . . that their low budget finance term will meet with your approval.

"Joscelyn Motors . . . the home of better used cars . . . is also the home of efficient buyers . . . and is located at 9901 West Washington Blvd."

The fundamental point to be remembered is "Don't bite off more than you can chew." Confine your announcements to a special group. Be sure it's *large* enough—and *interesting* enough.

HINTS TO SPOT BUYERS

No. 3—When you buy radio spot announcements, *remember*, you always pay more for the *position* than for the *number* of words. That's why two 50-word station breaks would always cost more per word than *one* 100-word announcement. The important thing to watch is *where* you are placed.

THE READERS WRITE

(Continued from page 84)

BOUQUETS

Sirs:

Your refreshing publication has just reached my desk. Congratulations on a fine job well done.

HAROLD KAYE
Radio Director
Azrael Advertising Agency

Baltimore, Md.

MORE BOUQUETS

Sirs:

I have just finished absorbing every word of your publication. I think it is the finest magazine of its character I have had the privilege to read, especially for those interested in the radio channels of the advertising business.

Please accept my heartiest congratulations and sincere best wishes for continued success.

HENRY J. HALAM
Account Executive
Seidel Advertising Agency

Washington, D. C.

TO COLLEGE

Sirs:

To me it seems that you've got a real idea and that magazine is full of meat. The publication will be most useful to me in my classes in radio writing.

MITCHELL V. CHARNLEY
Professor of Journalism
University of Minnesota

Minneapolis, Minn.

SCOPE-WIDENER

Sirs:

I enjoyed reading RADIO SHOWMANSHIP very much and believe it will aid considerably in widening the scope of radio promotion.

WILLARD KOHEN
Austin Advertising Agency

New York, N. Y.

CLOTHIER APPLAUDS

Sirs:

I want to congratulate you on RADIO SHOWMANSHIP. It's swell. I read a number of the articles in it the other night, and all I can say is that I'll be looking forward to seeing the next copy.

E. R. RICHER
Advertising Director
Hart Schaffner & Marx

Chicago, Ill.

MILK SALES THRU THE AIR

(Continued from page 88)

Six months after the original Twins Theatre Party, a similar affair was again sponsored. This time, a contest to select the oldest and youngest set of twins was arranged. Total attendance at the party was 132 guests. The oldest pair of twins was 60 years of age, the youngest, 2 months.

When one of the Netherland (radio skit) Twins was injured in an accident, he received 180 letters and cards from listeners during a brief hospital stay. When an appeal for used books for shut-ins was made at Christmas time, more than 3,000 books were sent. And when, recently, a photograph of the announcer and the Netherland Twins was offered, over 1,000 requests were filled at Station WFBL in a little over a week.

The story of *Mother's Morning Meeting* is still being written in increased sales and in growing good will among central New York mothers. Looking back now at the plans, preparations and promotion that went into the program, it all seems logical. It could have happened to any dairy. It still can!

THE SHOP THAT RADIO BUILT

(Continued from page 97)

still getting results. And we're going to continue a practice that has proved itself so completely.

Eleven years at an average of \$15,000 makes a total radio expenditure of \$165,000. That expenditure has been repaid by increased business and a continuous healthy growth.

If I were to epitomize what an advertiser should look for before putting his money into radio, I'd say: 1. Select a program that will fit the audience you want to reach. This can only be done by first analyzing the type of customers you are now serving. 2. Once you've started, keep it up. Buy as much as your budget will stand and stay with it. 3. Create a sales message embodying all of the factors you want to get across to your listeners and *stick to it*.

TRENDS

A rating of program patterns based on a special survey of outstanding, locally-sponsored radio programs throughout the country. Let the TRENDS of these ratings, month to month, be your guide to better buying.

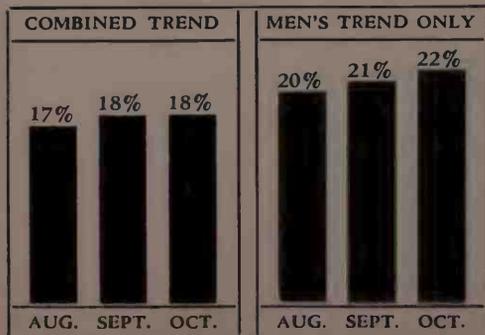
PROGRAM RATINGS, OCTOBER, 1940

Type	Rating	Last Month	Change
MUSIC	35%	35%
NEWS	18%	18%
TALKS & INTERVIEWS	17%	17%
QUIZ	9%	10%	-1%
SPORTS	8%	7%	+1%
DRAMA	7%	7%
COMEDY	6%	6%



GROUPS	Men	Women	Children
Music	31%	37%	37%
News	22%	17%	5%
Talks & Interviews	13%	22%	18%
Quiz	9%	10%	8%
Drama	6%	5%	19%
Sports	14%	3%	5%
Comedy	5%	6%	8%

HAVE NEWS PROGRAMS REACHED THEIR PEAK?



WHEN Chamberlain flew to Munich more than two years ago to settle peacefully, once and for all, the fate of Europe, *radio* covered the meeting with all the facilities at its command. Many of the nation's better stations

kept a staff on duty all night long to relay the historical proceedings. Since that event, wise buyers of radio time have felt that *news* was a program pattern with an assured public appeal, and they have sponsored an ever-increasing number of broadcasts that reported or analyzed the parade of human events.

Today, World War II is already well into its second year; and, as we go to press, headlines have remained virtually unchanged for more than two months. Can *news* programs sustain their interest? Have they already reached their peak?

Let's look at the TRENDS. In the combined rating for all groups, *news* for October retained the gain it made in September, but resulted in no further advance. Looking closer at the TRENDS, however, we find *news* programs with a commercial appeal directed to men only have shown a continuous rise for the three months period.

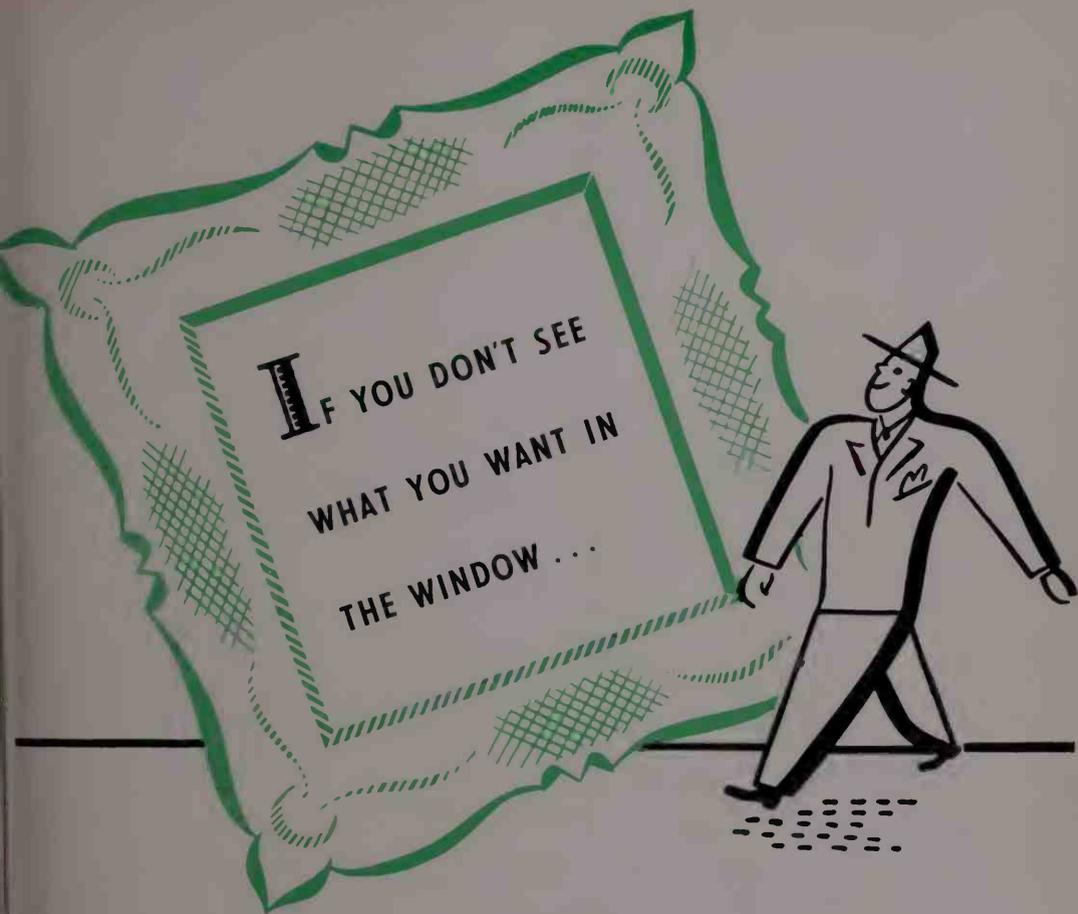
No program whose interest varies so closely with life, itself, can be accurately forecast. but on the basis of TRENDS alone, we can hardly conclude that *news* has reached its peak.

On the contrary, the coming year should find more and better locally-sponsored *news* shows on the air. Competition has become intense. Where before a *news* broadcast was handled by the regular announcer on duty more and more stations are featuring special *news* editors and commentators who add an effective personal touch to the *news* they report.

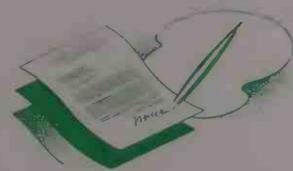
Interesting varieties of the standard *news* broadcast have been recorded. HERITT JEWELRY, over station KANS, Wichita, Kans. uses two news announcers on their program. One reviews the *news*; the other ties in last minute headlines.

NORTHERN LOAN COMPANY, over WTCN Minneapolis, Minn., recently featured two editors in still a different way. One summarized the latest news events; the other, an outstanding editorial writer, gave a complete analysis.

Well aware of the old adage about "too many cooks, etc.," most stations confine the *news* broadcasts to certain periods of the day. Each broadcast is set far enough apart from another so it does not conflict. This results in greater effectiveness for the sponsors' sales messages.



Come in and ask for it! . . . Radio, as an advertising medium, has been in use for 18 years. Today, its merchandising facilities are being utilized by scores of different businesses, selling everything from automobiles to zippers. Impossible to include in any one issue is a program idea or promotion pertaining to each. If, in this edition, there is no promotion adaptable to your business, there will be one soon in a coming number. In the meantime, if you are searching for something in particular, or even in general, to help you merchandise your store or product on the air, let us know. We will be most happy to cooperate with you in the search.





THIS IS YOUR THIRD COPY OF

S

SHOWMANSHIP. In it are articles concerning, and detailed descriptions of, 39 radio programs as used in 19 different types of business fields. One of these program presentations may prove adaptable in your business. The Editors of *RADIO SHOWMANSHIP & MERCHANDISING*. Review welcome and will promptly answer all correspondence. May you enjoy and profit from this issue.