

# RADIO SALESMANSHIP

By B. J. Palmer

(FOURTH EDITION)

# RADIO SALESMANSHIP

(FIRST EDITION, JULY, 1942)  
(SECOND EDITION, AUGUST, 1942)  
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(FOURTH EDITION, JANUARY, 1943)

*How Its  
Potential Sales Percentage  
Can Be Increased*

*for . . .*

**RADIO SPONSORS  
RADIO AGENCIES  
RADIO COPY-WRITERS  
RADIO BROADCASTERS  
RADIO STATION MANAGERS  
RADIO STATION PROGRAM MANAGERS  
RADIO STATION ANNOUNCERS**

*By B. J. Palmer*

# RADIO SALESMANSHIP

BY

B. J. PALMER, President



WOC—Basic Blue Network  
Tri-City Broadcasting Company, Inc.,  
Davenport, Iowa



WHO—NBC Basic Red  
Central Broadcasting Company, Inc.,  
Des Moines, Iowa



Offices—Davenport, Iowa



*Get The Idea——*

*All Else Follows*

# FOREWORD

THESE days of rapid turnover, of continuity writer, announcer and newscaster personnel, created a situation local to OUR stations. Following ideas were assembled and presented to meet THAT situation.

Word spread. Requests came for copies.

In self-defense, it was printed. It has been set in accordance with radio copy suggestions offered later.

If radio proves itself THE BEST sales medium, it will live and grow "during the duration". That depends upon **vision of personnell** of our industry!

This method of helping him, helped us. It will help you. If it helps ALL, the radio industry will profit.

Copies may be had.

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Value of criticism depends upon qualifications of the critic. The critic who speaks in this article, has four qualifications which justify all he says, as he says it.

1. He is a self-made public speaker. He has travelled over ONE MILLION FIFTY THOUSAND MILES from Coast to Coast, border to border, country to country, around the world. His public talks have been before civic groups, sales conventions of state and international importance, on varied and multiple subjects. He has spoken before groups from 100 to 25,000 in direct contact and before millions over the air. One talk has been delivered over 5,000 times. When HE criticises PUBLIC SPEAKING, it's because he KNOWS that subject forwards and backwards, inside and out.

2. As a pioneer in radio since 1919, as owner of two stations and heavy investor in a third, as one who has kept up with every progressive step in radio, he speaks from actual, factual and practical knowledge of radio broadcasting salesmanship. When HE criticises RADIO salesmanship, it comes from DIRECT contact with the industry rather than as a didactic subject quoted from books or based on theory.

3. As an owner of 28 businesses, some demanding successful showmanship, he knows how to present, how to induce the buyer to buy, and how successfully to close a sale.

Your author, since publishing FIRST Edition, has traveled 6 times from Coast to Coast, Border to Border, conferring and verifying with radio critics, radio executives, radio agencies and radio officials.

# ANNOUNCER'S SCORE VALUE!

Things TO DO to put more sales profit into copy of a broadcasting station:

Date.....

Station.....

Announcer.....

Hour.....

Commercial.....

Spot..... Transcription.....

Ad lib, extem..... Written copy.....

Local copy..... Agency copy.....

10% Brief - - - - -	Your Copy	.....
10% Positive - - - - -	" "	.....
10% Pause - - - - -	" "	.....
10% Emphasize - - -	" "	.....
10% Conversation -	" "	.....
5% Personalize - - -	" "	.....
5% Voice placement	" "	.....
5% Correct pronunciation	" "	.....
5% Clear enunciation	" "	.....
15% Showmanship -	" "	.....
10% Sell - - - - -	" "	.....
5% Smile Your Voice!		.....
<b>Total 100%</b>	<b>Total</b>	<u>.....</u>

Comments: .....

.....

.....

**Copy should be briefed**

"Temperachure"  
"Amachure"  
"Literachure"

**Negatives in copy**

**Too fast reading of copy**

**Should pause between broken thots**

**Should emphasize certain words**

**Listless, lifeless spirit**

**Dull voice**

**Swallowing ends of sentences**

**Monotonous expression**

**Mumbling of words**

**Should make clear and distinct enunciation**

**Blurring of words**

**Crowding too much copy in too short a time.**

## From the President of WOC and WHO to Their Executives:

WOC is THE SECOND oldest station in the United States. It has built an **enviable** reputation of service since 1919.

WHO is one of the **large, clear channel** stations in the United States. It too has built an extensive reputation of service.

Have we reached the ultimate goal? Can we start a newer and better era?

Our personnel has been carefully chosen—our equipment always the latest and best procurable. The **SERIOUS** weakness is our **CONNECTING LINK** between listener and our advertiser—our **Announcer** who speaks merchandise over the air. His job is **TO SELL** goods.

WHO has spent time, thot, labor, and money, including Reactographs to ascertain reactions of audiences, to find what audiences like and dislike, to cull bad acts and duplicate good ones, thereby strengthening ENTIRE show. That is **good** business!

Radio is a baby industry. It grew like Topsy. Its existence has been a cut-and-try system, eliminating weaknesses and retaining strengths. Average station picks the best continuity writers and announcers they can; asks them to write about commodities to sell; hands this copy to other men; they **read it** over the air without training for that specialty. Continuity writer throws words together, and announcer throws them into a microphone. Majority of these glorified "announcers" (including some of ours) are like broken down phonographs in front of a mike. A rusty needle is placed on copy and it spews forth words. This hit-and-miss assortment of misfits has developed one school of thot that radio copy must be long, written in the vernacular of the street—inject negatives because people talk such; talk fast and blur words together; ignore emphasis and descriptive words, etc. To make bad copy sound better, they stuff it with prefixes "you know" and "you see", in attempts to break down constructively what they have destructively built up. This is failure lip-service de luxe. Stations, paying little attention to announcers, give the green light. This type of continuity writer and announcer is in the majority. Having no practical schooling, and breaking every sound, psychological, principle and practice of successful salesmanship, seems immaterial.

A radio fan is non-consciously a discriminatory listener. He listens consistently to some; others, he ignores. You and I, being radio-minded and concerned in producing a success of radio, break down an analysis of **what** makes it and **how** it must tick; to find weak and strong, good and bad features. Average-in-the-home listener "likes" or "dislikes" a program and consistently listens to or ignores it. **Announcer and his commercial is an interference listener resents.** If listener buys product, he must be pleased, to overcome prejudice created by announcer. Ultimate objective of advertiser is to obtain greatest audience and keep them consistently listening to that program. This builds good will, so when listener becomes a customer, he thinks and buys ITS product, as a necessity to daily life. He may listen FOR the show, but he **MUST** listen TO the announcer. To get ONE, he must listen to one he resents. IF announcer IS GOOD, it helps sales.

"THE PLAY'S THE THING!"

PLAYERS MAKE OR BREAK THE PLAY.

"This program came to you from New York"

"This program came to you from Chicago"

"This program came to you from Hollywood".

NBC, desiring to gratify REASONABLE whims of affiliates, granted requests sticking in "origination" lines.

Spoken words enter ears. They reach minds. They ARE interpreted. Less words, MORE AND CLEARER interpretation. Unnecessary words make for MUDDLED AND CONFUSED interpretation. CONFUSION EXISTS NOW. WE NEED CLEARER SALES UNDERSTANDING. Average broadcaster asks TOO MUCH of average listener TO REMEMBER all extraneous IMMATERIAL credit lines demanded!

If SHOW IS GOOD, he'll listen even if it "originates" in Podunkville. If SHOW IS BAD, he'll tune off ears even if "This program comes to you from New York".

One small evil here, another there, each added to what we already have, accumulates an avalanche which clutters buyer's mental concept and engulfs ULTIMATE SALES OBJECTIVE WHICH KEEPS US FINANCIALLY ALIVE.

Sponsor SELLS "Campbell's Tomato Soup". Listener BUYS "Campbell's Tomato Soup". Does harping on "from New York", "from Chicago", "from Hollywood" SELL MORE "CAMPBELL'S TOMATO SOUP"?

Drop diluting that "from New York", CONCENTRATE ON, AND SELL MORE "CAMPBELL'S TOMATO SOUP". This makes RADIO TIME WORTH MORE TO SPONSOR--AND YOU!

If listener is critical, analyzes and observes, he will overlook objectionable breakdowns of education or entertainment to a commercial announcement. He MIGHT enjoy the personality that radiates good will for the product. There are a few top-notch SALES-MEN continuity-writers and SALESMEN announcers who, because they USE successful rules of SALESMANSHIP, make the "commercial" an anticipated pleasurable reality.

RADIO'S PLUG-UGLIES (Reader's Digest, August, 1942) discusses subject matter, as well as subject manner of radio presentation of commercials. The author, Robert Littell, speaks from listener's resentment. It is iconoclastic and should offer something constructive. Being a practical radio man, on transmission-commercial side, I disagree with his "subject matter", but agree with his "subject manner" presentation. Listeners are resenting—and that justified the building a PLUG SHRINKERS "Outraged Member" organization of correlating protests into tangible form.

He says:

"Do so many of the commercial plugs on radio programs have to be so insistent and so offensive?"

"The people in the room stir unhappily, while the voice goes on and on, now pleading, now threatening. FINALLY ONE OF THEM VICIOUSLY TURNS OFF THE RADIO. AND OFTEN IT WON'T BE TURNED ON AGAIN THAT NIGHT, lest some stranger's gizzards come bounding right into the room."

"Whatever pretense many "commercials" might have of being the counselors of better health and a better life is destroyed BY THEIR BREATHLESS CRUDITY OR PURRING INSINCERITY OR DREADFUL LONG-WINDEDNESS. They're simply out on the sidewalk TRYING TO DRIVE US INTO THE STORE WITH A PAIR OF BRASS KNUCKLES."

"Even when the products are more appetizing, THE WAY OF PLUGGING THEM is enough to give the listener a jumpy stomach. The voices of the announcers ARE SELDOM NATURAL, CASUAL, HUMAN. By turns,

as you shift from station to station, they coo, blatt, lull you, slap you in the face. Here is a solemn pulpit voice, preaching of clogged sinuses; here is a maniac with a congenial megaphone; here is baby talk, about as cute as a dwarf in diapers."

"A group of people who had been listening to radio's plug-ugliness WITH GROWING DISGUST decided to do something about it. As a first step they questioned at random over a hundred fellow citizens, from cooks to engineers. Result: 85 PER CENT SAID THEY FOUND MOST COMMERCIALS COMPLETELY OBNOXIOUS. The other 15 per cent felt neutral. NOT ONE HAD A GENUINELY GOOD WORD TO SAY FOR BROADCAST ADVERTISING."

"SINCE DECEMBER 7 RADIO ADVERTISING HAS BECOME MORE RATHER THAN LESS IRRITATING."

Robert Littell has written ANOTHER PLUG-UGLY. (Reader's Digest, Oct. '42) ANY article that ENTIRELY harps on pro-anti IS plug-ugly. He writes what he protests against. HIS plug-ugly NEEDS pro's. Being FOR something CONSTRUCTIVE rather than FORNINST everything. If Mr. Littell would direct his thots to telling us WHAT AND HOW to do, he could and would be of service to radio industry.

Anybody can find plenty of anti-isms. What we NEED is HOW to make everything pro-isms. Anybody can easily organize an anti-howling rabble. HOW to CORRECT those evils IS WORK. Anybody can belittle sin and bedevil sinners, but SHOW the way to be saved. Radio needs MORE soul-savers. LEAD us, SHOW us, HELP us up onto '43 stream-lined hi-way.

What our industry NEEDS is thinkers who KNOW its problems, who can and will devise methods and plans TO IMPROVE service. We need INTELLIGENT pressure on OUR BETTER GROUPS to reach CONSTRUCTIVE understanding to cooperatively HELP our great mass of unwashed, who will tell us WHAT TO DO to attain agreeable objectives to please our listeners.

We quote from 2nd article for TWO reasons:

1. To re-emphasize what this book cites (which we printed, mailed and confined EXCLUSIVELY TO RADIO INDUSTRY) that listener-audience IS protesting and COULD BE organized AGAINST many radio commercials as is and as are. Remedies to cover the most of these are contained within these pages. They lie within our command if we have vision and DO see dangers ahead.

2. He presents strong evidence of an active subterranean volcanic eruption that COULD "blow its head off" IF broadcasting industry were to ignore ground tremblers which precede them. (See suggestions pages 68 and 70).

OUR INDUSTRY WANTS TO GO RIGHT. THEY NOW THINK THEY ARE. SHOW THEM A BETTER WAY AND THEY'LL FOLLOW.

"Mr. Littell obviously tripped the safety valve on a head of steam that had reached high pressure. Given a chance to be heard, the protest of the radio public AGAINST OVERDONE COMMERCIALS burst out.

"In the first four weeks, 15,000 enrollments arrived at Plug Shrinkers—.

"But no one can go through Plug Shrinkers mail and still imagine that it represents any one minority group.

"The listeners WHO ARE DISGUSTED WITH THE BAD TASTE OF SO MUCH RADIO ADVERTISING . . . —.

"By and large, this protest is an echo of what people in the average American living room HAVE BEEN SAYING FOR YEARS.

"Don't use the war as an advertising plug.

"Plug Shrinkers know that THE REAL AIM of such plugs IS NOT TO WIN THE WAR BUT TO SELL GOODS.

"When sponsors plug this theme with trumped-up enthusiasm, hollow solemnity or syrupy folksiness FOR MINUTES ON END, THEY IRRITATE LISTENERS.

"Members of the armed forces also sound off: 'Radio is the most welcome form of entertainment—.' Why must they persist in THOSE REPETITIOUS, LONG-WINDED AND SILLY PLUGS.

"Don't underestimate either the intelligence or the good taste of the American people. Thousands of comments make it clear that RADIO LISTENERS RESENT being talked down to, and resent vulgarity.

"Sponsors could remove A MAJOR LISTENER-GRIEVANCE at a single stroke by eliminating baby talk.

"UGLY PLUGS DRIVE SOME CUSTOMERS AWAY.

"I snap off plugs so fast I don't remember the names of products'.

"We're joining a boycott club.'

"My solution is to KEEP THE RADIO TURNED OFF'.

"SALES APPEALS CAN BE REGISTERED IN FAR LESS TIME THAT IS GENERALLY GIVEN THEM.

"Broadcasters do not seem to realize—when they have reached the psychological point of salesmanship—THE REASONABLE PLACE TO STOP, the instructive halt—but GO RIGHT ON TO THE EXASPERATION OF THOSE WHO, UP TO THAT POINT, HAVE BEEN SOLD.

"The mail from the trade itself—the writers, executives and technicians—is perhaps Plug Shrinkers' most interesting file.

"But, as Mr. Littell states—it is just because radio in most of its aspects is so good THAT ITS SHODDY SIDE AROUSES PROTEST.

"Plug Shrinkers—endorse—advise of Variety: 'Littell—has dealt a kick in the pants radio will be feeling for a long time. There are several attitudes the industry MAY adopt, BUT NONE OF THESE CAN INCLUDE INDIFFERENCE! Perhaps the best WOULD BE A FRANK ADMISSION that LITTELL ARTICULATED A VERY REAL AND WIDESPREAD REACTION AGAINST A TYPE OF RADIO ADVERTISING THAT IS COMMON ENOUGH TO BE NOTORIOUS."

Example of what **One Announcer has** done: (Printers' Ink, Aug. 14, 1942)

"THIS \$200,000 ANNOUNCER SAYS HE'S RADIO SALES MANAGER."

"While countless national advertisers have accepted as time-hallowed the policy of hiring announcers TO READ SOME COPY WRITER'S CAREFULLY PHRASED BLURB, Block, on the other hand, has succeeded in 'ad libbing' his way to a point where he draws down about \$200,000 a year from twenty-three sponsors FOR SELLING THEIR PRODUCT over the air the way HE THINKS they SHOULD be sold.

"Block's thesis is that he is not merely A HIRED-TO-READ-COMMERCIAL-ANNOUNCER, but that when he takes on an account, he immediately BECOMES THAT COMPANY'S 'RADIO SALES MANAGER' OR ELSE HE WON'T PLAY.

"From those door-to-door days he knew, too, THAT A SALESMAN HAD TO KNOW HIS PRODUCT. When he got an account on his 'Make Believe Ballroom' Block LEARNED ALL HE COULD ABOUT THE PRODUCT HE WAS TO TALK ABOUT. This sticking his nose into manufacturer's factory and sales department was resented by some who thought of him merely as a guy hired to read off an advertising message between changing dance platters. He learned years ago, THAT SINCERITY GETS A HEARING, just as he learned that TOO MUCH SALES TALK RUINED A SALE.

"He makes it a point to deliver ONLY ONE COMMERCIAL TALK in a fifteen minute period.

"Block is in the position where he can lay down the law and insist that he go before the mike as what he chooses to call the 'RADIO SALES MANAGER' of his sponsor.

"The question arises—how much this Block technique is actually Martin Block—his personality, in other words, HOW MUCH OF IT COULD BE ADAPTED BY OTHER NATIONAL RADIO ADVERTISERS TO THEIR PROGRAM?"

"There is food for thought FOR THE NATIONAL RADIO ADVERTISER in the idea of having its best salesman, or its sales manager 'give out' about the product somewhere, somehow, so a recording could be made TO CAPTURE THE SPONTANEOUS, PERSONAL QUALITY OF DIRECT SELLING.

"Has radio perhaps, from the start, BORROWED TOO MUCH FROM THE TRADITION OF PRINTED MEDIA—assuming that because advertising agencies 'write' copy for printed media, copy should be written out first for a vocal medium?"

"Does this lead, with Martin Block's approaches in mind, to the thought that a spontaneity and sincerity in radio commercials CAN BE achieved the closer they stem from exponents of verbal selling—salesmen themselves?"

Success of Martin Block IS SINCERITY. Sincerity is based on HIS KNOWING thing he sells. "Block went out and LEARNED ALL HE COULD ABOUT THE PRODUCT HE WAS TO TALK ABOUT."

Out of thousands of radio announcer readers of commercial copy, perhaps ONE could follow suit!

Here and there—then and now—there **are** outstandingly successful programs, both network and local. Where big or small money is spent, it must return with "interest"—hence need for announcers who DO sell. With properly written continuity, announcers make it **successful** by rendering SALES service over the air. Being realistic students, they think and feel that values; they adopt and adapt **minds** as readily as they adopt and adapt **lips** to occasion and condition they talk about; changing style and manner to fit commodity they SELL over the air. This requires they HAVE a brain and USE IT when lips cease to weasel words. Such successful types are found on Dr. I. Q., Campbell's Soup, Jack Benny, Fred Allen, Milton Cross, Don Wilson, Ted Husing, etc.

There is a decided trend, in university training, to sectional excessive specialization, in branches of industry and professions, TO PRODUCE SPECIALISTS. A SPECIALIST IS ONE WHO KNOWS MORE AND MORE ABOUT LESS AND LESS. He thinks in terms of super-importance OF A PORTION rather than in entirety of subject in relation to ITS WHOLE. There is no harm in being "a heart specialist", "stomach specialist", "eye, ear, nose and throat specialist" etc. IF HE REMEMBERS that each section belongs to the whole and the whole needs each section. When one gets so immersed and saturated with importance of portion and loses sight of balance and thinks SECTION is all that counts, it is time to cease to be A SPECIALIST and become a "country doctor" who remembers that MAN IS A WHOLE BEING AND ALL PARTS LIVE TOGETHER. Same is true with radio. Agencies, copy-writers, station managers, announcers, become specialists. He lives within circumscribed circle of HIS particular subject. They know more and more about that section and less and less about radio as a body corporate to which it is connected. RADIO IS AN ALL ROUND ENTITY INDUSTRY; each section necessary to every other—including FORGOTTEN LISTENER.

## Comparisons

Musical instruments have keys from low bass to high treble. Any note can be played alone or in groups. Sometimes one IS played alone; usually they are grouped. Each note can be given a rapid staccato or a slow, prolonged legato touch. Music can be played rapidly, in parts; or slow tempo in others. Certain passages may be played pianissimo; others fortissimo. VARIATION makes music interesting. It is VARIABILITY which permits singer to externally express the inner feeling of song. HANDS WHICH PLAY, express WHAT MUSICIAN THINKS IN HIS HEAD. This permits expression. If he THINKS variations, HIS HANDS refuse to bang away on ONE NOTE, ONE WAY, ALL DAY. Music is dull unless shaded.

Barns or canvases, six-inch or camel-hair brushes, buckets or palletes, paints or colors, daubers or artists—such contrast difference between some who throw one color on barn with six-inch brush for a dollar a day; and artists who carefully mix shades and pastels into a landscape, on canvas, with a fine hair brush, taking months or years to perfect a masterpiece recording them as immortal.

The alphabet has twenty-six letters which, in combination, make hundreds of thousands of words, making possible endless shadings of that. He can raise or lower larynx range level; bite short or drawl and prolong others; talk rapidly, as if excited, or drag slowness of speech; speak emphatically in loud voice, or softly as if lulling a babe to sleep. All this is at the command of him WHO THINKS to speak expression to people he asks to listen. If he THINKS expression, then lips and voice will refuse to hum-drum one tone, one way, all day, sentence after sentence, failing to put color, shade, expression, speed, or feeling into words. Loquaciousness bespeaks vacant mind. Being verbose, wordy or long-winded in conversation, writing or commercials—repels rather than attracts buyer. Announcers are dull unless they SHADE words.

Words are vehicles of that. Small vocabulary is used by those of shallow that. Deep that, wide understanding, great is the shading of words to express it. There **are announcers** who throw a **small** vocabulary into a microphone—**one color, one shade** of expression. The that and word artist picks from a **large** nomenclature for **proper** shading, **color** inflections, and **word-tone** ideas, for **proper** effect. Announcing can be made as painting barns; or, as an art, as painting on canvas.

# The Announcer

Comparative to other media, radio is THE FINEST sales medium. It is DIRECT, MIND-TO-MIND, LIP-TO-EAR, PERSON-TO-PERSON, RIGHT-NOW contact. By comparison, generally speaking, radio delivers POOR salesmanship. WHY is radio FINEST MEDIUM with POOR DELIVERY? Article to be sold CAN BE finest made; medium to sell it CAN BE best there is; BUT, if THE ANNOUNCER mumble-jumbles a verbal-barrage commercial, turns on a lethal-bombardment of verbiage, the retail customer is **forced** to take aural-inhalation producing mental stupefaction with asphyxiation, becomes disgusted and refuses to buy! Average announcer THINKS he's important and necessary to a station. He sees his dear public much like the spangled girl who sits in a howdah leading circus parade. FACT IS, listening public resent all announcing and most announcers. Less listener hears him, better they like him and more they think of product he sells.

In "It Takes a Great Man to Make a Good Listener", by Paul Hollister, speaking of announcers, he says:

". . . And Human Nature

"Except hog-calling, putting a microphone in front of some people is the surest way to **bring out the ham**. A man may have a normal, pleasant voice, and an easy way of speaking, but stick a mike up there in front of him and hear him transmuted into Moses-on-Sinai. He goes pomposo, or he goes staccato; he goes oleaginous or cozening, or he rumbles and booms from his belt-buckle, or he turns suddenly and horribly merry, than which there is on earth naught less merry. They gave up compulsory reading-aloud in the general schools years ago, which probably accounts for the fact that the announcer who can truly read a page of text, even if it be true-talk, is today a rare bird; **emphasis is too often misplaced, and plausible sincerity flies out the window.**

"Once in a blue moon you find an Elmer Davis or an Upton Close or an Ed Hill—a 'natural'—and throughout the local stations there are plenty of announcers with natural, easy sincerity, but **you can still find too much affectation, which simply extracts the sincerity from the reading, and that is downright bad business.** This will be corrected as **affected exhibitionist-announcers are eliminated by hard-headed advertisers who realize that belief in a selling message is its cardinal ingredient,** and as good announcers are imitated (and/or topped) by their colleagues in the 900 odd stations of the U.S.A. It will be corrected, too, as more and more commercial-plug writers see that the hard-won skills of their subtle colleagues in the trade are paying off."

Paul Hollister,  
Advertising and Selling, Sept. 1942.  
F. C. Kendall, Editor,  
New York City.

"As a man thinketh, so is he!" As an announcer **thinks**, so does he speak. As he speaks, so does he influence those who listen! Example: "A" LOOKS at watch; SEES watch; puts it back into his pocket. "B" asks what time it is. "A" looks into space with a blank stare. NO MENTAL RECORDING WAS MADE BY "A" OF WHAT HE LOOKED AT AND SAW. Radio announcer is given commercial copy containing phone number which is IN copy FOR PURPOSE of getting it across to listeners, so THEY will REMEMBER number and WILL phone company and order its product. Announcer LOOKS at copy, SEES phone number, and READS phone number. Ask HIM, immediately after, "What was that phone

number?" and he will look as blank as man with watch. NO MENTAL RECORDING WAS MADE OF PHONE NUMBER **IN MIND OF ANNOUNCER**; yet in some mysterious way it is supposed IT WILL BE INDELIBLY AND PERMANENTLY RECORDED on hundreds, thousands, or millions of listeners' minds. UNLESS ANNOUNCER **THINKS** THAT NUMBER, AND RECORDS IT IN **HIS MIND**, IT FAILS TO BE RECORDED IN THE MINDS OF LISTENERS, ONCE IT LEAVES HIS MOUTH AND GOES INTO SPACE. Same is true of Addresses of where to send box tops, enclose coins, etc. One statement properly emphasized is sufficient, **if properly told!** Because it is MOST ALWAYS **improperly** told, to get results, copy-writer feels compelled to improperly repeat, **repeat, REPEAT, AND REPEAT!**

Ask average announcer, five minutes after he READS commercial; ask average radio engineer, at his controls, five minutes after he has LISTENED to a commercial, particulars of that copy, and THEY recall none of it. People READ with eyes and LISTEN with ears, but SEEING and HEARING are functions of MIND. Neither USED HIS MIND; hence, is lost. If they use **THEIR** mind AND see; listen AND hear, an audience will do the same. To get an announcer and engineer to consistently use **THEIR MINDS** is our job.

Best test of **sales** value of radio commercial is to have a radio man whose mind HAS BEEN tuned and trained to listening to radio, check back AFTER a commercial has been rapidly read, and see HOW MANY points or ideas presented HE remembers. Can he remember ANY? Instead of squeezing twenty ideas into rapid reading, all forgotten, it is better to slowly and properly emphasize five, and have three RECORDED ON AND IN LISTENER'S MIND, SO THEY **WILL BE REMEMBERED**.

If announcer will concentrate mentally, when READING copy, with intent of memorizing contents SO **HE WILL REMEMBER WHAT THEY ARE, TOMORROW**, then he is certain to READ that copy in such a manner as will accomplish THE SAME objective to his listening audience. A radio commercial should be CAREFULLY thot out, THOTFULLY written, and PROPERLY said, so it REMAINS with the listener AFTER he has turned off his radio. Suppose a person buys a one-dollar ticket to hear a lecturer, and everything said WAS forgotten BEFORE the listener left the hall—why waste time and money?

Before there CAN BE change, there MUST BE NECESSITY for improvement. LOGICAL justification precedes. Old habits MUST BE changed BY BUILDING NEW ONES. Out of old well-worn rut to cut a new groove. Necessity progression demands CONSTANT alertness.

EVERY TIME you think, speak or write—BE ON GUARD! Make new come in!

EVERY TIME you think a thot—think HOW to BETTER say it!

EVERY TIME you write a sentence—think HOW to BETTER phrase it!

EVERY TIME you speak—think HOW to BETTER say it!

EVERY TIME announcer is before a mike—he MUST think  
WHAT to say and HOW to say it!

DISCIPLINE YOURSELF—EVERY TIME—**ALL THE TIME!**

**ORGANIZE YOUR MIND!**

**ALL ELSE FOLLOWS!**

Many announcers render LIP-service. It is one thing to MENTALLY wish to do right thing, right way, at a distantly removed conference; and another thing to REMEMBER to DO right thing, right way, WHEN IN FRONT OF THE MIKE. There must be MENTAL-service behind lip-service, to SELL merchandise. What he needs inject is more MENTAL-service. That is the lost chord.

You, who read this, imagine yourself a potential buyer; listening, **in your office**, to an announcer across the desk. Imagine HIM delivering that radio commercial as he reads that copy over the air. Would he CONVINCE YOU of anything? WOULD YOU be moved to buy? Or, would you be aggradamngusted and cut short the opportunity you gave him? THAT'S the acid test of his air salesmanship OR listeners' buying!

### **BELLOWING BULLS**

EVERY radio listener is a potential buyer of radio commercials. Radio buyer sits at desk; or, his wife at home. He and/or she ARE receptive. They ARE enjoying radio show. Suddenly and startlingly, a physical voice booms, shouts, and yells in a bellowing driving commercial harangue. He yells, paws air, agitates ether, arouses a frenzied noise. Thinking he IS missing the THURSDAY boat, he pulls out verbal spforzando vocal vox-humana stop, giving it all wind-pressure and rapid tempo he has. When MEN LOSE MENTAL CONTROL, they go mad, raise their voices, and yell.

Radio sports commentators bring ring-side, arena, stadium, race-track, gridiron, with local color, enthusiasm, cheer leaders to, and boom it out of, your loud-speaker. That IS sports showmanship. Sports with shouting and voice-raising is accepted—it is that tremendous enthusiasm and spirit which brings play-by-play and blow-by-blow to an audience. Who would sell soap over counter, face-cream in your home, with a brass band, thousands of rooters, and a shouting running account of blows or plays of background in foreground? For same reason that pep, spirit spizerinctum IS appropriate in sports, it is INappropriate selling article in home.

Announcer WHO IS MASTER OF SELF, gives forth quiet, sincere, logical and practical reasons. **He says little but tells that little with telling effect.** You listen to THAT type with receptive willingness because you like conversational, firm, sincere, well-chosen words. Some announcers seem unable to discriminate.

Gesticulating cheer leaders are good on football field. Do they impel or convince buying, in YOUR office or YOUR home?

A fair valuation:

- 20% is shortcomings of announcers
- 20% is shortcomings of commercials
- 20% **poor** announcers spoil **good** commercial
- 20% **poor** commercial spoil **good** announcers
- 20% are **good** announcers correcting **bad** commercial and make it **listen** good.

A direct statement to our announcers: Suppose YOU were the sponsor; YOU had something to sell; YOU invested thousands of dollars in a radio campaign—put YOURSELF in the position of the business man paying for the commercials—WOULD YOU BE SATISFIED WITH YOUR ANNOUNCING? Would YOU continue to use our air? If returns were behind costs, what would YOU do to step up returns? To whom would YOU turn for improved service?

If WOC and WHO sales potentials ARE greater than actual sales; and IF our air sales capacity has been superficially scratched by character of air sales service we have been rendering sponsors; and IF our air intermediary—the **announcer**—is doing a **weak** job of air sales when he should be doing a strong one; and IF we executives know this and permit this short-sighted policy to continue, it resolves OURSELVES in the position of deliberately cheating our sponsors. We should **increase** air sales by **strengthening** weak connecting link, that we may more nearly deliver MAXIMUM possibilities, rather than limiting it to its minimum.

WOC and WHO should pay more attention to ANNOUNCER SALESMANSHIP values to potential reactions of our millions of listeners, and HOW they READ copy or SELL merchandise. We take it for granted that as long as we pull a consistent mail, that is all we can get as long as the commercial renews, we have done a super-excellent job. HAVE WE exhausted its limit? Connecting link between seller and buyer—the valuable intermediate—can be high or low; and tap only a **portion** of those **limitless** potentials. We should give THE ANNOUNCER more **thot**, study, and attention. Our announcers MUST BE our STRONGEST SALES link.

Too many radio executives regard announcers with back-handed compliments, as a necessary evil to be tolerated. They are given copy, told to "give it the air". From there and then on, he's on his own. HE IS ONLY RADIO BRIDGE THAT SPANS GULF NECESSARY BETWEEN SPONSOR AND CUSTOMER. They ARE our present weakest link BECAUSE WE HAVE NEGLECTED HIM. Today, in this book, we suggest **how** to evaluate him to importance OF A NECESSARY EXECUTIVE.

In the past, continuity writers in WOC and WHO have written copy, announcers have read it as THEY thot advisable and best. Occasionally, I explained to them personally, and in conferences, where we called a meeting for that purpose. I would talk to Station and Program Managers of WOC and WHO, after which temporary improvement would be noticed. In a few days, writers and

announcers were back in old groove. At no time were these two groups under the complete, direct, and ALL-TIME direction of anybody. Men who give it attention had other important jobs to perform. Once in a while, giving it a mental hypodermic, spurts it for time being; then, forgotten by all alike, delivery dropped. Our present effort is to get WOC and WHO writers and announcers from behind that eight-ball; get in front of AND LEAD that procession.

Radio Station Operators SHOULD realize that QUALITY OF SALESMANSHIP PROGRAMS bring net sales returns. Station Managers are MORE interested IN GETTING business, paying little IF ANY attention to how the program goes out AFTER they have it. Station Owners and Managers rarely listen to character of salesmanship ON their air. If radio men LISTENED MORE they would realize how weak was salesmanship via their station. Radio men, in positions of importance, are poor listeners to radio programs. They are vitally concerned in **quantity of getting** and paying little attention to QUALITY OF GIVING. His job is to create good will for the sponsor and a buying mood for the product.

We radio pioneers have seen the startling increase in E. T. (Electrical Transcription) programs and announcements over WOC, WHO, and other stations. This proves **that advertisers** are convinced that local station announcers are inadequate, inefficient, and incompetent to pull returns demanded. It proves there existed **a necessity** for announcers who could and would SELL merchandise—hence the E. T. This is a problem they have solved by and through syndicated E.T.'s. IF IT HAD BEEN SOLVED BY LOCAL ANNOUNCERS, THERE WOULD BE LESS E.T.'S RATHER THAN MORE.

## Who or What is on Sale?

Audiences go to movies to see THE PICTURE, and be entertained. They are FORCED to sit thru 110 feet of piffle names running the gauntlet from producer to actors, which is aggradamnvoiking to buyer even tho it is vanity sop to seller. Suppose station owners and managers follow suit by shouting names too: owner, manager, producer, pgm director, advertising mgr, continuity writer, ASCAP-BMI librarian, orchestra leader, publicity director, contact man, newscaster, engineers, etc.

We permit THE ANNOUNCER to star THE ANNOUNCER! "Your announcer has been Saymuch Sellittle!" Thousands of actors' and actresses' names—in legitimate, vaudeville, movies and radio—are unknown. They are "bit" players. They must EARN THE RIGHT to be stars. Yet EVERY announcer is permitted TO STAR himself without proving worthy to be featured on the air. P. 4 has an ANNOUNCER'S SCORE VALUE. When a **novice announcer** passes a successful examination, covering a schooling of **6 months** on the air and attains an average score of 75% on problems and solutions as herein listed, he would then graduate into the ANNOUNCER SALESMAN class, after which he could use "by-line" of HIS name on HIS programs.

Commercial sponsors BUY and radio men SELL split SECONDS! Each fights to get his full 10 or 20 seconds "break". Each SECOND costs MANY dollars. Yet we permit AN ANNOUNCER to splurge his profitless name 72 times a day, 10 words a time, stealing 72 times 3 seconds, 216 seconds or 3½ minutes a day on valuable SPLIT SECOND station breaks that THE STATION SELLS to a commercial, that A COMMERCIAL BUYS from the station.

One announcer in 500 is worthy to justify parading his vanity 72 times a day at station owner's or commercial's expense! If an announcer ASKED TO BUY, or HAD to buy 3½ minutes of "spot" time to SELL HIMSELF, would a station manager SELL IT to him at current rates? Does THE ANNOUNCER ANNOUNCING HIS NAME sell goods the commercial bought station break FOR? That time SAVED should be used for pausing and emphasizing **the commercial**, or, the station **selling itself** asking the audience "to stay tuned". Audiences tune in radio to be entertained. They are FORCED to listen thru 72 times of unnecessary announcers' names against their will.

Samples: "This is Dick Wells speaking for the makers of Oxydol."  
So what!!

"THIS IS FORD BOND speaking for the makers of Anacin."—Who cares?

Does "DICK WELLS" sell MORE Oxydol than Tom Brown or Dick Jones? Does daily repetition of HIS name SELL Oxydol? DICK WELLS sells DICK WELLS! It is Oxydol **that buys** radio time. It is OXYDOL that needs be sold. If OXYDOL were SOLD, would Oxydol buy MORE time to sell MORE Oxydol? What was radio time bought to sell? Vanity of Dick Wells—OR OXYDOL? If Oxydol went UNSOLD, would "Dick Wells" buy time to sell DICK WELLS? WHY sell DICK WELLS to an audience we are trying to sell OXYDOL to? Why buy valuable split seconds selling "This is DICK WELLS speaking - - -"?

Introduction OF a name HAS value IF the name HAS value. Graham McNamee, Milton Cross and some other names HAVE, but it was value THEY EARNED by sales service rendered. If Franklin D. Roosevelt spoke for Oxydol, THAT NAME WOULD have sales value - - - but who knows "Dick Wells"?

The run-of-the-mill announcers - - they are everywhere - - lack ability to inject CORRECT pronunciation, EFFECTIVE pauses, INTELLIGENT enunciation, SALES emphasis, etc., in their copy. It MUST be written IN BY continuity writer. What happens when dignified "continuity writer" has lost sales value in his copy? Is it any wonder radio SALESMANSHIP is at such a low level? If radio Salesmanship were ABOVE par, radio time would be a sell-out. People who have things TO sell, WANT to sell. IF radio SELLS, the commercial WILL DEMAND radio time, the RADIO BUYER WOULD BUY!

"McKay found that only five basic elements are used in oral delivery; **pause and inflection**, the verbal punctuation; **emphasis**; and changes of pace and pitch. Mishandling these, he says, results in only about six different mistakes, aside from the faults of swallowing syllables and **slurring-in-the joints** which exist in the no man's land between pronunciation and diction. These six delivery faults are: **Wrong or omitted pauses and stresses, and the mistreatment of four kinds of word groups—series, parentheses, appositions, and the source-lines** which tell where the facts or quotes come from.

"McKay found that the right or wrong handling of these few dictional elements determines why, **irrespective of good pronunciation, some broadcasts come over the radio clear, vibrant, and colorful, while others are 'so befogged and monotonous that you can use them to put babies to sleep.'**"

"About this time, another ally came to Mr. Hawkear's aid. It was the Hooper Radio Poll, which is taken daily and published each month, to tell sponsors how many people out of a thousand called by telephone are listening to each program on the air at any time. **This poll showed a decided increase in listeners for newscasters with the best speech ratings by McKay scores.**"

("Radio's Hawkear", Frank J. Taylor. Collier's, June 6, 1942.)

A public speaker might as well save HIS and audiences' time, if he were TO SPEAK thots as a radio announcer READS copy. A speaker's audience if bored will walk out. A radio audience becomes bored and turns off radio. A public speaker who USES high lights and dark shadows, emphasizes words, enunciates, pauses, **holds attention and interest - - - that is, IF he IS a GOOD speaker.** A radio announcer COULD do the SAME - - - IF he IS a GOOD announcer.

To obviate a repetition of these conditions, I suggest a DEPARTMENT to be known as A SCHOOL FOR CONTINUITY WRITERS AND ANNOUNCERS, same to be placed under direct attention of ONE person who shall devote ENTIRE attention to it.

In every organization there are one or more persons who understand radio and radio salesmanship, who formulate policies, which they place in the heads, hearts and hands of department heads to carry on down the line to each individual involved. The instructor of this school would act as such an intermediary, receive instructions, impart them, check on the air and see that major and minor infractions of salesmanship are permanently checked.

# Scope of Service of New Department

Coverage of Service of Instructor of Announcers and Continuity Writers:

1st. Check announcers and continuity writers of WOC and WHO, to step-up SALES efficiency of both stations.

2nd. Work in conjunction with Executive and Department heads of both Stations.

3rd. Hold classes, at WOC and WHO, with continuity writers and announcers. Include Manager and Program Manager of such Stations in such conferences.

4th. Help INDIVIDUAL continuity writers and INDIVIDUAL announcers to become effective SALES producers.

5th. Instruct, educate, and help changes in manner of presentation of commercial copy, on air, to end that it SELLS merchandise.

6th. "5th" means to instruct, educate, and help continuity writers write SALES COPY better, as well as instruct, educate, and help announcers IN SELLING COPY on air.

7th. Establish a closer union between writing SALES copy and selling SALES copy.

8th. Act as a listener-in, check and score-value character of salesmanship service issued by announcers.

9th. Newscasters shall be outside this department's jurisdiction, as newscasters. If newscasters write or read commercials, it shall be the duty of this instructor to check copy to see that it is DELIVERED over our air in accordance with ideas herein.

10th. WHAT is written will remain substantially the same. HOW written may be subject to change. WHAT is said will remain substantially the same. HOW said may be subject to change.

Other departments will schedule programs and/or commercials, but after any commercial has been written, it shall be referred to this instructor to go thru briefing, conversions into positive, marking proper pauses, emphasis, etc. After this has been done, instructor will ascertain announcer scheduled on program, and shall hold a conference to help and aid him in how to SELL IT over the air.

This department shall ignore changes in copy written by agency, when that agency specifically insists upon no interference or changes in copy. In such event, we are absolved from responsibility of CONTINUITY, but still are concerned in doing everything possible to aid our announcer to sell it, as is, over our air.

## Items Explained

**BRIEF COPY.** Verbosity kills commercials. Continuity writers throw away TOO MANY words. Each eats time, weakens its purpose. Go over copy, eliminate **superfluous** words. Lengthy copy demands **rapid** reading with **less** ability to listener digestion. **Brief** copy calls for **slower** reading, **more** pauses, with **more** ability of listener digestion.

Practically ALL network and large per cent of local commercials are written by agencies, most of whom INSIST commercials MUST BE READ AS IS, regardless! If sales breaks strong, he claims credit. If sales break weak, he blames announcing. Majority of commercial copy shows LITTLE IF ANY PRACTICAL, FUNDAMENTAL, WORKING KNOWLEDGE OF AIR OR EAR SALESMANSHIP. They are verbose, bombastic, inferential to competitors, destructive in build-up, use hogs-heads of poison prefixes, tell listener he "can't", and then have effrontery to ask "Announcer, Please! We're counting on YOUR sales appeal!" (As one commercial did say). HOW CAN announcer speak sweet appeal when he is forced to read a barrel of verbal SOUR pickles? How CAN HE hold listener attention when commercial drives customer to TURN OFF radio? How CAN HE inject "sales appeal" when THAT is what ANNOUNCER NEEDS?

We took WOC commercials for one day, gave them the once-over. We ELIMINATED 688 unnecessary words. In so doing, we converted many DON'TS INTO DO'S, notwithstanding OUR continuity writers have been working with our positive principles for years. Cuts **strengthened** copy, permitted MORE time for pauses, made possible MORE emphasis on selling statements. 688 words take  $6\frac{3}{4}$  minutes, if continuous copy, at one hundred words per minute. THAT is vital to sponsor AND station. Continuity writers SHOULD think IN SALES TERMS when they write SALES copy.

"The" and "that" are overworked by most writers. "THE house, THE barn, THE cows, and THE dog" may be grammatically correct but, "The house, barn, cows and dogs" briefs copy; properly paused accomplishes purpose for which language is used. EACH word which bombards listener's mind demands pause, forces additional thought, and detracts FROM objective desired. Purpose in example cited is to bring out 4 objects—house, barn, cows and dog—but we mentally dilute it with FOUR "THE's".

Average listening mind is capable of absorbing and digesting about **eighty** ordinary, single-syllable words per minute. If copy demands more than usual thinking and/or concentration, cut to **sixty or seventy**. An average announcer hum-drums 120 to 150 words a minute, in a monotonous manner. Such a diarrhea of words blurs a constipation of that in listeners' mind. Very unwise is the sponsor who buys TIME and CROWDS IN all words that can be rapidly **squeezed** into that time.

It is better to have **one** perfectly made rifle, with **one** capable bullet properly aimed, with bullet hitting target and ringing bell, than to have a shot-gun with buck-shot spattered over space hoping to hit something somewhere and missing much.

"THIS IS THE red network of the National Broadcasting Company."  
Say: "Red Network. National Broadcasting Company."

"THIS IS WMAQ, IN Chicago."  
Say: "WMAQ, Chicago."

"THIS IS YOUR ANNOUNCER, Willie Jones, speaking."  
Should be entirely eliminated.

"IT IS NOW 2:00 P. M."  
"Time—2:00 P.M."

"NOW LISTEN"—as if listener were doing something else but.

"YOU ARE LISTENING TO Radio Station ....."  
IS HE?

"YOU ARE LISTENING TO STATION ....."  
WHY TELL HIM?

"THIS PROGRAM IS COMING TO YOU THRU RADIO STATION .....",  
Why waste words **and time** stating **the obvious**?

"THE time IS 12:30." Time—12:30—2 words saved.

"THE CORRECT Central War Time, NOW IS 4:00 o'clock."  
Central War Time—4:00 o'clock. Why state it is "correct"?  
Who would "now" state "INcorrect time?"

"THIS IS a copyrighted feature.....THIS PROGRAM CAME  
TO YOU from Detroit.....THIS PROGRAM ORIGINATED IN Sta-  
tion KXYZ.....THIS IS Harry Golden speaking.....YOU ARE  
LISTENING TO THE Blue Network.....WOC, Davenport".  
All at one time, one station break. (Lone Ranger Program)

**POISON PREFIXES**

"YOU KNOW, ....."	"WELL THEN, ....."	"NOW, ....."
"YOU SEE, ....."	"WELL SIR, ....."	"JUST, ....."
"THIS IS, ....."	"WELL LISTEN, ....."	"AND, ....."
"AND NOW, ....."	"SO, ....."	"SIMPLY, ....."
"YES FOLKS, ....."	"YOUR, ....."	"THAT, ....."

are a few of many tacked two or more times to each average commercial, to statements made positive without them. There are MANY more. Why fill this page?

All combined obviously waste  
50 words each fifteen minutes, or  
200 words each hour, or  
3600 words each eighteen hours, or  
36 minutes at one hundred words per minute—  
more than one thirty-minute commercial period.

Why state the obvious? Each unnecessary word **forced** into **unwilling** listener is an insult to salesmanship.

# Example of Briefing

Commercials are written with MANY wasted words. Reproduction of THE CROWN LIFE INSURANCE COMPANY is a sample. One hundred and twelve words cut. Purpose is strengthened. Its language is NOW positive, pungent, and forceful. Each fifteen-minute commercial has two "sales" talks which contain language which UN-sells its product. Each short one can be cut eight to ten words; each long one fifty, sixty, or one hundred and twelve words.

**WOC**  
**CONTINUITY**

Advertiser ..... CROWN LIFE INSURANCE CO. ....

To be run on ..... NOV. 14/41 .....

By ..... ho ..... Date .....

ANNCR: THE CROWN LIFE INSURANCE COMPANY presents THE CROWN RANCH BOYS!

THEME: "Roll on Little Dogie" (Ranch Boys) #328-E

ANNCR: (put 'er on thick) Howdy ~~there~~ neighbors, howdy!

Reckon you've been feeling right chipper ~~here~~ the last two days ~~what~~ with the sun shinin' so bright and all! ~~Guess~~ <sup>Many</sup>

~~lot~~ of you fellows have been able to get ~~out~~ in the corn fields after a delay of some two weeks or more. ~~You know~~ Speaking

of ~~that~~ delay due to bad weather, makes me think of ~~some~~ of the storms we run up against in our ~~own~~ lives! We go along

singin' a song thinking nothin' ~~will~~ ever happen to our family when BINGO. . .the props are knocked ~~clean~~ out from under

our feet. ~~Take for instance~~ When a loved one passes away, and you haven't ~~any~~ spare cash on hand. It's tough ~~then~~,

all right, and it's a hardship that can be ~~plum~~ avoided.

~~If you have~~ <sup>will</sup> a CROWN LIFE INSURANCE POLICY protecting all the members of your family. You never have to worry about ~~such~~ <sup>can then be optimistic</sup>

things. This policy furnishes funds when you need them ~~most~~.

It only costs ~~a~~ \$1 a month. . just 10 dimes to cover everyone at home . .up to 10 persons ~~to be exact~~, ranging from 1 to

75 years of age. ~~Tell~~ you what you do. Write ~~to~~ Crown Insurance this morning. ~~Just~~ Send a post card with your name and address

~~on~~ it, no money you understand, and I'll see ~~to~~ it personally that you get complete information on this jim dandy Crown

**WOC**  
**CONTINUITY**

Advertiser ..... CROWN LIFE INSURANCE CO. ....

To be run on ..... NOV. 14/41 .....

By ho Date .....

Insurance. Think this suggestion over while the boys here play "WHEN THE BLOOM IS ON THE SAGE."

MUSIC: "WHEN THE BLOOM IS ON THE SAGE" 310 F

ANNCR: Nice goin' there boys, nice goin'. <sup>While I just</sup> don't recollect when it's roundup time in Texas, <sup>and</sup> I sure do know when it's time to take out a Crown Life Insurance policy. . .and that's right now. The reason I'm ~~so~~ sold on Crown Insurance is because it's with a company where every policy holder is protected by an insurance corporation which deposits with the State Department a legal reserve in trust to cover each policy. ~~Yes, folks,~~ The only risk you take is THAT OF DELAY! Instead of waiting until misfortune strikes ~~in your home,~~ beat OLD MAN TROUBLE to the draw by applying for your Crown Policy pronto. Just write to CROWN INSURANCE, care of WOC, DAVENPOT. ~~We and the boys~~ <sup>we</sup> will see that you are sent ~~the~~ details concerning this policy.

THEME: "ROLL ON LITTLE DOGIE" ( Ranch boys ) #328 E

CLOSE: Well, I guess ~~we~~ we'll be rollin' along, friends. Glad to have had this little talk with you though, and I hope you come back ~~and~~ <sup>at</sup> join us in another fireside chat ~~this~~ same time tomorrow. Until then, remember: CROWN LIFE INSURANCE is a GROUP POLICY which protects your entire family for ~~only~~ \$1 a month and pays out \$1,000 in case of natural death, \$2,000 for death due to auto accident, \$3,000 in case of a travel accident.

(See pages 22 and 23 for corrected copy.)

Same Continuity as on pages 20 and 21  
as briefed and made positive

Advertiser.....Crown Life Insurance Company.....  
To be run on.....November 14, 1941.....  
By.....(ho).....Date.....(Nov. 14, 1941)

KEY: {  
- short pause  
-- longer pause  
CAPS emphasize

ANNCR: THE CROWN LIFE INSURANCE COMPANY presents  
THE CROWN RANCH BOYS.

THEME: "Roll on Little Doggie" (Ranch Boys) No. 328-E.

ANNCR: (put 'er on thick) Howdy, neighbors, howdy! Reckon you've been feeling right chipper - the last two days - with the sun shinin' so bright! Many of you fellows have been able to get in the corn fields after a delay of some two weeks or more. Speaking of delay - due to bad weather - makes me think of the storms we run up against in OUR lives!! We go along - singin' a song - thinking catastrophies will go around OUR family - - when BINGO - - the props are knocked from under OUR feet. When a loved one passes away - and you need spare cash on hand - it's tough - and it's a hardship that CAN BE avoided. A CROWN LIFE INSURANCE POLICY will protect ALL members of your family. You can then be optimistic - about such things. This policy furnishes funds - WHEN you need them. It only costs \$1 a month - - 10 dimes - to cover EVERYONE at home - up to TEN persons, ranging from 1 to 75 years of age. Write Crown Insurance this morning. Send a post card with your name and address - no money - and I'll see that you get complete information on this Crown Insurance. Think this over while the boys play "WHEN THE BLOOM IS ON THE SAGE."

MUSIC: (RANCH BOYS) "WHEN THE BLOOM IS ON THE SAGE," No. 310-F (1:06).

ANNCR: Nice goin's boys, nice goin'. I recollect - when it's "round-up time in Texas" - and I know when it's time to take out a Crown Life Insurance policy - - and that's NOW. The reason I'm sold on Crown Insurance is - because it's with a company where EVERY policy holder is protected - by a corporation - which deposits with the State Department - a legal reserve - in trust - to cover each policy. The only risk YOU take is THAT OF DELAY! Beat OLD MAN TROUBLE to the draw by applying for Crown Policy pronto. Write CROWN INSURANCE - WOC, Davenport. We will see you are sent details concerning this policy.

THEME: "ROLL ON LITTLE DOGGIE" (Ranch Boys) No. 328-E.

CLOSE: We'll be rollin' along, friends. Glad to have had this talk with you. Join us in another chat - at same time tomorrow. Until then, remember: - - CROWN LIFE INSURANCE is a GROUP POLICY which protects your ENTIRE family for \$1 a month and pays \$1,000 in case of natural death, \$2,000 for death due to auto accident, \$3,000 in case of a travel accident.

---

112 words cut

10 supplied

102 words saved—commercial shortened

**copy "sweetened"**

**1 MINUTE, 10 SECONDS SAVED**

**LISTENER UNDERSTANDS MORE**

**MORE INQUIRIES RECEIVED**

**MORE INSURANCE SOLD**

NOTE TO AGENCIES:

Actual radio commercials herein are used ONLY as examples to show WHY, HOW and WHERE, in AUTHOR'S opinion, improvement can be made. Criticism is directed TO LENGTHY NEGATIVE WORDAGE. That alone is considered.

If premise of this book is sound, our suggestions WILL AID agencies, HELP agency copy-writers, IMPROVE their commercial copy, INCREASE listener audience, HOLD listener interest, create MORE and BETTER radio salesmanship, inducing MORE sponsors to employ agencies, buy MORE radio time, thereby SELLING MORE insurance, coffee, soap, or what have you!

Another example of **briefing** commercial.

Sorensen & Company  
Chicago, Illinois  
SUNRAY VITAMIN COMPANY  
Script No. 102

ANNOUNCER:

"You're looking mighty fine today!" How long has it been since someone said that to you? ~~Weeks? Months? Years?~~ A simple phrase - ~~"You're looking mighty fine today"~~ - ~~but words that can mean a lot!~~ And ~~do you know that~~ B-Complex Vitamin Concentrated ~~may~~ earn compliments ~~for you every day - that Vitamin B-Complex may~~ work ~~ast~~ amazing, ~~yes,~~ miraculous improvements in your appearance? Millions, ~~yes~~ millions of people, are taking concentrated VITAMINS to help ~~make~~ and keep them healthy - ~~more~~ VIGOROUS, and looking YEARS YOUNGER. ~~All~~ these remarkable effects - ~~and MANY MORE~~ - are credited to B-Complex Vitamins by leading hospitals, physicians and scientists. YEARS have been spent in research, and MILLIONS of dollars, working with VITAMINS so that you - ~~yes,~~ YOU TOO - may be helped by these miraculous wonder workers. ~~Now let us ask you this -~~ ~~What~~ what would even good looks mean to ANY-ONE if ~~always~~ accompanied by nervousness and irritable disposition? Here are ~~the~~ facts about ~~just one of the~~ B-Complex Vitamins, the tremendously important nerve Vitamin B-1, (or Thiamin). In a test made in a world-leading Minnesota hospital, a group of healthy people were given every food element necessary to health - except Vitamin B-1. Kept on this diet lacking Vitamin B-1, they became depressed and discouraged. They complained of dizzy spells. They developed neuritis-like pains, back-aches, sore muscles, and spent sleepless nights. They lost appetite, and became nervous and quarrelsome. ~~Think of that!~~ A group of healthy, happy people became old-looking, run-down and nervous because of lack of ~~the single~~ Vitamin B-1. ~~But~~ when these same people were again given enough Vitamin B-1, all quickly regained FULL HEALTH and VIGOR. ~~The~~ Results of this test with Vitamin B-1 seemed so remarkable, so unbelievable, that another test was made, this time with a larger group. ~~The~~ Results were IDENTICAL! ~~Now~~ friends, ~~GREAT~~ DOCTORS have said that B-Complex deficiency is WIDESPREAD in ~~the~~ United States, ~~and~~ It may be that YOU TOO are suffering from a lack of ~~this~~ same Vitamin B-1 and other B-Complex Vitamins. ~~and~~ This may be the reason why YOUR mirror reflects a YOU that is old and haggard-looking instead of ~~the~~ attractive person YOU used to be! Why you are depressed and NERVOUS and go without sleep NIGHT After NIGHT, ruining ~~your~~ appearance and ~~your~~

disposition! Now, friends, if you could find out FOR SURE in only seven short days - and at NO COST AT ALL if nerves, and appearance are not improved - wouldn't you *would* DO SOMETHING ABOUT IT, and DO IT QUICKLY! Then HERE IS WHAT YOU DO: Send no money! Just Send your name and address to SUNWAY - S-U-N-W-A-Y--in care of (Station, City) to order the one-dollar bottle of SUNWAY VITAMINS, and you will be mailed a generous supply of SUNWAY Vitamin B-Complex Capsules. These Sunway Capsules contain powerful quantities of ~~not only~~ nerve Vitamin B-1, <sup>and</sup> also Vitamin B-2 (the "Beauty" Vitamin) - B-6 (another Nerve Vitamin) - Pantothenic (called the "acid of life"), and OTHER necessary health-giving Vitamins. This special B-Complex Vitamin formula is obtainable in no other way! ~~And~~ folks, remember this! Many people make the mistake of thinking that getting out of doors in this warm weather increases their Vitamin B-Complex supply. This is quite incorrect - the sunshine and out-of-doors has absolutely nothing to do with your B Vitamin supply. You need the all-important health and energy giving B-Complex Vitamins every bit as much. Remember, ~~There~~ is only one way you can get the special Sunway B-Complex formula. ~~So~~ listen carefully! Simply Send a penny postcard--or a letter--with your name and address, to SUNWAY - spelled S-U-N-W-A-Y - care of (Station, City) and you will be mailed the dollar bottle of these SUNWAY B-Complex Vitamin Capsules. When it arrives, give the postman one dollar, plus a few cents postage. Then try SUNWAY Vitamins JUST SEVEN DAYS under the famous Sunway money-back guarantee! After seven days, if you are not entirely satisfied in EVERY way--if NERVOUSNESS, FAGED-OUT FEELING, POOR APPEARANCE, and OTHER symptoms which may be due to Vitamin lack are not improved--without DRUGS or MEDICINE of any kind--SEND BACK the remaining Sunway Vitamin Capsules and you will receive double - ~~yes~~ DOUBLE your money back--for the asking. SEND NO MONEY! Your dollar bottle of SUNWAY B-Complex Vitamins will be mailed C.O.D. So TODAY--NOW--before you forget--send your order--your NAME and ADDRESS on a penny post-card, or in a letter--to SUNWAY--care of (Station, City). That's SUNWAY--S-U-N-W-A-Y--care of (Station, City). This great Vitamin ~~is~~ for ~~will~~ be sent ~~at~~ ~~no~~ cost!

Sunway Vitamins	copy "sweetened"
822 words in original copy.	Listener more pleased
181 words cut.	Ill-will decreased
2 words supplied.	Good-will increased.
179 words saved.	Message strengthened
Commercial shortened	MORE SUNWAY VITAMINS SOLD.
2 minutes commercial time saved	

Radio

ROBERT KAHN & ASSOCIATES

Advertising

430 North Michigan Avenue

Chicago, Illinois

Client

-1-

THE WEATHER MAN

For use SATURDAY, APRIL 18, 1942.

Product

ANNOUNCER:

WEATHER PROPHET

Station

WHO

City

DES MOINES

Remarks

Friends, *You*'ve been without newspaper and radio weather forecasts long enough to know ~~that~~ you miss them more than you thought, ~~you would~~. And you've probably said to yourself, "Well, ~~there's nothing I can do about it.~~" But ~~there is something you can do about it.~~ *is something you* Every ~~man,~~ *person* woman, boy and girl can be his ~~own~~ weather prophet when he owns the amazingly accurate Weather House. It tells ~~you~~ from eight to twenty-four hours in advance ~~just~~ what ~~the~~ weather will be. Furthermore ~~the~~ Weather House is equipped with a thermometer so that you have an easy-to-read temperature gauge as well as a weather indicator. ~~And wait until you see the Weather House.~~ It's ~~one of~~ the most attractive weather predictors ~~that you have ever seen or heard about.~~ It's ~~made to look like a miniature Swiss cottage,~~ *is* seven inches high and five inches wide, ~~with its green thatched roof and green shutters it's a quaint, delightful addition to any home.~~ Now ~~here's the way the Weather House gives your weather forecast.~~ Inside the house is a little boy and girl and an old witch. When ~~the weather's going to be fine,~~ the little boy and girl come out of ~~the~~ house; but when bad weather is ahead, ~~the~~ little boy and girl stay inside and ~~the~~ old witch comes out. ~~The~~ Weather

For use SATURDAY, APRIL 18, 1942.

House is guaranteed to work <sup>and</sup> it does work with amazing accuracy. Folks who own one depend on it daily. ~~And~~ It's astonishing, friends, how much ~~real~~ difference it can make to your health <sup>and</sup> as well as to your pocketbook to know in advance whether to prepare for good weather or bad. ~~An~~ Extra coat, a pair of rubbers, an old hat instead of your best one...you take these ordinary precautions on the right days instead of guessing blindly. ~~And~~ friends, it's ~~easy~~ to own this Weather House. No fuss and bother ~~at all~~. To get one, you simply write your name and address on a penny postal card to Weather Man, in care of Station WHO. When the postman arrives with your package, simply pay him \$1.29 and a few cents postage. That's all there is to it. ~~Or~~ If you prefer, send in \$1.29 with your order and save the postage. ~~And~~ friends, ~~if~~ you are not absolutely satisfied with the Weather House, return it within five days and your money will be refunded.) We urge you to send in your order at once. When you order the Weather House promptly you receive as a premium the rare Tropical Good Luck Leaf. This leaf lives on air alone. No water or soil is <sup>un</sup>necessary. The Greatest novelty plant ever discovered. Tradition is - a person owning one of these plants will have ~~much~~ good luck and success. Small baby plants sprout from the leaf and reach a height of ~~from~~ two to three inches. ~~The~~ Sprouts are planted in a pot or garden and soon produce beautiful colored blossoms. The Good Luck Leaf is guaranteed to grow anywhere, so friends, Order your Weather House ~~this~~ <sup>to</sup> very day and receive Free this Good Luck Leaf. Mail your name and address to Weather Man in care of this station. When the Weather House and the Good Luck Leaf both arrive, simply pay the postman \$1.29 and a few cents postage. But don't delay -- Mail your postcard today.

Commercial of P's 26 and 27 as briefed:—

For use SATURDAY, APRIL 18, 1942.

ANNOUNCER:

You've been without newspaper and radio weather forecasts long enough to know you miss them more than you thought. There IS something you can do. Every person can be his weather prophet when he owns the amazingly accurate Weather House. It tells from eight to twenty-four hours in advance what weather will be. Weather House is equipped with thermometer so you have an easy-to-read temperature gauge as well as weather indicator. It's the most attractive weather predictor you have seen or heard about. Looks like a miniature Swiss cottage, seven inches high and five inches wide, with green thatched roof and green shutters. It's a quaint, delightful addition to any home. Inside the house is a little boy and girl and an old witch. When weather's fine, little boy and girl come out of house; but when bad weather is ahead, little boy and girl stay inside, and old witch comes out.

Weather House is guaranteed. Works with amazing accuracy. It's astonishing how much difference it makes to health and your pocketbook to know in advance whether to prepare for good weather or bad. Extra coat, pair of rubbers, old hat instead of your best one—you take these precautions on right days instead of guessing blindly.

To get one, write name and address on a penny postal to Weather Man, Station WHO. When postman arrives with your package, pay him \$1.29 and few cents postage. If you prefer, send \$1.29 with your order and save postage.

If you **are** satisfied—if you **do** agree that Weather House is **best** weather indicator—buy another for some particular friend. Send your order at once. When you order Weather House promptly you receive as a premium the rare Tropical Good Luck Leaf. This leaf lives on air. Water or soil is unnecessary. Greatest novelty plant discovered. Tradition is—a person owning one of these plants will have good luck and success. Small baby plants sprout from leaf and reach a height of two to three inches. Sprouts are planted in pot or garden and soon produce beautiful colored blossoms. Good Luck Leaf is guaranteed to grow anywhere. Order Weather House today and receive FREE this Good Luck Leaf. Mail name and address to Weather Man Station WHO. When Weather House and Good Luck Leaf arrive, pay postman \$1.29 and few cents postage. Mail your postcard today.

### Resume' of previous commercial:

Total words TO BE READ in one 15 minute commercial.....	566
WORDS CUT .....	173
Words supplied .....	3
Words left TO BE SOLD .....	380
Original READING time, at 80 wpm .....	7 minutes
Final SALES time, at 80 wpm .....	4 minutes, 45 seconds
TIME SAVED .....	TWO MINUTES, FIFTEEN SECONDS
—commercial shortened	
<b>copy "sweetened"</b>	

### EVERY LISTENER PLEASED

Second commercial suggests: "If you are NOT absolutely satisfied with the Weather House, RETURN IT within five days AND YOUR MONEY WILL BE REFUNDED". THAT SALES ARGUMENT IS NEGATIVE, DESTRUCTIVE, TEARS DOWN SALES ONCE MADE, SUGGESTING YOU **WON'T BE SATISFIED!** Climax, final build-up, proves a dud. It **UNSELLS** sale.

Suggested BETTER sales philosophy:

"If you ARE satisfied—if you DO agree that Weather House is BEST Weather indicator—buy another for some particular friend."

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Some cereal serial commercials ding-dong, hammer away, and repeat time and again, same statements, until they drive a listener nuts. Even kids are insulted, waiting for their heroes. The commercial starts cold, blows warm, gets hot, keeps blowing until fire goes out, continues blowing when cool, blows when cold; meanwhile, potential customer becomes a grouch and refuses to buy. What some continuity writers say in three hundred words, could be said effectively by a student of air salesmanship in fifty, IF permitted to say it and shut up while the sale was hot. Many a "salesman" has **unsold** his sale by talking too much. Many a preacher has logically sold many a person to Heaven on a short sermon of well-chosen words, and many another has driven them thru Heaven direct to hell, because he didn't know **when** to quit. Stomach takes food three times a day—and **pauses between** to digest and assimilate. Timing—pauses between ideas—permits each to reach the mind, be received and interpreted before the next is thrown at it. Shoving food into stomach twenty-four hours a day would produce sour stomach and undigested food. Shoving ideas into brain, Gatling gun fast, second overlapping first, third overlapping second, produces mental indigestion; all become so much water over the dam. If baseballs were pitched, one after another, catcher would catch first—after that, none. Pause **between** pitches is necessary.

### BOMBS THAT DUD

Listen to too many over-stuffed radio commercials. Announcer is climbing heights of fantastic oratory leading to closing punch-line climax, hoping to produce a sale. YOU are ready TO BUY. Then he jumps the cliff, hits bottom, and struggles up again. He repeats

AND repeats. Climbing AND dropping. Climaxes AND anti-climaxes. Satisfied? Commercial starts hammering OVER again. He scales cliff once more, "lays another egg", time after time. Tiresome? Disgusting? Bore some? You wish he WOULD stop. Does he? He keeps on keeping on, driving you to distraction. Buy? You would walk a mile to avoid doing so!

What can announcer do—it's written in commercial and "it must be read as is." Agency has said so, or else! One agency recently said, when these flagrancies were called to their attention: "No amount of NATIVE intelligence OR RADIO EXPERIENCE, alone, qualifies any one as an expert in these matters. \* \* \* These things are being pointed out to you to explain why we must ask THAT YOU FOLLOW THE COMMERCIALS JUST AS THEY ARE SENT FROM THIS AGENCY. Any departures from THE EXACT language, either by way of substitution, addition, or subtraction, may cause trouble."

Indifference of **movie** producer to listen to "NATIVE intelligence" of movie fans, brot movie censorship. Movie producers said: "No amount of native intelligence," THEY ALONE KNEW what THE PUBLIC would get. That "native intelligence" spoke WITH CENSORSHIP. Radio agencies could advisedly get ears to ground AND LISTEN to "**NATIVE INTELLIGENCE**" if they want to continue to sell goods, via air, five or ten years from now.

Duplication, extravagant repetition—goes to root of COMMON SENSE. Listener-buyer has a right to a corner on SOME of that! There IS a difference between possible unfounded impossible medical claims which WOULD lead to legal unfair practices trouble, AND HOW to say sales IN SENSIBLE language which CREATES favorable SALES values.

If permitted, some radio commercial agencies would squeeze in 150 words per minute, for fifteen minutes, filled with negatives, allowing announcer no time to catch his breath. Some sponsors wonder why radio advertising is an added expense.

## Positive Your Copy

Majority of commercials are filled with "DON'TS". Put all copy in positive. DO this—DO that. To DO commercial copy is also to brief it. It takes LESS words to say DO. Psychology of child is psychology of adult. Adult is grown-up child. Instead of telling child "DON'T do that" tell him "LET'S DO THIS". When seller asks buyer "TO DO this" suggest REASON WHY. People LIKE TO KNOW WHY. They are entitled TO KNOW WHY when you ask a favor. If sales logic is SOUND, they'll follow your lead. Suggest "if you ARE NOT entirely satisfied, return the can and double your money back", is quite different from "It's SO GOOD, YOU'LL WANT TO buy ANOTHER can!"

QUESTIONS are psychologically sound. They throw a challenge to the listener TO ANSWER. Value of question over statement is, it gets re-action because it demands THINKING before re-action. If question is stated IN NEGATIVE, it plants NEGATIVE THOT, producing an answer IN THE NEGATIVE. If question is POSITIVE, such as "Will you .....?" it nurses I WILL.

Negative statement secures **negative** re-action. Positive statement secures **positive** reaction. Chairman of meeting knows that how to **put** a motion is the way to pre-determine the group vote. It is easy to get a group to say "No," when you make "No" easier to say.

How negatives MEAN NO and POSITIVES YES, is aptly portrayed in this paragraph from "Honorable Mistake" (Reader's Digest, Oct. '42)

"A most annoying feature of Japanese is the method OF ANSWERING questions. Suppose you ask a Jap, 'AREN'T you going to work today?' He will say NO if he IS going and YES if he ISN'T. The LOGIC of this is that if he IS going to work and answers NO he means 'The SUGGESTION IMPLIED BY YOUR NEGATIVE question IS NOT correct. I AM going to work'. Or, in the case of A YES: You HAVE SUGGESTED THAT I AM NOT going to work today. That is right."

---

"WON'T YOU listen to the story of Mary Marlin Tomorrow?"  
"Listen to the story of Mary Marlin tomorrow!"—two words saved; one negative eliminated.

---

"WHY DON'T YOU do as thousands of others have done?"  
"DO as thousands have done!"—five words saved; one negative out.

---

"There is NO NEED to think ..... " Why should I?  
"You SHOULD think ..... " is better.—3 words saved.

---

"So, why DON'T you do ..... "  
"You SHOULD do ..... " is better.—2 words saved.

---

"DON'T FAIL to join us tomorrow."  
"BE SURE to join us tomorrow".—made positive.

"DON'T THINK there is NOTHING you can do about it."  
"There IS something you CAN do."—4 words saved.

"You CAN'T AFFORD to run THAT RISK."  
"You CAN afford it!"—3 words saved.

"..... NEVER FAILS to please ....."  
"..... ALWAYS pleases."

"WON'T YOU try Wonder Bread?"  
"EAT Wonder Bread!"—2 words saved; one negative changed to positive.

"You CANNOT AFFORD NOT TO join the 10% club ....."  
"You CAN afford ....." 2 words saved. Converted to positive.

"Following the program, WHY DON'T YOU go to the nearest  
store and get Walt Disney's new Dumbo book?"  
"Following the program, GO TO the nearest store ....."  
—three words saved; one negative omitted.

"DON'T LET that STOP YOU from taking advantage ....." (Alka Seltzer).  
"TAKE advantage ....." 6 words saved. Negative converted to positive.

"DON'T MISS IT on David Harum tomorrow."  
"HEAR IT on David Harum tomorrow." 1 word saved. Positive!

"Try our product, WON'T YOU?"  
"BUY our product!"—two words saved; one positive inserted.

"DON'T FORGET that can of Velvet."  
"REMEMBER that can of Velvet."—one word saved; now positive.

"DON'T THROW AWAY old discarded tubes ....."  
"SAVE empty tubes." 3 words saved. Negative turned to positive.

"YOU CAN'T AFFORD TO NEGLECT your appearance."  
"You CAN afford to protect your appearance."—now positive statement.

"DON'T WAIT to try this improved Dreen."  
"TRY this improved Dreen NOW."—2 words saved; **now** suggests immediate action.

"DON'T let anything STOP you ....." (Aldrich Family)  
"GET ....." 5 words saved. 2 negatives eliminated.

"DON'T DELAY to take advantage ....."  
"ACT NOW!" "TAKE advantage ....." 1 word saved. 1 negative out.

"WHY DON'T YOU try Crisco and see if I'm NOT RIGHT."  
"TRY Crisco and PROVE ME right!" 5 words saved.

"DON'T let NEAR-SIGHTEDNESS hurt your business vision."  
(Blue Net Work Ad in ADVERTISER, July '42).

"LET LONG VISION HELP your business eye-sight!" Same number of words but changed to a positive.

-----  
"DON'T THROW AWAY A SINGLE drop of kitchen fat."  
"SAVE every drop .....". 5 words saved—stated in the positive.

-----  
"DON'T BUY your furniture until you get Nelson Brothers' prices."  
"BUY furniture AFTER you get Nelson Brothers' Prices."—two words saved.

-----  
"Here's something you JUST CAN'T AFFORD TO MISS."  
"Here's something you CAN afford to buy."—positive!

-----  
"—and see if we're NOT telling you the truth." (Duncan Coffee Co. WFAA, Dallas).

"—and you'll see WE ARE stating the truth."

-----  
".....cannot fail to win....." (Post Bran Flakes)  
CAN win. Is better!

-----  
"Did you ever STOP to think?"  
Must one STOP.....to think?  
If one STOPPED.....to think.....COULD HE think?

-----  
Announcer: "Bing Crosby will be back on the 'Kraft Music Hall' tonight. DON'T FAIL TO MISS IT." (Clarence E. Manning, Wilmington, Delaware, Sept. 24th. Station WDEL)

-----  
".....no man SHOULD FAIL TO MISS.....". (Noxema, WBBM, October 26, 1942.)  
Every man should get.....

-----  
".....you CAN'T AFFORD TO OVERLOOK....." (Kolynos. NBC. 11/18/42. 6:45 P.M.)  
You CAN afford.....

-----  
"I don't suppose you ever think.....". (Postum. NBC. 11/18/42. 8:00 P.M.)  
Why buy time to tell us?

-----  
".....you won't want to miss....." (Oxydol 12/18/42).  
You WILL want to hear.....!

-----  
"If you do, you won't want to miss 'Sonia Party' heard tonight over KGO at 9:30 p.m." (San Francisco Chronicle. 12/10/42).

-----  
"Ask your Dr. See if he DOESN'T agree! (WBBM, Jan. 1, 1943).

-----  
These are a FEW samples of commercials loaded with "DON'T!" Run the gauntlet of your dial and listen to the "DON'T" parade. Be assured, when SELLER encourages "DON'T!", BUYER obligingly "WON'T!".

## EXAMPLES IN CONTRASTS, COMMONLY USED.

DO.....	do not, don't
CAN.....	cannot, can't, cain't
SHALL.....	shall not, shan't
WILL.....	will not, won't
REMEMBER.....	forget
HIT.....	miss
GO.....	stop
BUY.....	try
SATISFIED.....	dissatisfied
MUST.....	must not, mustn't
SHOULD.....	should not, shouldn't

Throw in two, three, or four negatives, in **one** commercial each fifteen minutes, and you add  
6 words each fifteen minutes, or  
24 words each hour, or  
432 words each eighteen hours, or  
4 minutes more wasted time; added to previous figures.

WHEN SPACE IS BOUGHT BY LINES—words eat newspaper space!

WHEN TIME IS BOUGHT BY SECONDS—words eat radio time!

Space and Time cost money!

**Save Words! Save Time! Save Money! Sell Better!**

## TRENDS

"Trends Toward Mechanization of Radio Listening Research (Reprint of article by Arthur C. Neilsen—Journal Marketing, Jan., 1942) say, in part:

"For about 3 years we have operated 200 of these instruments (Audimeter) in a cross-section of homes in the Middle West."

"At first glance a sample of 200 Audimeters may seem rather small, but it must be kept in mind that each of these—instruments produces, in the course of a year, an amount of information approximately equal to that which could be obtained from about 500,000 coincidental telephone calls."

"We see in Chart 4, another type of information which only the Audimeter can furnish. Here we have A MINUTE-BY-MINUTE AUDIENCE CURVE for a popular evening program. We see the length of time required to build up the audience to its peak value, and we also note THAT THERE IS A RAPID DECREASE IN THE SIZE OF THE AUDIENCE AFTER **THE STAR SAYS 'Good Night'** THIS MEANS THAT THE CLOSING COMMERCIALS ARE DELIVERED TO A CONSIDERABLE SMALLER AUDIENCE THAN WAS AVAILABLE DURING THE MIDDLE OF THE PROGRAM."

This proves **one** thing: Radio audiences **enjoy** radio **shows** and **resent certain** types of **obnoxious** radio **commercials!**

## Sustained Confidence Increases Sales

"IN A MOMENT we will continue with the second act .....". "There's just **a moment** now before we continue .....". (Energine Snow White.) One show goes so far as to say "In **one** moment" and steals 70 seconds. The intent of "MOMENT" is a subterfuge to hold listener for A MINUTE or more: where "A MOMENT" is dragged to 60 or 120 moments. "Moment: A minute portion of time; AN INSTANT."—(Webster).

CONFIDENCE between buyer and seller is NINE-TENTHS of any sale. Destroy THAT and you've LOST nine-tenths of first or repeat sales. Nine-tenths of average radio commercial is injudicious repetition build-up of inferential misrepresentations TO STIMULATE forced sale. It takes TREMENDOUS hammering to overcome handicap of THAT nine-tenths to make it appear like one-tenth sprinkled thru copy. Say one-tenth of average radio copy HONESTLY, BUILDING CONFIDENCE, and nine-tenths of commercial COULD BE eliminated.

Cecil B. DeMille (Lux Toilet Soap) says "ONE MINUTE" and holds to that. HE SPEAKS TRUTH about time so HE MUST TELL TRUTH ABOUT HIS PRODUCT. THIS BUILDS CONFIDENCE. CONFIDENCE BUILDS SALES, or, Clifton Fadiman who ties in time of commercial—56 seconds—and compliments announcer for brevity. There's something wrong about radio commercials when they are SO LONG, an announcer is forced to infer A LIE to hold an audience.

Radio announcing is frequently like sideshow ballyhoo. More words, evasive innuendos, broken confidences, and buying consumers pass by. Study psychology of a side-show bally. A crowd of 300 in front; barker ballies the show, 10 follow shill in, 290 pass by. Why? He starts with a deceptive trick. The beautiful half-dressed girl is blind-folded, tied to the post. He promises audience to finish the trick. He starts, slides off trick to selling his show, never finishes trick—audience realizes it was THEY who WERE tricked. DESTROYED CONFIDENCE drove 290 on. All side-shows do same. In self-defense, carnivals were forced to charge 10 cents at gate because many came and "saw shows from the front" but refused to spend money at B.O. DECEPTIVE BALLY KILLED SALES. He repeats this "trick" 3 times before he gets a crowd inside his tent to let show go on. ONCE should have been sufficient.

Soap-box radio opera-orators speil same destructive psychology. Our sponsors then wonder WHY radio sales are limited!

---

**PAUSE COPY.** Pauses say more than words. Verbose copy compels fast reading, which runs words together and blurs salesmanship. Average listening mind retains few words. Fewer, the better. It's **ear** punctuation!

In music, movies, or shows, it is "timing." If you HAVE it, it will come forth naturally. If it is absent, can it be taught, squeezed in, or pulled out under pressure?

Sit, look, and listen. Watch and study mechanics of sales conversation BETWEEN TWO people—grasp effectiveness of pauses which come naturally. Sit, look, and listen. Watch and study mechanics of sales conversation between ONE salesman AND A GROUP OF BUYERS—he allows LONGER pauses, permitting SLOWEST mind to absorb and interpret. Everybody detests “salesman” who “button-holes” a customer, talks right into your face, rattles off his lingo without pause.

What about many radio commercials? It is an electrical barrage, rapid-fire words one stampede on top of another. Why verbally flood fertile soil and drown sales crops?

BRIEFING COPY makes it POSITIVE and permits more, longer, and better-spaced PAUSES!

---

**EMPHASIZE COPY.** “Soft” means SOFT—then say it “s-o-o-o-f-t”; “smooth” means SMOOTH—then say it “s-m-o-o-o-t-h”; “tall” means TALL—then say it “t-α-α-α-l-l”, with inflection. Descriptive words should **describe** and **speak** that description—that’s why they are in copy.

---

**CONVERSATION COPY.** Customer enters store to buy. Clerk sells. A CONVERSATION occurs, between, over the counter. Announcer should conversation, same way, to thousands on air. READING copy loses personal contact and direct, pungent sales value.

Talking INTO a microphone is talking conversation TO another person, where two people are multiplied, space between amplified, where an announcer is endeavoring to get sponsor’s SALES idea TO a buyer. CONVERSATION SHOULD BE PREGNANT with pauses allowing absorption and interpretation to reach its mental base BEFORE bombarding it with more.

CONVERSATION makes PERSONAL increasing pull appeal between Station and customer.

---

### SUGAR THE PILL

For years, radio refused to air any drug. Gradually they snuck up on our financial blind side. Today, radio is loaded. Physicians want them off. The A.M.A. battles them. Never mind why! The Food and Drug Act and The Federal Trade Commission prosecute when they can! Never mind why! Listeners hold their noses—and buy! **Better mind why!** That day is gone when a medical sponsor can berate an air audience to “Hold your nose and swallow regardless.” It behooves “patent medicine” sponsors to brief their copy, sugar coat commercials, sweeten listeners repugnance, make ear taking pleasant. **DO this, and you’ll prevent radio commercial drug censorship.**

You might be called to the microphone almost any time these days. **Hearing what Mr. and Mrs. John Q. Public, and family have to say** is an important part of our government's plan to maintain national morale. With that fact in mind, I have picked up professional tips for you **from a lady whose business it is to guide** radio amateurs. She is lovely Madonna-eyed Helen Sioussat, one of the prettiest women I know, and one of the smartest. Helen directs the Department of Radio Talks for Columbia Broadcasting.

She says: "All the people who hear you over the air **ought to feel that they're listening to a friend.** . . . Rehearse your radio talk at home. **Cut it short when they begin to wriggle in their chairs.** If you bore folks who love you, **you will bore the public quicker.**" . . . Use a stop watch to time yourself, if you can afford one. Good stop watches cost from about \$12 to about \$25. . . . **Try to talk intimately.** Talk into the mike **as though you were talking to a close pal over the phone.** Don't put on company airs. Try not to weave back and forth. Stand still in front of the mike. Take deep, quiet breaths. Never get excited. However passionate you may feel about your subject, do not permit yourself to get hot and bothered. **You'll lose audience sympathy if you do.** The home folks will say, "My stars, what a tantrum she's in!"—and they'll forget what you're talking about.—(TO THE LADIES. Princess Alexandra Kropotkin. LIBERTY, June 27, 1942).

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#### **PERSONALIZE OR DRAMATIZE COPY.**

Average announcer blurs verbose commercial copy into a hasty, monotonous sing-song voice. Inject and project **PERSONALITY AND DRAMA** into copy.

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#### **SHOWMANSHIP COPY.**

Commercials spend thousands to build "a show on the air." Station furnishes **ORDINARY** copy reader announcer to sell product. Announcer's commercial copy **IS** as much **A PART** of that show as are actors and actresses. He **SHOULD BE** an actor and **SHOULD ACT** copy.

---

#### **SMILE YOUR VOICE.**

Average announcer's voice is dull, listless, lifeless, hum-

drum. Make it **SMILE.** Put in a sparkle. It pays dividends to commercial, to station, and, in return, **TO HIM.** Remember Graham McNamee!

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#### **PRONUNCIATION.**

Announcers should check correct pronunciation. If in doubt, refer to Webster. Especially does this apply to **overchure, literachure,** and to proper nouns, now during the war. (See table below).

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#### **SELL COPY.**

Balance these items and commercial will sell goods, because announcer **HELPS** sell, and commercial will renew for another twenty-six or fifty-two weeks.

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To guide announcers on **HOW** to sell sales copy, I suggest following method for continuity writers, of rebuilding **PLAIN** copy into **SALES** copy.

Key:

**CAPITAL** words, for emphasis.

Underlined words, for dramatizing.

----- between words, for pauses.

## COMMON RULE FOR EAST, NEAR EAST, AND FAR EASTERN PRONUNCIATION

i is E	Hawaii is Hah-vah-ee-ee
e is A	Honolulu is Hoh-no-loo-loo
α is ah	Tokyo is Toh-key-o
u is short oo	Peiping is Pay-ee-peeng
w is v	Libya is Leeb-yah
y is generally i therefore E	Constantinople is Con-stahn-tee-no-pul
ei is eye	Kiang - - - is Kee-ahng.
ie is E	Ouled-nail is ool-lay nah-ee.
ai is eye	
ia is A.	
aye—as tho ai—is eye.	

Indian names are mostly soft such as Mississippi, Minnesota, Montana, Minnehaha. However "k" often harden some such as DaKota.

## COMMON WORDS MISPRONOUNCED

sporadic—spo-rad' ik	atoll—α-toll'
catapult—kat' α-pult	extraordinary—eks tror' di neri
expertly—eks purt ly	photographer—fo tog' ra fer
miscellaneous—mis cel la' ne-ous	hypnosis—hip no' sis
pianist—pi-an' ist	precipitate—pre sip' i tate
coupon—koo' pon	Washington—wosh' ing tun
infamous—in' fa mus	columnist—kol' um ist
Greenwich—grin' ij	instead—in sted'
nationally—nash' on-al-ly	compilation—kom pi la' tion
arraignment—α ran' ment	strafed—strafed
lisle—lil	err—ur
indicted—in dit' ed	melodic—me lod' ik
matinee—mat i na'	piquant—pe' kant
naturally—nat 'u ral-ly	combatants—kom' bat ants
plummeted—plum' it-ed	predecessor—pred e ses' er
exquisitely—eks' kwi zit-ly	mooring—moor' ing
illegitimate—il e jit' i-mut	circulating—sur' ku la ting
unprecedented—un pres' e dent ed	unanimously—yu nan' i mus-ly
debacle—de bak' l	hallowed—hal' od
camera—kam' er α	mediator—me' di α tor
stabilize—stab' i liz	finale—fi na' le
surveillance—sur val' yans	alleged—α lejd'
Thames—temz	expert (adjective)—eks purt'
aviator—α vi α' ter	located—lo' kat-ed
government—guv' ern-ment	literature—lit' er α tur
temperature—tem' per α tur	amateur—am'-α-toor

## COMMON WAR NAMES PRONOUNCED

Bizerte—Bee zairt	Mozdok—Moz dok'
Tabarka—Tah bar' kah	Novo Sokolniki—No vo So Kol' nee kee
Souk El Arba—Sook El Ahr' bah	Velikie Luki—Ve-lee'-kee-yeh Loo' kee
Hammamet—Hah mah' met	Rostov—Ros tof'
Gabes—Gah' bess	Rzhev—Rih zhef'
El Agheila—El Ah-zhee' lah	Vitebsk—Veet' ehbsk
Lyautey—Lee oh tay	Sousse—Soos
Safi—Saff fee	Stax—S-fox
Fort Despagne—Dess pahn' yuh	Jean Marie Bergeret— Jo-n Ma ree Bear jer ay
Fort Lagoulet—Lah goo lay	Chatel—Sha tell
Tuapse—Too-ahp' suh	Millerovo—Meel er ovo
Batum—Bah toom	Alagir—Ahl agh' eer
Voronezh—Vohr oh naiz	Kotelnikovski—Koh tel nik off' skee
Lae—Lah' ee	Elista—Yehl ees' tah
Salamaua—Sal uh mow' ua	Rathedaung—Rath downg
Nalchik—Nahl cheek	Voroshilovgrad—Vor osh eel' ov grahd
Novorossisk—Nohv oh roh seesk	Buerat El Hsun— Boy' er raht ell Huss' son
Ordzhonikidze—Or jon ee keed' zuh	Toungoo—Tow ngoo
Oivi—Wee vee	Kamensk—Kahm' Yehnsk
Buna—Boo na	Bei el Chebir—Bay el gay beer'
Buin—Boo inn	Akyab—Ahk yahb'
Magwe—Maa gway	
Davenport—Dav en port	

Pronunciation—in majority, follows COMMON RULE, top P. 38.  
(Compiled from UNITED PRESS news releases).

## Loss Goes Two Ways

An average  $\frac{3}{4}$  hour, WOC time, 1942, 250-time rate card, based on all classification average of time-value, is \$87.00. Or, \$31,755. per 365 days, per year.

An average  $\frac{3}{4}$  hour, WHO time, 1942, 250-time rate card, based on all classification average of time value, is \$261.88. Or, \$95,586.20 per 365 days, per year.

Add WOC and WHO, and our announcers thoughtlessly and carelessly waste \$127,341.20 of potential saleable time.

In addition to OUR loss, WE cheat sponsors of sales incomes.

There IS a necessity for US to conserve OUR loss and **produce increased sales** for buyers of our time.

Effectiveness of announcers' spoken words, and returns therefrom, determine WHERE advertisers' dollars will be spent—radio, printed advertisements, newspapers, magazines, direct mail, billboards. Which returns GREATEST RESULTS PER DOLLAR INVESTED, pre-determines biggest appropriation. If radio increases sales more than other means, **our** time increases in value; **our** time will be more in demand; **you** will be worth more to us; **our** profits increase and **your** annual bonus steps up accordingly.

As Executives of Radio Stations, you have the problem in common with all Radio Stations—AN ANNOUNCER CAN MAKE OR BREAK SALES. We should score-value announcers FOR SALESMANSHIP ABILITY, by successful salesmanship analytical tests, thereby eliminate weak acts, keep strong ones, stepping up potential service into MORE BUSINESS for buyer of our time. We do it in other departments, why neglect this IMPORTANT one?

Our **greatest** need is to **instill** desire, **develop** will power to improve, **prod** ourselves **from within** every time we are before a mike. When each understands WHAT is to be done and HOW to do it, and WORKS HARD to bring it about, we can accomplish miracles.

"The Best Announcer-SALESMEN on the air, with EVERY announcer on our Staff" should be our goal.

*How  
New Department  
Functions*

RADIO SALESMANSHIP suggests (p. 16) "a DEPARTMENT to be known AS A SCHOOL FOR CONTINUITY WRITERS AND ANNOUNCERS to be placed under direct attention of ONE person who shall devote ENTIRE attention to it." Page 17 outlines "SCOPE OF SERVICE OF NEW DEPARTMENT."

Pursuant, Tri-City Broadcasting Company (WOC, Davenport, Iowa) and Central Broadcasting Company (WHO, Des Moines, Iowa) engaged Pearl Maybach.

Others might seek additional and so-called "higher" qualifications; university degrees, reputed reputation, or somebody more directly and long-time intimately connected WITH radio. We wanted direct initiative, independent thinking, original approach, fearlessness of action, human understanding, patient relations, native knowledge, innate ability. We believed Pearl Maybach possessed these. She came WITHOUT preconceived opinions.

The approach OF THIS BOOK to radio problems and solutions WAS NEW. Presentation was DIFFERENT. We NEEDED a person WITHOUT previous experience, with fresh outlook. First step was with author of this book acting as teacher—Pearl Maybach ONLY pupil. Having inculcated OUR IDEAS, Pearl Maybach took OUR working principles and converted them to practical practice with station's personnel. We knew radio AS A BODY ENTITY. She built application accordingly.

Re-constructive programs **run down if left to themselves**. Once STARTED, it MUST CONSTANTLY be supervised. Day and night, department by department, person after person, must be checked **and kept in line**. In due course, good habits ARE formed. They work under impetus, gain momentum—but, **unless checked and wound consistently** by a self-starter, they'll run down.

Pearl Maybach presents outline which SHOULD make it possible for local stations to follow local application. She explains HOW she took OUR problems and developed them.

## RADIO ANNOUNCERS' SCHOOL

(Pearl Maybach)

Without pre-conceived radio salesmanship, radio terminology, or contact with radio industry—could I direct a Radio Announcers' School? B.J. thought I could—B.J. sells ideas—I was sold! This was a challenge—find the woman, young or old, who passes a challenge!

As qualifications to above "withouts", withs should be mentioned: average intelligence, patience and persistence to carry through a project, experience with people, and some academic training.

Accepting, I was told to go home and listen—with pointers as to HOW to listen. For days I lived radio—heat, rain, home tasks, family life—soon, incongruities began to stand out. Conferences followed with B.J. and Mr. Lottridge, Manager of WOC. Observations were culled, problems discussed, and suggestions tendered. Gradually a plan began to appear—I built a schedule which has had results.

### **First Meeting:**

Cooperation of announcers, continuity writers, and salesmen was invited, in first general meeting.

Attention was called to importance of radio and its vital function in American family.

—NINE-TENTHS of people of Iowa have receiving sets (Iowa State census—1942)

—Our function is to improve QUALITY of radio commercials and announcing service.

—How?

—Analyze problems of announcing and copy writing

—Correct them through study, class work, and individual conferences

—Subject matter: "Radio Salesmanship"

—radio programs—ours and other stations

—current articles about radio

—Vocational school incorporating these based on standards timely and pertinent.

This school is founded on cooperation—theirs and mine. I acknowledged lack of radio background—I was learning with them—my assets being age, teaching experience, study of speech and voice, plus common sense.

Future meetings for announcers only—work with Continuity Department individually—(See Unit V)

1. during week—exercises, class work
2. Saturday—report of errors on work sheets—announcer's score values.

Organization of group

1. speech
2. library
3. foreign names.

Set next meeting date—gave assignment—copy previously prepared.

Time, first meeting—forty minutes. Informal discussion.

### **Second Meeting:**

With Senior announcer at controls, junior announcers presented prepared copy. Each made written criticism—after presentations, comments examined—discussion followed.

General criticism: lack of conversational tone. **How to get desired conversational tone?** Following suggestions offered:

A: Several programs included conversation. His best technique—imagined he was sitting casually on kitchen sink, talking to several ladies.

B: Pictured himself sitting across table from potential customer, telling about some product.

C: Thought of himself in commercials, in any room in ordinary home—as one of group—his part in discussion, his commercial.

### Third Meeting:

- Same procedure, except some copy read cold
- Lack of conversational element, fluffs, poor delivery, more apparent
  - Discussion of "Announcer" in RADIO SALESMANSHIP, (page 11)
  - Senior members read copy to bring out certain points discussed
  - Announcer's score value charts, made by group, examined.
    - scores **very** low.
  - Agreed to postpone, temporarily, use of charts until there was something to evaluate.
  - Short discussion of magazine articles
  - Meeting ended with "did you hear"—Milton Cross—Lower Basin Street—Dr. I. Q.—Finney and Gibbs, etc.?
- After several such meetings, organization of material clarified.

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### Unit I.—Lip Service

- Reasons and correction
  1. Know your copy
  2. Personalize audience
  3. Concentrate
  4. Be sincere.

### Unit II.—Announcements

1. Spots— 30 words  
60 words  
100 words
2. Transcribed Announcements.

### Unit III.—Delivery

1. Pause
2. Inflection
3. Emphasis
4. Change of pace
5. Change of pitch

### Unit IV.—Showmanship

1. Dramatization of material—combining units one, two, and three.

### Unit V.—Continuity Department

## OUTLINE IN USE

Each announcer and continuity writer given personal copy of RADIO SALESMANSHIP.

- suggested he set aside certain time daily for studying
- suggested he study daily, beginning page one, through to finish of book.
- suggested he take **certain** portion **each** day, bit by bit, daily
- for Unit I assignment, "The Announcer", (pages 10 to 14).

## Unit 1—Lip Service

1. Know your copy (3 or more lessons).  
Have announcers bring in prepared copy for presentation  
Have copy read cold  
Results demonstrate need for preparation.
  - Correct reading tone
    - reading tone
    - speaking tone
  - Avoid “fluffs”
  - Develop ease—conversational tone.
  
2. Personalize audience (2 or 3 lessons)  
Suggest announcer observe other programs, where announcer **talks** instead of reads.  
Work over mike as in No. 1—**Know your copy**
  - Establish an audience
  - Talk to audience with smile
    - announcers demonstrate **without** smile
    - announcers demonstrate **with** smile
    - note muscular change of face
    - smile changes tone, makes it clearer and brighter.
  - Slow-down follows—70 to 90 words per minute desirable
    - actual audience** in mind **induces slower pace**
    - tell **SOMEBODY** about **SOME** product—keeps pace down.
  
3. Concentrate (3 or 4 lessons as needed)  
Announcers (two weeks notice) asked to bring in comments on programs, or notebooks, after careful listening.
  - To visualize product—must know copy
    - give surprise quiz—name products—qualities of one or more programs observed.
    - write phone numbers and addresses from memory
    - mimeographed sheets—addresses and phone numbers identified.
  - Read before group.
    - give each list of descriptive words (Page 9) practiced in group
    - announcers prepared group of words they considered effective in commercials.
  
4. Be Sincere (3 or 4 lessons)  
(Study pages 7 and 8)  
Talk by Manager Sales Department brought out:
  - policy of station—sponsors must have certificate products
  - follow up. Announcer’s sincerity to put over commercial
  - service to sponsor and station meant returns to announcer
  - emphasized—know your product, its qualities—then **SELL**
  - brought out value of spots to sponsor and station.Commercials of WOC examined—copy brought in group.  
Presented—checked—improvement noted in color, positive qualities, and length.  
Commercials from other stations studied.

## SUMMARY

1. Lip service deadens work
2. TALKING preferable to READING
3. SLOWER pace—BETTER results. 70-90 words per minute
4. NECESSARY TO THINK while talking—that is, concentrate
5. Knowing phone numbers and addresses helped in sincerity
6. DESCRIPTIVE words only descriptive, when given as such
7. SINCERITY—meaning what you say—is effective.

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Work on Unit I largely done in weekly meetings

Saturday meetings

- discussion of work sheets
  - announcers' errors noted and checked
  - discussion of current material
- Throughout this period, individual conferences
- progress noted and general quality of work discussed.
  - note books on Unit I prepared—consist mainly of
    - collection of class work
    - brief comment on programs observed
    - reading list checked to show articles read
    - list of descriptive words
    - list of mispronounced words
    - any other relevant material for announcer's benefit.

About this time, tangible results were apparent:

1. General slowing-down of announcements
2. Dictionary habit established
3. Feeling of group interest
4. Announcer from our group, told by another station manager—after audition—that he was only applicant who knew what he was talking about. In other words, study of lip service unit had done something for **this** announcer.

Technique of spots, always complicated, became aggravated by turn-over of announcers. Lip service, fluffs, errors in time element grew. Unit II much needed now.

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### Unit II—Announcements.

Before studies of individual types of announcements, Program Director called meeting

- explained in detail, technique of spots
- Sales Manager repeated value of spots—mentioned rates
- necessity to keep spot in place assigned
  - emphasized commercial value

Assignment—gave mimeographed sheets of 30-word spots to announcers for study.

—asked them to observe and make pertinent notes for following meeting (2 lessons, at least)

1. Spots—First Meeting

—short spot—chain break

—chain break—30 words

usually placed between C.C.

—TIME—twenty seconds including station break.

—announcer on duty must check chain break immediately.

—delivery must be effective

hold interest from previous show

brevity demands special attention

initial word emphasized

hold interest throughout

avoid let-down at end.

Instructions—what to do when impossible to read actual copy in twenty seconds.

—contact Commercial Manager

Salesman

Copy writer

—when necessary to cut copy or omit spot, repeat in full at next available opening.

—when changed, change schedule

—initial all changes.

Second Meeting:

Using stop watch—give several such spots in meeting, checking time and delivery.

60-word spot (2 or more lessons—same procedure as 30-word spot).

—may be between L.C.-L.C.; L.C.-L.S.; L.C. or L.S. and C.S.; C.S.-C.C.; or C.S.-C.S.

**Important difference:** Announcer must make decision of **exact** time at which he will read the announcement. Schedule omits stating time spot is to be read. Instructions on sheet. Since announcer is on his own, he should be familiar with opening and closing of adjacent programs so time chosen for spot will give smooth production.

100-word spot (First meeting)

Important difference between 100-word spot and shorter ones in schedule indicates whether time for spot is taken from PRECEDING or FOLLOWING program.

Scheduled even quarter hour (2:00, 2:15, 2:30, 2:45) time for spot is taken from FOLLOWING program, i.e., start spot immediately following station break, at regular station break time.

Scheduled at odd minutes (2:14, 2:29, 2:44, 2:59) take time from preceding program, so following show will start "on nose".

Second Meeting:

Spots delivered—stop watch used

—check time

—check delivery

Discussion

Next meeting spent going over ANNOUNCER'S SCORE VALUES (See Page 4), evaluated during study of announcements. Time has arrived for their use.

- in case of such error (traffic department), it's possible dittoed form might indicate an ET to be indicated on platter—when actually not there, or vice versa.
- note discrepancies, on dittoed form **and** schedule, for correction on subsequent broadcasts
- announcer must listen to open and close of transcription to determine discrepancies.

Discussion:

Give few of my observations

Call on announcers for actual experiences

Observations of other programs—well done or otherwise

Emphasize again:—read schedule

—get program idea so announcer becomes a part

Other points will come up for comment.

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### Unit III—Delivery

(Give mimeographed sheets to each announcer—McKay article, (page 16).

Based on comprehension of **lip service** and its deadening effects, announcer is ready for constructive instructions on WHAT TO DO

- How to HOLD radio audience
- How to GIVE commercials
- How to SELL

News, entertainment, education are important—but are possible only by dollars and cents from commercials.

COMMERCIALS ARE NERVE-STREAM OF RADIO.

"Top" announcers mentioned

Outstanding characteristics pointed out:

- proper placement of voice
- this unit covers five basic elements vital to finished delivery (first lesson—transcriptions—pause emphasized. Two or more lessons needed.)

#### 1. Pause

- a. "Stop and go" signal of speech
- b. Effective pauses—**traffic regulations** of thought.
- c. Absence of pauses indicates announcer needs sales idea, himself
  - needs proper breathing
  - or both

(Demonstration—Announcer reads copy **without** pauses—Difficulty in getting sales idea noted. Discussion).

Assignment: Bring in copy prepared to illustrate use of effective pauses. List of word groups—using pause.

Second meeting—Senior announcer at control.  
Examples given—comments—instruction where needed.  
Give mimeographed sheets for study.  
Use of four-word groups:

SERIES  
PARENTHESES  
APPOSITIONS  
SOURCE-LINES

Suggest **each** announcer choose some important **net-work** announcer and listen critically. Avoid imitation—**retain** individuality.

Use same procedure with Inflection, Emphasis and Change of Pitch and Pace, below

2. Inflection—what it is.
  - a. colors speech—kills monotony
  - b. indicates degree—extent of mental processes working
  - c. personalizes announcer—humanizes him.
  - d. inviting—suggests action. Buying for **certain** needs focused to listeners' attention.
  - e. prevents running together.

(Demonstration—copy read; class criticism)

3. Emphasis
  - a. gives **sincerity** to speech
  - b. **conviction**—carried over air to listener
  - c. **focuses** attention—arrested by proper pause.

(Call for illustrations of word-group list, previously given during study of pause).

- 4-5. Change of PACE and PITCH  
(Bring in pertinent illustrations—our programs and others)
  - a. highlights of speech
  - b. their development brings out individual qualities of announcer
  - c. where used—for effective results
  - d. insures continuation of interest in speech—continuity

Throughout study of **this** unit, frequent attention to enunciation, pronunciation, good diction and voice-placement. Proper placement based on proper breathing, use of lips, score values.

Comparison with these made after study of announcements.

#### **Unit IV—Showmanship.**

- (3 or more lessons. 1st, discussion of finished announcer)  
culmination of qualities emphasized with certain amount of perfection—  
plus personality  
Individual qualities

Each announcer, according to temperament and physical attributes, has **distinctive** speech traits

- urged to be himself  
—radio-genic {Roosevelt  
                  {Churchill

qualities—individualists

1. Review of previous units
2. Prepare copy (oral examination)
3. Make transcriptions. Comments by heads of departments.

After they are given—

**"Well done—go and sell!"**

#### **Unit V—Continuity Department:**

Small personnel of Continuity Department—work best accomplished individually.

Initial step—formulation of plan or pattern for continuity

Following pattern is based on CONTINUITY SECTION of RADIO SALESMANSHIP, and suggestions by continuity writers, interspersed by ideas of my own.

#### **PATTERN FOR CONTINUITY**

1. Rewrite commercials—frequently
  - eliminate unnecessary "the" and "that"
2. Brief Commercials
  - avoid duplication of thought
  - eliminate unnecessary "the" and "that"
  - cut poison prefixes
  - This gives strength
    - selects **the** sales ideas
    - permits use of pause for emphasis
  - Too many ideas confuse listener.
3. Positivize commercials
  - suggests action (psychology)
  - adds strength
  - briefs
4. Sequence ideas into climax
  - gives sales punch
5. Eliminate anti-climaxes
  - breaks up listeners' line of thought
  - may prevent buying
6. Suggest article satisfies, with "buy more" follow-up
  - never use: "If not pleased, return and get your money back"
7. Sustain confidence
  - cut "in one moment" and like phrases.
8. Scan repeatedly for elimination of "poison prefixes" (page 19)
9. Use "ear language"
  - go
  - do
    - remember
  - buy
10. Awaken thinking values
  - arouse interest
11. Increase vocabulary
  - intrigues listener
12. Avoid duplication of thought in each commercial

## Summary

Continuity should—  
first, **attract** attention  
then, **arouse** interest  
next, **create** demand  
finally, **suggest action**.

With above outline in mind, individual conferences were held, checking used copy.

—daily work sheets checked—meaning CUT  
(words, phrases, sentences included in check—unnecessary)

Suggested continuity writers observe commercials on air

—get new ideas

—make comparisons with own work

Continuity writers should **always** have in mind kind of action desired

—immediate sale

—establishment of **habit** of place—as well as product

—good will.

## DEVICES

### Bulletin Board

During meeting, while working on Unit I, passed work sheets which had notes made while listening

—suggested they be posted from time to time, particularly when new point was developed—this has become practice.

—lists of errors in pronunciation were pointed out, then assembled

—bulletin board has list of suggested readings.

### Telephone

Since I do most listening at home, telephone has proved valuable for calling announcers about errors in pronunciation, too fast a pace, stress on ending of g, s, k, and t, and other bothersome consonants.

### Note Books

—include certain required materials

—lists of errors in pronunciation

—suggested reading list

—list of color words

—short observations of programs to fix subject matter

### Work Sheets

While listening, notes are made on work sheets, of errors in pronunciation and omissions

Recognition given for good work

## PROCEDURE

Above outline is incomplete and subject to change, but will, in form, contain cardinal educational principles that I have followed:

—first, **desire** must be instilled

—second, friendliness and understanding **must** be established

—these qualities are lubrication for interchange of ideas and instruction in any educational institution.

Based, on desire of **announcer** for self improvement, guided and instructed by teacher, work proceeds thus:

- constant checking of announcer's actual radio work
- class work for general information and common errors
- individual conferences for individual needs

—study on part of both student and teacher (According to Bagley—famous educational authority, Columbia University, **education is a continuous process.** Any teacher who thinks he has learned all, is dead from neck up.)

Since announcers' tools are **words and their delivery**, reading other than professional is suggested. Silent **and** oral reading are needed. **Silent** reading encourages smoothness, increases acquaintance of words, and gives food for thought. **Oral** reading keeps voice in trim, i.e., daily dozen for announcers.

Exercises were given from time to time to correct past errors in enunciation and pronunciation, as well as to develop future habits for prevention of such errors.

- Early in our work, measurements of diaphragm expansion were made
- senior announcer at that time had greatest expansion
- this pointed out that diaphragmatic speaking is type for announcers.

Exercises to keep in form, such as walking, were suggested. Many announcers study voice or sing in choir.

Summing: Whole program is destined to improve radio—each program, from 30-word spot on.

Both teacher and announcers must make perfection a goal, and in meantime must get service idea—

Service—**serve us** first, yourself last.

*Radio Sponsors*  
*Radio Agencies*  
*and*  
*Radio Copy-writers*

### **IT IS ADOPTED**

RADIO SALESMANSHIP, 1st to 3rd Editions were sent ALL radio stations in U.S. and Canada to present radio problems and solutions AS WE saw them. Each could accept or reject, ask for more copies, or ignore, as they saw eye to eye or disagreed. We wanted to find out and to know whether what WE thot was what THEY thot. Unsolicited immediate response acknowledged they were common to all. What WE offered met welcome reception.

### **IT IS ACCEPTED**

Re-action stated problems and solutions necessary went farther back than radio stations. It backed up to commercial copy issued by radio agencies. We then sent 2nd Edition, enlarged, to over 400 radio agencies. Each could accept or reject, ask for more copies, or ignore, as THEY saw eye to eye or disagreed. We wanted to find out and know whether what WE thot was also what THEY thot. What WE offered agencies met same welcome reception.

In 3rd edition we added Chapter regarding relationship between agencies and radio stations and how latter is dependent upon former.

### **IT IS EVOLVING**

As units, scattered, each agency, or radio station, found themselves overwhelmingly outnumbered. This booklet FOCALIZED a NEW national unity of purpose between ALL parties. It gave them SOMETHING TANGIBLE from which to begin working. We NOW believe it will bring about an international radio state of mind and purpose of strengthening entire radio structure including agencies AND stations.

### **IT HAS EXCEPTIONS**

Opinions expressed make it appear we believe ALL radio stations and announcers; ALL radio agencies and copy-writers, follow damaging practices we indict. MANY of each HAVE put forth substantial efforts to correct some or many. Such, at best, was sporadic. Substantial present-day development, as bad as it is, of superior attainments of radio, as good as it is, is due to straight line thinking of worth-while progressives who **have** worked diligently to raise standards.

### **THERE ARE DIVISIONS**

It is easy to understand what usually happens in many radio agency offices. Salesmen sell sponsor radio contract. They put EVERYTHING THEY'VE GOT into securing that order. Qualified people write commercial copy. They put everything THEY'VE got into that copy. From there on, spread begins! Average copy-writer knows as much, or as little, about article he WRITES about as average announcer knows about article he TALKS about. Copywriters will reject this statement contending he DOES investigate, study and test articles BEFORE he writes copy. COPY ITSELF, in vast majority of instances, violates THAT statement!

### **HASTE MAKES WASTE**

Copy-writer "dashes off" something he CALLS "sales argument" about soap, or what have you! He takes a few minutes to ediphone, dictate or write it. Has he SEEN, USED or compared THAT soap with ANY OTHER soap? Has

it distinct advantages over any other? Or, does he care? He has written a commercial "about soap." ANY soap would have done. Having written "about soap" he scribbles in NAME OF SPONSOR'S PARTICULAR SOAP. Probabilities are he thinks WHAT to say one minute, dashes it off second minute and into mail to radio station third minute. Thus are radio commercials ground out of a radio agency human mill.

### **KNOW YOUR SUBJECT**

SALES value of SALES copy lies in HOURS OF PRE-MEDITATION AND PRE-PREPARATION about this superior article, its unique uses, differentiation features, advantages—HOURS OF STUDY OF WHAT to say, HOW to say those hours of meditation INTO PROPER WORDS of description and expression. A copy-writer MUST KNOW his subject from visit to factory, to its use in home.

### **SUPER SALES CARE**

Copy-writer should REVIEW and RE-REVIEW written copy MANY times. Study it! Brief it! Positiveize it! (See "DO's" at end of this section.) He should weigh EVERY word, whether WHAT HE **HAS SAID WAS WHAT HE WANTED AND SHOULD** say TO PRESENT HIS SUBJECT COMPLETELY and then STUDY RE-ACTION TO SEE HOW LISTENER **WILL UNDERSTAND** what he said! AFTER he has written copy, he should give WHAT HE SAID as much study as he did BEFORE he wrote it. Words are slippery, tricky and need careful choosing. Sometimes ONE word can make, or break sales. What value can "sales copy" have when dashed off by scores on varied articles between late arrival at office and lunch hour?

### **BRINGS RESULTS**

Agencies might reply "we HAVEN'T time to paint verbal masterpieces." EVERY agency CAN afford TO TAKE MUCH TIME, perhaps days, TO BUILD sales talks WHICH SELL sponsor's article. If one sales commercial took one day and it sold ten times more, it is time well spent. A sincere employer will value copy-writer BY RESULTS rather than a feverish nonsensical desk activity. More goods can be conceived as sold with feet on window sill, on golf links, while STUDYING its details than pounding a type-writer with little thinking.

### **JUDICIOUS REPETITION**

Commercial copy, once written, should be gone over MANY TIMES, each time ADD OR SUBTRACT particulars to produce distinctivindualistic sales objectives. Re-arrangement is needed to build sequence of lead-up to punch that. Any man who writes as he first thinks, is producing unfit copy to read over any air as a commercial.

### **FOCALIZE WORDS**

This book you now read, in 4th Edition, which more than 65% of ALL radio stations have adopted as text is an example of what we here contend. It was written after YEARS of pioneering in radio; ONE YEAR in writing once focalized. Each paragraph was written and re-written DOZENS OF TIMES before we whipped INTO WORDS what we MENTALLY deliberated on for years. ADVANCE PREPARATION and SAYING IT RIGHT pre-determined

IMMEDIATE response of its VALUE to radio industry! Speaking frankly, fearlessly, yet truthfully, to problems and solutions, we aroused definite and favorable response from radio industry.

### **RE-WRITE COPY**

Best writers of prose, poetry, scientific works or advertising copy re-write MANY times. "Best sellers" are months of labor. No matter HOW GOOD or brilliant copy-writer THINKS he is, he will increase selling values IF he re-writes it. Oftener, the better.

### **E, IN OR RE**

Many writers, on first writing, Evolve voluminosity, INvolve that, and REvolve foolish repetition into a tangled ball of so many words per minute which they mistake for sales arguments. They think listener is sufficiently interested to untangle knotty mess into consistent sequence, to buy hidden article concealed in its center. Many a copy-writer has a type-writer that is in a conventional word-per-minute groove greased with verbal smudge which needs mental filtering and refining.

### **AD OR EX?**

Few thinkers, writers, or speakers, say right thing first time. Ad libbing and ex tending bring much **after** self-criticism. "Best speakers" have given MUCH time in meditation and preparation to WHAT they say, whether it be 5 minutes or 2 hours. Majority WHO WANT TO think, write or speak, find thinking, writing and speaking cumbersome, lumbering, stodgy job that needs tremendous trimming before ready to use. ADVANCE preparation saves hours of AFTER regrets. First writing, talking off-hand, thots get mixed, writing complexed and speaking all messed. Think ideas long enuf IN ADVANCE, write words OFTEN enuf, and speak them FREQUENTLY, they'll boil down to essentials. Finally, after years of labor, there is carved out a few BASIC principles that guide one HOW to think, write and/or speak. Even then, having learned, frequent going over, improves their materiality.

### **BALANCE CONCEPTS**

Copy-writer is lop-sided specialist, THINKS he knows HOW to run and put commercial shows on air of broadcasting station therefore writes copy to THAT concept. Broadcaster is lop-sided, THINKS he knows faults of commercial copy and tells copy-writer HOW to write copy. Listener MAY BE lop-sided also, BUT, HE IS THE BUYER! Listener is ordinary run-of-the-street man who knows neither, a simple fellow who HAS money, WANTS to buy, IS WILLING to spend to get. He KNOWS what appeals when he hears it. He is moved to buy by intelligent, persuasive reasons and arguments; is swayed into buying action by emotions, passions and prejudices. HE IS disgusted with most commercials, resents what copy-writers force feed him, resents what broadcaster puts in air for him to hear; blames both by turning off receiver.

### **BULLS-EYES**

Sales success, or failure, often lies in potential difference between agency who draughts a campaign gun THAT OUGHT TO SHOOT, and, radio station that SHOOTS THAT GUN. If draughtsman commercials hit objective every-

body profits from sponsor to radio station to possible customer. For years, we have had too many sponsor turn overs, who come, try, and go. That CAN work both ways and too often works WRONG way.

### IF

If copy-writer COULD become radio pgm mgr; if radio pgm mgr COULD become copy-writer and, if both WOULD stand-by AND LISTEN for hours, for days, TO GET VIEW POINT OF LISTENERS, each would know MORE HOW to sell sponsor's article to buyer. Radio is a pyramid, each group desiring to and thinking they ARE supporting, working and co-operating with other two sides of triangle. In fact, each has his one-sided pet peeves which make HIS work antipodal to ULTIMATE objective—buying and selling.

### EYE OR EAR?

Many agency copy-writers of today came up to radio from yesterday's newspaper and magazine offices. There is a grand canyon difference between printer's ink in nostrils and kilowatts in ears. Approach to newspapers and magazines is EYE appeal. In radio—it's EARS.

Magazines, and more recently newspapers, spread gorgeous Powers' models with leg-art, in environmental COLOR schemes to make ad appeal TO EYE.

Any copy-writer could be tops as EYE writer and bottoms as EAR writer, or vice-versa. More than switching desks and offices is necessary to jump from one success to another. It requires MENTAL CONCEPT switching also. Because he's good EYE writer he thinks he's GOOD for EAR writing.

ALL SALES, in radio, must be TO THE EAR, that being ONLY radio avenue open to mind of listener. Words, in radio commercials are cold. They lack FOR EAR what magazines have FOR EYE. Substitutes IN WORDS must be used. WORDS require environmental setting and should be color shaded FOR EAR also.

Much radio copy is still EYE appeal. EAR technique is arbitrarily different. Stage success could be movie flop, or vice versa, notwithstanding a few fundamentals might be common to both.

MOTION pictures were newspaper or magazine fotograf PICTURES in motion. MOTION pictures did marvellous job of EYE appeal. Then came sound to sight. They did as fine a job of EAR appeal TO EYE appeal. Radio? Commercials AND shows! Shows, generally, have STRONG EAR appeal. Commercials, generally have a cold, chilly, repugnant, repellent, disgustingly WEAK EAR appeal. Commercials NEED EAR SHOWMANSHIP!

When THAT difference IS learned AND PRACTICED radio success crowns efforts.

### EYE OR EAR PUNCTUATION

Words are VEHICLES of thots and ideas. People SPEAK to communicate these. To CORRECTLY communicate, they punctuate to transfer from THEIR mind to YOURS. To correctly TRANSFER is a science AND art. To speak AS one thinks, IS to punctuate orally and aurally. This IS ear language, for he expresses WHAT he feels, AS he feels it.

Distance between people made speaking unheard, so writing and printing TRIED to substitute voice, to imitate IN PRINTING what voice said, AS IT SAID IT. Thus was born grammatical punctuation.

It is difficult to translate ORAL punctuation into WRITTEN OR PRINTED

punctuation. Or, re-translate written or printed punctuation back to oral punctuation. Elements present orally are lost in other. Put conversation into print and imponderables exist when trying to duplicate what thinker SAID AS he said it. Ask reader of printed words TO SPEAK those words, as grammatically punctuated, and he loses fitness of re-capturing oral punctuation.

IF EYE-READER of TYPE-WRITTEN SCRIPT COMMERCIALS COULD SPEAK COMMERCIAL COPY INTRODUCING **EAR PUNCTUATION**, HE WOULD PUT INTO MEANING SPOKEN WORDS **SHOULD** HAVE.

RADIO COMMERCIALS **NEED** MORE NATURAL **EAR PUNCTUATION!**

### **EYE AND/OR EAR LANGUAGE**

As eye reads, this book is uneven, jerky, broken. Readers miss "the" and "that", see word gaps. If words printed ARE PROPERLY SPOKEN, with pauses, expression, emphasis, enunciation, feeling, color—AS EAR LANGUAGE IS SPOKEN—it SOUNDS natural. EYE language follows definite routine. EAR language breaks ALL routines TO EXPRESS situations; PUTS in pauses, SHADES expression, EMPHASIZES words, ENUNCIATES nuances absent on written or printed commercial radio copy.

This book presents NECESSITY OF EAR LANGUAGE INTERPRETATION TO RADIO AUDIENCES. Its copy is set in various forms to bring out THAT idea. What reads GOOD for eye, often listens BAD for ear. What listens GOOD for ear, often reads BAD for eye. Slanguage is ear language. Sez! What READS smooth is monotonous and dull conversational ear language. If announcer READS GOOD EYE language over air, it is POOR EAR language. Read EYE language over air for RADIO EAR consumption and it SOUNDS stilted and stale.

Pleasing conversation put into EYE language on printed page reads horrible EYE language. It is cold brutal type. It lacks certain human vibrant quality which brings it to life.

RADIO SALESMANSHIP is suggestive convincing EAR language. Put THAT on billboard or magazine page, and it fails as EYE language to sell. Billboards have color scheme pictures—how put THAT in words on air? It must be translated into expression, pausing, shading.

"Hard" and "soft" are MENTAL opposites. As eye language, each reads four letters. ONLY way to present PRINTED PAGE difference is: HARD (in caps, black face) and soft (in lower case italics) and spread it as s-o-o-f-t, thus bring TO EYE what MIND conceives words TO MEAN. That suggests speaking ear language of printed page eye language. Imagine books printed where writers TRIED to convey human attributes.

EYE makes NO difference between "hard" and "soft". MIND interprets one flint, other velvet. If EYE reads each alike, with SAME emphasis and expression, we have impractical eye-lip-service which fails as EAR language. EAR language bites and chops "hard" short with emphasis, giving it ear meaning. EAR language drawls and drags velvety expression to s-o-o-f-t, converting EYE word, via mind, via lips, into microphonic EAR language.

Authors HAVE HUMAN FEELINGS when they write sentences, paragraphs, chapters, or books. Reader injects right or wrong interpretation. Actor can take "I LOVE YOU," and ear-approach DIFFERENT interpretations of human emotions to MIND of listener. Announcer can do same with radio

commercial according to HOW and WHICH WAY he expresses copy. This SELLS or BREAKS SALE.

Radio copy-writers WRITE EYE language. Announcers usually READ EYE language from EYE copy to EAR audience with EYE lip methods for EARS to hear. He SHOULD translate EYE commercials to EAR radio language as show or movie director does for stage or screen. This requires study, interpretation, translation, training, oral testing for effect, work! Announcers who EYE language copy OVER AIR make it dull, listless, lifeless, monotonous.

There are SPOKEN imponderables without duplication in print. There are few WRITTEN AND PRINTED imponderables but what can be broadened in meaning and purpose in SPOKEN language. THAT is BIG problem confronting radio commercial copy-writers AND radio announcers—to transfer sponsor's HUMAN INTENT to agency's SALES INTENT and thus pass MUTUAL INTENT to listener radio buyer.

Playwright writes. It is printed or typewritten. Show or movie producer reads into COLD type WARM human emotions, passions, prejudices, tragedies. He makes the immovable and unfeeling, move and feel. He rebuilds ordinary men and women into acting Shylocks and Portias. He reconstructs eye language into ear language, ADDING HUMAN qualities.

Radio SHOWS are excellent because players **make them human**. They have been trained, drilled, and taught HOW, WHERE and WHY to build EAR language of lines. Suddenly, and too often, SAME voice leaps down from high human actor pedestal, grossly leaping without pausing, into commercial wet blanket which drops cold shivers to a low-ear-level disappointment of brazenly interjected lip-eye language cold type copy.

GONE WITH THE WIND is a book. GWTW is also a movie. Book is EYE language. Picture is EYE AND EAR language. Picture superimposes throbbing, active, living, feeling, human pulsations into, onto, and thru eye AND ear. To READ book over air, as eye language, would be dull. To make it LIVE over air, holds audiences spellbound.

Radio SHOWS and radio orchestras ARE REHEARSED HOURS in advance of going on air. Dialogue is broken into bits. A line for THIS speaker, a line for THAT speaker, gone over time and again, to get RIGHT inflection into voice, right shading of effect to express **human** qualities necessary to support show. Orchestras are assembled, instrument by instrument, section by section. Then winds assembled and rehearse, then strings, then strings AND winds, etc. Gradually entire show or orchestra IS PIECED TOGETHER after MANY hours of working to produce proper effects. WHO DOES ANY OF THIS COMMERCIAL WITH ANNOUNCER? Who trains and drills HIM on HOW to say this word, that word, sentences, sections? He is handed a commercial and told to "give it the air." Yet THE COMMERCIAL, FINANCIALLY, TO SPONSOR AND BROADCASTER, IS **THE VITAL FACTOR!**

If ANNOUNCER had been trained, drilled, and taught HOW, WHERE, and WHY to translate commercial into EAR language, he would be a success AIR SALESMAN.

Printed page is lifeless words over air. Movies bring life AND feeling to words. Radio too often brings ONLY eyes to eye words. If announcer brings EAR FEELING TO EYE WORDS, his SPOKEN word becomes A LIVING commercial—and sells!

## REVOLVE WRITERS

Back of every radio agency are human beings. They put forth best efforts to sell sponsor. They put "punch" into early commercials. Later, they go stale and utter bromidic words. Everything ONE man CAN THINK, he HAS written. It is then time TO CHANGE WRITERS, inject NEW ideas, ways and means. As writers go stale, commercials write stale, announcers talk stale, listeners go stale AND SALES GO STALE.

## CARE OF WORDS

There IS value in JUDICIOUS repetition. Most commercial copy is INJUDICIOUSLY REPEATED, at beginning and ending of 15 minute show. Same copy, repeated day after day. Does this INTEREST listener? DOES HE listen until he believes? DOES IT move him to buy? Agency says: "Mein Kampf says 'repeat anything often enuf and they'll believe.' Hitler has made a success of repetition." Hitler MUST repeat DESTRUCTIVE philosophy until he appears to make it CONSTRUCTIVE. That which IS constructive need speak ONLY ONCE! Repetition WILL BE believed, IF listener WILL REPEATEDLY LISTEN! DOES HE? When HE REFUSES why waste money!

## APES?

Some agency writer with initiative conceives a new approach to a commercial. It clicks! Everybody pounces on that idea—apeing begins and grows until idea stinks! Soon it loses all sales punch value to everybody. Moral: THINK NEW IDEAS! BE A SELF-STARTER!

## FREAKS

Agencies, recently, are superimposing FREAK salesmanship into E.T.'s. Hillbilly singing, 75% of which sing-songs are unintelligible; false-throat sonovox "B.O.", which is muffled and hard to understand; bob-white falsetto Rinso, etc. Imagine such freak one-minute "spot" salesmen bursting unceremoniously into a business man's office and convincing HIM he SHOULD buy Dentyne chewing gum? Or that silly mob of screaming and giggling "hustle-bubble" soap kids, streaming into mother's kitchen and convincing HER WHY she SHOULD buy Oxydol soap? Sensible self-preservation ethics force radio to keep shows "clean" because we go into homes, **into** children's minds. For same reasons, we should keep freaks **out**.

YOUR office or YOUR home duplicate millions net works reach. If objectionable TO YOU, they are TO THEM! That your author REMEMBERED names mentioned is obvious they MADE an impression—but disgust rather than buying. Agencies think they arouse PLEASANT buying interest with UNPLEASANT sales attraction. Reverse is true!

## CONFIDENCE PAYS

Agencies develop agency exclusivity! They think SOLELY of his sponsor, HIS product, HIS sales! He should think of ALL radio in terms OF BUILDING LISTENER CONFIDENCE, in **all** programs! IN EVERY sponsor, EVERY product, from which HE ALSO profits! Over-all good-will has mirror value. He should spot "spot" and ALL commercials in relation to what precedes or follows, **that** EACH MIGHT HELP THE OTHER. As others profit FROM HIM, HE TOO will profit FROM THEM! Radio is what it is TODAY in spite of that sound, same, sensible, working principle!

## INTRODUCTION

Purpose of any sponsor on our air is to awaken anticipated BUYING EXPERIENCE of profit TO MIND of listener-buyer.

To achieve this, commercial seller MUST attract MENTAL attention—PLEASANT attention. It must be EASY TO LISTEN TO AND INTERESTING TO HEAR, so he will WILLINGLY listen, understand and DESIRE TO BUY.

Before writing ANY commercial, ask yourself "WHY should those who listen buy what I describe?" Answer, in writing,—"Because—," get as many HONEST FACTUAL because you can. Spend time and list ALL you can. Check them against truth. Boil down to essence. DO this, and you produce a commercial which WILL produce SALES for clients.

People buy because THEY WANT TO. Because YOU have A JOB and need pay is of little interest to listener.

Plan commercial so it WILL BE remembered. MEMORY VALUE makes it profitable thru repeat orders. Few people are in mood or in finances to buy at time commercial reaches their ears. You can persuade if unafraid—meaning that IF YOU BELIEVE AND SAY CONVINCINGLY what you advertise over our air, YOU WILL produce a commercial that will engender buying.

Every commercial should pay listener for time he takes to listen. Same applies to announcers!

## STRENGTH IN WORDS

Verbs are POTENT commercial words. Average commercial copy is made of nouns and adjectives and TOO FEW verbs. Verbs SUGGEST ACTION, IMPEL ACTION, because they convey conviction. Headline EYE writers in magazines and newspapers make use of verbs to intrigue interest of readers. Put ONE STRONG verb in EVERY sentence of commercial and note interest it arouses, even in yourself. Verbs are nuggets of sales language. Cultivate verb habit!

POSITIVE statements are POTENT commercials. Average commercial contains negatives, such as "Don't forget," "Don't buy until," "Don't attend," "Don't miss this," "You can't afford," etc. Negatives SUGGEST "don't," "forget" and "miss." Positives SUGGEST and IMPEL action, because they convey DOING. Put strong, positive statements in EVERY sentence of commercial, and note INCREASED sales it arouses. Write commercial as you first think it, THEN transpose it into positives. Positives are nuggets of sales language. Cultivate positive habit!

Successful business men think, act and speak positives!

## SPREAD THOTS

Important copy—and ALL sales copy IS—should be given a spread of fresh days with fresh ideas, clearer concepts. Valuable additions or subtractions come naturally in maturity as time spreads thinking. How wonderful if FINAL ideas could be squeezed out under A ONE TIME pressure like tooth paste from a tube.

## ILLUSIONS OR VISIONS?

Some metropolitan copy-writers think of rural population as "How-dy Folks" with hay-seed in hair, straw chewers, barley whiskers down back and manure on boots. This may be PHYSICALLY true some of the time. MENTALLY the farmer is as close to London, Moscow, Cairo, Sydney, Hong Kong, Delhi, New York, Washington, Chicago or Los Angeles as to cattle, hog, dairy and

grain markets at home. Radio has brot farmer TO cities 18 hours daily for years. He is up on important issues as much as any city slicker who buys gold bricks. Farmer issues today are of national import. Talk SENSE to rural population and you'll get CENTS from him.

#### **CAN HE?**

Average agency thinks he can write ANYTHING ANYWAY to forgotten man and sell him goods. HE CAN! To a small percent of listening audience. He can also say SAME THINGS BETTER WAYS and SELL MORE TO MORE of that audience.

#### **FILL IN GAPS**

Sponsor MENTALLY jumps gap to buyer. HE spends to get THEIR income. Both are essential to each other—and to radio. Between sponsor AND listener-buyer, copy-writer AND broadcaster seem to forget those two sides of triangle. When sponsor checks ad-income from listener, everybody between gets called on the carpet. AGENCY thinks of "landing contract," "fighting for time," "writing commercials." Radio broadcaster thinks of "securing contract," "clearing time," "getting show on air." Rolled thin, between, is FORGOTTEN RADIO LISTENER—BUYER of all commodities. How HE feels, what HE thinks, what HIS reactions are is smallest and least that about issue; practically ignored.

#### **KINDNESS INSTEAD**

Manufacturer hires an agency, who hires a radio station TO FAMILIARIZE FORGOTTEN MAN WITH THOSE NEW AND BETTER FACTS. (See "Do They" p. 64). What happens? Agency copy-writers build gatling-gun brass knuckle words to hire evangelistic shouting announcers to FORCE sales to an unwilling and resentful listener. Peculiar how we TRY to bomb verbal dynamite to build cash sales!

#### **%'S OF COPY**

98% of WHO's and 75% of WOC's net-work, national and local commercials are written by agencies. Radio stations, as units, or, as half of industry could do little to correct evils UNLESS there existed co-operative understanding and agreement of minds between agencies AND stations. Over 65% of total radio stations admitted a 100% necessity of constructive re-construction of fundamentals on part of agencies and their commercial copy.

#### **ULTIMATES**

ULTIMATE selling and buying necessity for every radio agency and copy-writer on every article offered for sale is to develop MASS DISCRIMINATION between HIS article and other articles of similar character. Build honest and sound fundamental REASONS in copy and you automatically establish discrimination in sales.

#### **IF**

IF EVERY COPY-WRITER AND BROADCASTER WOULD SET ASIDE PRE-CONCEIVED IDEAS, SPEND 3 UNPREJUDICED HOURS A DAY, AT HOME, AT VARIOUS PERIODS, FOR ONE MONTH, AS A RADIO LISTENER, TO VARIOUS NET AND LOCAL COMMERCIALS, HE'D BECOME SO DISGUSTED WITH BROADCASTING AS A SANE, SOUND AND SENSIBLE INDUSTRY, THAT HE'D LEARN SO MUCH ABOUT WHAT HE HAD TO LISTEN TO, THAT HE WOULD WRITE A BOOK LIKE THIS YOU NOW READ, TO STATE

**LISTENER'S PROBLEMS** OF COPY-WRITERS AND BROADCASTERS AND OFFER CORRECTIONS TO CONFORM TO BUYER'S SANE, SOUND AND SENSIBLE DESIRES.

### **FEW REACH MANY**

Radio commercial agencies SHOULD BE reliable factories where A FEW sincere minds reach MANY buying minds TO INCREASE sales of a specified article. Agency copy-writers SHOULD BE substantial behind-the-lines production men OF FUNDAMENTAL REASONS WHY people on front-lines SHOULD BUY that SPECIFIED article.

### **LABORIOUS RESULTS**

One able sales writer said: "Give me 30 days and I'll write a book; 90 days and I'll write a chapter; 6 months and I'll write a paragraph; 1 year and I'll write an epigram." GONE WITH THE WIND was 8 years in writing!

### **TROUT FISHING**

Trout are shrewd buyers of hooks and baits. They are worthy of any man's bringing to net. Customers are wary game, worthy of any salesman's signing on dotted line. Trout and customers are alike in many ways. Man has tried to fool both many times. Both look with askance at "bait" designed to "hook him" or "sell him a bill of goods," "down the river."

It is one thing to GO WHERE TROUT ARE and another TO NET THEM.

You go to a stream where you think trout are. Whip up AND DOWN stream. Splash about. Make a big fuss. Beat water at every secluded spot with a club. You **might happen** to hit one and drag him in.

Study ways of trout. They head upstream, are shy and timid, hide in ripples where less likely to be seen, are camouflaged so they are hard to detect. Get a light pole, light line. Have a small hook with a seasonal fly which you THINK trout might like. Come UP-stream from BELOW trout. Drop fly float downwards toward trout. Pull line in slowly letting trout think fly is struggling to get off water. Meanwhile trout IS SELLING HIMSELF to idea of breakfast of "wheaties" or "grape-nuts." Be patient. Take your time. When trout HAS SOLD HIMSELF to necessity of NEEDING breakfast, HE'LL GO GET FLY—and from then on closing sale is a matter of details and minutes. **BUT, LET TROUT SELL HIMSELF TO THAT FLY!**

IF fly is seasonal. IF fly is dropped near trout. IF trout SEES and HEARS fly. IF trout IS HUNGRY and WANTS fly, then, dropping fly judiciously ONCE is enuf—trout WILL GO GET FLY. Sale will be completed to satisfaction of both—fish gets its fly—you get your fish. **BUT, IF fly is out of season. IF fly is dropped beyond range of eyesight and/or hearing. IF trout is deceived by you and is dissatisfied, then, you may injudiciously repeat dropping fly as often as you please, trout will pass it up and neither will be satisfied—the sale is incomplete.**

IF a certain fly is out-of-season; and, if fishermen persisted in teasing trout by repeatedly casting out-of-season fly above its nose, that WOULD BE MONOTONOUS to trout. If trout WANTED that fly, first time cast would be sufficient.

Every trout is a NEW customer, requiring NEW technique and tactics. Each fish requires NEW sales talks if he refuses to buy old bait. Attempt TO FORCE trout to get fly and you'll come home without.

If others TRY to land trout and come home with empty creels; and YOU SUCCEED, it's because you SOLD TROUT A BETTER, more convincing approach and closing. Fishing, or hunting, is pitting mind of man against mind of fish or animal; human nature of seller against human nature of one you want to buy. Better the fisherman or hunter, better he KNOWS ways of game sought. Knowing your game gives you EVERY advantage. SUCCESSFUL FISHERMEN AND HUNTERS ARE GOOD SALESMEN!

Radio agencies go after trout-business two ways. Radio commercials are of both kinds.

(1) They go where they think a customer is listening, bluster and bluff, blow long and strong, use strong language, use substitutes; "clever," subtle and sharp practices, TRY TO CUDGEL radio customer into buying wad of goods. Attempt to FORCE customer to buy, as many radio commercials do, you'll come out of woods with empty hooks and bait gone.

(2) Present your subject so YOU SUGGEST items of value he needs and LET CUSTOMER SELL HIMSELF TO NECESSITY OF BUYING WHAT YOU SUGGEST.

TELL TROUT, THEN LET HIM SELL HIMSELF, AND YOU'LL COME HOME WITH FISH!

### DO THEY?

Middle men, between sponsor and forgotten buyer — AGENCY AND ANNOUNCER—think of soap AS soap; breakfast food AS breakfast food; tooth paste or powder AS tooth paste or powder; one same as other. Everybody KNOWS what they ARE; what they are FOR; what they DO. Manufacturer of soap, breakfast food, tooth paste or powder had A NEW AND BETTER SERVICE CONCEPT when they built THAT soap, breakfast food, tooth paste or powder, when they presented it TO the public. Has agency dug out these features, does commercial copy present them, has radio broadcaster investigated them, does announcer KNOW AND PRESENT these NEW and BETTER features? Do ANY OF THEM care? Listen to commercials and find out!

### SIDE-TRACKS

Most radio commercial copy could be switched to any other similar article by switching name. Today, what is said for ONE soap, could be said for ANY OTHER soap. Same claims for all alike. They are stereotyped stock phrases. Four quarter hours for 4 "kinds" of soap have a commercial similarity to each other. Sales plugs OF ONE is applicable to ANY OTHER ONE OR ALL except for name. All 4 are contemporaneous yet strain at competitive phrases such as "anti-sneeze" hay-fever wheeze. One-half of each soap commercial runs down the other three—all four being made by same company. Forgotten radio listener non-consciously KNOWS THIS and laughs at efforts to bombard his intelligence to make a distinction without a difference. Most claims for one can be made alike for all. Fundamentals are alike. Differences exist superficially. Each appeals to certain general home appliances, viz: time saving, cutting of grease, no rub, sparkling white, save beauty of hands, etc. Sponsor could justifiably make ONE soap, buy ONE hour to push ONE soap.

### SECRETS?

Trade journals release back-stage "secrets" of "25 cents to cover cost of packaging and mailing." Public generally know this covers cost of "prize" and, sale of article is usually gravy. Note expose' of Reader's Digest on cigarettes and how several TRIED to twist advantage of its disadvantages. OUR house is dirty and WE should cut OUR grease with some of those articles.

Radio mail is an index of public reaction to programs on our air. When 95% is box-tops, it indicates prize objective rather than desire to buy ARTICLE. Commercial talks about certain article BEING SUPERIOR, is hokey IF box top appeal builds response and packs mail. People buy chances for prizes, with box-tops essential, with article coincidental. If name of box-top prize switched and volume of mail switched accordingly, it shows what mail reaction leads to. Why talk ABOUT QUALITY OF ARTICLE AT ALL?

"I like Oxydol and Camay because—" and "finish the sentence in 25 words or less"—SEND IN A BOX TOP and win a prize. Who cares about hundreds of thousands of answers except paper baler? Prizes DO needle ARTICLE sales. Sales means more box-tops. Articles, box-tops, prizes—each pyramids on each other. WHO KIDS WHO AND WHO PAYS FOR IT? Confidence in specious ARTICLE sales presentation is destroyed. They buy ARTICLES to get box-tops! Box-tops MAY win a prize. ARTICLE sales drop! Box-tops sales GO UP! All this and more innocent by-stander forgotten-man ARTICLE-buyer sense therefore DISCREDITS WHAT IS SAID ABOUT ARTICLE even tho she participates in prize grabbing.

It is outside province of this publication to discuss business policy used by ANY organization using our radio facilities. It IS within our responsibility to call attention to any phase of radio broadcasting which, in our opinion as operators of radio stations, DESTROYS PUBLIC CONFIDENCE IN RADIO COMMERCIALS. If policies of any or all prize contests come WITHIN THAT SCORE, it is fitting to present those facts.

It is sane, sound, sensible business FOR US to BUILD confidence!

Men and women always have and always will take chances—gamble! At present it is generally under cover and contrary to statute. I find no fault in any and all gambling providing it is brot under State or National control and regulated to whether gambler gets gamblers "break." Nevada is an excellent example! I am in favor of State and/or National lotteries when supervised by competent and honest officials. Doing any or all of this under guise of radio SELLING ARTICLES is an obvious tissue subterfuge.

#### HYPER OR HYPO?

What to do once that vicious circle starts? There is only ONE out. Keep on needling the needler! Box-tops, \$1,000 daily, \$5,000 weekly, \$25,000 monthly prizes. Needling of sick radio programs is like hyperdermics to sick persons—eventually a necessary addict. Chronic shot today hypers dead acute hypo shot of yesterday. Day prize needling stops, box-tops drop, article sales drop! That calls for another box-top shot prize. Such radio practice is as bad as movies that needle an A or B picture with cheap dishes.

Any RELIABLE article CAN BE CONSTRUCTIVELY SOLD ON MERIT if its merits ARE properly, substantially, honestly, fairly presented thru a sound medium to REMEMBERED listener. WIN HIS CONFIDENCE and he'll BUY ARTICLE because he WANTS ARTICLE; and a PARTICULAR article because he's convinced IT'S BETTER!

Radio sponsors and radio agencies have a duty TO USE medium as well as TO GUARD medium, rather than CAPITALIZE thru that medium at EXPENSE of that medium or injuring other commercials in so doing.

#### WHO, DES MOINES, IOWA

50,000 watter 1A Clear channel.  
National Broadcasting Co.

### Mail Break-Down For Factual Data

Since 1934 WHO has broken down its mail:

1. Of totals received, daily, weekly, monthly, annually.
2. Geographically by counties of Iowa, States other than Iowa, Countries other than U. S.
3. Commercially, as to sponsors.
4. "Come-along," box-top or prize reasons for writing, etc.

Your author knows answers for some reasons for mail income between THEN (1919) to NOW (1942)—23 years. THEN, radio was a novelty, plaything, curiosity, cat's-whiskers, hams D-Xing and verifying. NOW, reduced to business, commercial, educational, patriotic necessity for public morale.

Daily (conservatively estimated) WHO daily-day-time coverage potential listening audience—5 million.

Daily (conservatively estimated) WHO night-time coverage, potential listening audience—7 million.

IF our PRACTICAL sales service WAS INCREASING, our SUBSTANTIAL unsolicited radio sales mail SHOULD INCREASE. Actual figures show it approximately holds its own from 1934 to 1942. Eliminate "come-along," box-top, prize or "give-away" contests, and mail would be 5% of what it is. SOMETHING IS RADICALLY WRONG!

Using word "SUBSTANTIAL" we mean that box-tops is a buying gamble.

Your author, as radio pioneer between 1919-1942, analyzing inclines and declines of radio service, has noted a steady decline IN SALES VALUES of commercials. Instead of SUGGESTING HOW A CUSTOMER CAN SELL HIMSELF, today we coerce, cajole, and try to DRIVE people into buying; corral with wordy yip-yippings of sheep-dogs at their heels as tho they were sheep.

Apropos of this mail survey, 1942 RADIO AUDIENCE SURVEY, issued by WHO, says:

"In asking person interviewed WHY HE WROTE last time he sent a letter or card to a radio station, interviewers asked him to select one of following classifications: (1) to enter a contest, (2) in response to an offer (such as a 'box top' offer or 'give away'), (3) to buy something advertised by station, (4) in response to pleas for mail by station, (5) or was his letter 'unsolicited.' Percentages are based on total number of persons who said they had written to a radio station during 3 months preceding interview.

	To Enter Contest	Response to Offer	To Make Purchase	Station Plea	Unsolicited
Women writing .....	16.3%	31.0%	27.4%	10.1%	13.6%
Men writing .....	16.7%	25.0%	27.4%	12.2%	14.7%

In BLUE NETWORK PUBLIC SERVICE PROGRAM BULLETIN No. 12, Aug. 17, '42, reviewing above survey, says:

"OF THOSE WHO DID WRITE STATIONS, THREE-FOURTHS WROTE IN RESPONSE TO STATION OFFERS. Only 14.1% of those writing reported consisted of unsolicited letters, and 11.2% was in response to station requests for mail which DID NOT involve sending in box-tops, money or entries in contests. A sixth of the writers send in their letters TO ENTER CONTESTS; 28.0% write to take advantage of a free offer, usually involving a box-top or similar evidence of purchase; the remaining 27.4% wrote to the station to send money for the purchase of some article which was being sold over the air."

In letter from Joe Maland, Vice-President, Central Broadcasting Co. (WHO), Sept. 22, '42, says:

"There is very little fan mail at present time. At least 95% of our present mail is in response to a specific offer."

He also says:

"You will note that there is a decrease in mail response during past few years in comparison with 1934 and 1935. **This does not mean a decrease in listening audience but does mean a change in desires OF ADVERTISERS FOR MAIL AND ALSO LESS OFFERS.** In early days, nearly every advertiser wanted a bushel of mail each week to prove he had a listening audience. At that time all offers on network were made so listener would write direct to station. Response to NBC offers now go direct to network or advertiser."

(IN REAR of this book, we print a break-down analysis of WHO mail between 1934 and 1942.)

Mail analysis break-down (See rear of book) shows:

1. Years, months, weeks mail income.
2. Annual average, daily average and 3 largest pullers of mail.
3. It shows which months INcreased or DEcreased, AND WHY, on same item, when give-away, box-top or prize contest was on or off WHO air.
4. Figures substantiate bulk mail IS based on prize or give-away contests. Same commercial, moves up or down scale, from month to month, proving that ITEM was INcreased in sale in proportion to box-tops demand.

EXAMPLES:

<b>Peruna</b>	Jan. '35.....	83,203	All these were different offers, BUT, fact still remains they WERE offers or give-aways.
	Feb. '35.....	13,139	
	Mar. '35.....	5,403	
<b>Oxydol</b>	Mar. '36.....	28,188	
	Apr. '36.....	20,420	
	May '36.....	1,043	
	Jun. '36.....	3,370	
	Jul. '36.....	1,505	
<b>Oxydol</b>	Mar. '37.....	27,853	Different offers or contests stopped. Nevertheless these were box-top or give-away offers of some kind.
<b>Dr. Caldwell</b>	Nov. '37.....	13,525	
<b>Oxydol</b>	Mar. '38.....	13,168	
<b>"Ma Perkins"</b>	Mar. '39.....	15,579	
<b>"Ma Perkins"</b>	Mar. '40.....	14,440	

INCLUDE 95% prize offers mail, plus 5% substantial non-prize mail, viz: 897 WHO daily mail ('34-'42—8 $\frac{2}{3}$  years) (See mail break-down in rear) and it is but .0179% of that 5 million conservatively estimated WHO day-time coverage audience; or, .0119% of that 7 $\frac{1}{2}$  million conservatively estimated WHO night-time coverage audience.

EXCLUDE prize mail, leaving only 5% of substantial non-prize mail, viz: 45 WHO daily mail ('34-'42—8 $\frac{2}{3}$  years) and it is but .0009% of that 5 million conservatively estimated WHO day-time coverage audience; or, .0006% of that 7 $\frac{1}{2}$  million conservatively estimated WHO night-time coverage audience.

THIS LEAVES more than 99%—ALMOST 100%—of day and/or night-time WHO coverage audiences UNHEARD FROM, covering consistently a period of 8 $\frac{2}{3}$  years of analyzed mail.

THERE'S SOMETHING WRONG, EITHER WITH RADIO COMMERCIALS, or, WITH RADIO AUDIENCES, OR BOTH, when such LARGE PERCENTAGES, remain UNHEARD FROM. '34-'42 or  $8\frac{2}{3}$  years of highly cultivated and fertilized soil with such a SMALL crop. No farmer would tolerate ONE ear of corn on an acre, ONE pig on a farm; or, a salesman a daily average of 45 SUBSTANTIAL orders A DAY over  $8\frac{2}{3}$  years from 5 million or  $7\frac{1}{2}$  millions potential customers.

Are our radio commercials SO lifeless, SO dead; are we etherizing our listeners, lulling them into inactive anesthesia, giving them writer's AND buyer's cramps?

Is there A NECESSITY for some BETTER way to arouse, wake up, spring them into sales action; that LARGER audience that today lies fallow and sterile?

Could anything prove stronger THAN THESE FIGURES how much THERE IS AHEAD of BETTER WORK that needs be done?

Our purpose of presenting these figures, all of which could be as pungently broken down same way, is to suggest THAT STATEMENTS MADE are reliable, based on facts, factual data; giving figures and dates and are other than figments of imagination.

### CHANGE

Radio agencies CAN point with justifiable pride to superior radio salesmanship. Years ago, novelty submerged listeners dislikes. NOW listener has become hypercritical and resentful. This feeling is growing. Bursting, here and there, are sporadic flames. A prairie or forest fire is smouldering. It COULD BE fanned. He is fed up and disgusted with blatant commercials. That MUST be allayed. We are rapidly LOSING commercial listening. Today, radio audiences are brutal realists! Yesterday we could throw imponderable words AT listener. Today, we must reason sense WITH him. A NEW AND BETTER ERA OF COPY MUST BE BROUGHT FORTH IF WE ARE TO SAVE HIM COMMERCIALLY!

Advertising jobs CAN reach ultimate selling and buying objectives. Out in those great air spaces is a 100% maximum sales potential BUYING possibility. It IS exhaustless! Every person needs Soap, even hoboes. Where IS saturation absorption quantity?

Sales satisfaction is comparative. It backs up to individual concepts. Some agencies are EASILY pleased. They will GLANCE OVER this book, read its contents lightly, cast it to one side, saying: "Look at marvellous job WE HAVE DONE!" Others will be optimistically dissatisfied. They will SERIOUSLY STUDY PRINCIPLES itemized AND put forth NEW endeavor to improve copy to take up slack so audiences WILL listen! Were I an agency, I would ADD TO MY BUYING PUBLIC 95% THAT TODAY LISTEN TO SHOWS AND REFUSE TO LISTEN TO COMMERCIALS.

Perpetuation of American System of Broadcasting depends on PERMANENT ability of sponsor to SELL product to PRODUCE greater profit than OTHER media. If THAT fails, radio falls! Pivotal hub hinges on WHETHER LISTENER LISTENS! Agencies CAN afford to weigh CAREFULLY most important unknown quantity—radio buyer! If agency copy and broadcasting announcers drive listener AWAY from listening, what WILL become of American System of Broadcasting? Any person, from agency to announcer, can unwisely finger his nose, call factual conclusions ridiculous, slightly laugh

at facts, BUT IT STILL REMAINS THAT COMMERCIAL RADIO IS KILLING GOOSE THAT BUYS VITAMINES THAT KEEPS EGGS ROLLING IN WHICH SUPPORTS AMERICAN SYSTEM OF BROADCASTING. That is HOW IMPORTANT issue IS we herein discuss!

### PERCENTAGE

There's marked difference between SMALL % of radio audience OF MILLIONS; and, LARGE % of newspaper or magazine THOUSANDS.

Agency will contend that gross volume sales income produced for sponsor from his radio program IS GREATER than a like amount spent for newspapers, magazines, bill-boards, etc. This CAN BE TRUE and be BUT A PART of potential factual truth. What he receives from radio IS SMALL PORTION of what HE SHOULD receive from that expenditure.

Radio commercial copy-writers THINK they do excellent job based on returns they DO get. This is based on their EYE concept of their EAR audience. If they CRITICALLY dissected EAR reception of listeners disgust of radio commercials they would understand what a miserable failure they receive of A LARGE % of "radio audience of millions."

It's length, breadth and/or depth has hardly been scratched. THAT gap IS INCREASING! Time SHOULD produce BETTER methods of DECREASING IT!

### AWAKE MINDS

The majority of radio listeners ARE THINKERS and copy-writers are supposed to be FUNDAMENTALISTS else they would not have reached that sphere of writing material for radio audiences. If more writers would THINK WITH WORDS, and, more announcers would SPEAK WORDS WITH THOT, more listeners would BUY WITH MORE thotful dollars. EAR appeal which arouses latent or dormant THINKING impels ACTIVE EYE buying. Too much of too much copy is superficial, conventional tripe.

### WHY?

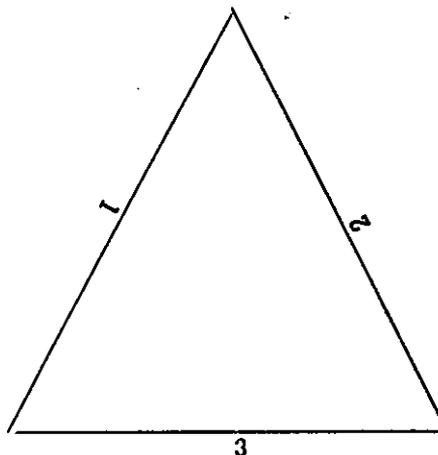
Majorities do sensible or crazy things. Ask them WHY and they look surprised. They have no evidence or reasons. Here and there is an isolated chap who analyzes, breaks-down, establishes evidence, accumulates facts, asks questions until he secures psychological re-actions, gives reasons WHY they DO the SAME re-action. He is a student of mass conclusions. THAT is WHY this book! It presents REASONS WHY listeners turn off sets. It also presents ways, means and methods of correcting those commercial reasons, so he will turn his mass radios on **and keep them on.** THE BUYER—remember—is THE BASE of our radio commercial pyramid.

### OTHERS CAN TO

Forgotten man—by-standing listener—BUYER of all things—WANTS TO buy NEWER and BETTER SERVICES. NEW VALUES are overlooked by agencies in selling programs. How nicely Major Bowes BUILDS that idea for Chrysler—and the forgotten man remembers by ENJOYING commercial interlude and WELCOMES those programs by BUYING those products.

### TRIANGLE

1. PRODUCER  
Agency  
Copy-writer of commercials  
Type-writer
2. PRODUCT  
Radio station  
Announcer of commercials  
Spoken word
3. BY-PRODUCT  
Receiving set  
Listener to commercials  
**Plugged Ears**



ALL ARE NECESSARY to support three sides. If each does HIS COMMERCIAL WORK intelligently, pleasantly, constructive and without insult to intelligent listening, listener will **unplug ears and buy**, otherwise triangle falls and all is wasted effort, time and money.

### KEEP 'EM ON

When commercial is turned ON, forgotten listener tunes his ears OFF. When commercial is turned OFF, forgotten listener tunes his ears ON.

### JUDGMENT

These statements, critical to much commercials agencies write, is made after deliberation in consultation with agencies and their process of production, after studying and breaking down analysis of agencies copy over a period of years.

### REACH MINDS

Weaving back and forth thru warp and woof of this book is one simple, well-understood, generally forgotten fundamental—men and women reach in pockets, pull out money, AND BUY because THEY WANT TO. WANTING TO is A MENTAL pre-requisite. Too much commercial copy appeals to much THAT DENIES THAT. Write copy SO IT REACHES MIND, VIA EARS, regardless of how little or much you think they think, and you will tap controlling factor of that endless reservoir which directs muscles into accumulative action. Grasp MENTAL CONTROL and you CONTROL all buying action. It is amazing how far reaching one COMPETENT copy-writer can become as a salesman when he reaches into millions of homes and rightly awakens millions of dormant minds. AWAKE MINDS AND YOU AWAKE BUYING!

### NOW

Motion pictures, a few years ago, went thru what radio IS NOW doing.

Producers made pictures and made big money. They became careless, thinking they could produce anything anyway so long as it made money. Financial success was all that mattered. They thought money could avoid bad features. Evils accumulated in pictures. Their house became dirty. It grew from bad to worse. People mildly protested. Finally they shouted. Producers

ignored protests. People organized. Legislation was passed. Then they had involuntary, non-sympathetic, inexperienced, non-movie censorship. Hollywood used to make ONE picture for 48 States. NOW many of 48 States have inconsistent censorship. TODAY Hollywood would like to know WHAT to inject OR leave out. A wrathful public scrubbed the movie business.

Radio commercials are becoming intolerable. People are protesting. Someday somebody will successfully organize them. There IS evidence NOW of vicarious movements being started. Legislation, national or in 48 States, SOME DAY MAY BE passed. Then RADIO will have involuntary, non-sympathetic, inexperienced, non-radio censorship, with all their conglomerate idiosyncracies. Today, we shrug our shoulders. How long CAN WE stave the inevitable?

Today, we have 4 national net works, feeding 48 States, a common program from NY, Chicago or Hollywood. WHAT WILL they feed; or, CAN they feed when EACH STATE censors its own? Will WE continue blindly UNTIL AN UNKIND PUBLIC CLEAN OUR HOUSE?

### FUTURES

Radio stagnates or progresses. Because radio HAS done a GOOD job radio is on easy street and everybody seems satisfied believing it will remain status quo and live on past momentum. This is unhealthy!

Radio must outgrow baby days, become a man. It must get down to adult earth-bound realization of its responsibilities to listening public; out-grow pioneer days; when all that which is real can live profitably as it serves. Radio must shed a successful past and reach out for a better future. Radio has reached end of one era. It now begins and could reach another bigger era. Are we prepared? Will we welcome and develop it? Our industry has judgment! Have we vision?

Radio agency commercials are on decline in sales value. They go maudlin. Listening public is turning with disgust against radio commercials. Confidence once had is being rapidly destroyed. Broadcasters pay little attention to what buying public think. Announcers are getting worse caring little HOW they say WHAT they say. There IS a great radio future IF these evils ARE corrected. It is time every radio agency, copy-writer, broadcaster and announcer studies issues fearlessly if he desires to continue to exercise his right to public estimation of a public privilege of a free American air.

Regardless of faults, over-all record of radio is a mighty substantial one. Because industry has been aggressive and progressive, it has tremendous public following. However, this is just the beginning. With vision to recognize chronic faults, and with determination to correct them, a new order is ahead.

## DO

Some DO's agency-writers SHOULD KEEP in mind:

1st. ELIMINATE UNNECESSARY WORDS to INCREASE LISTENER'S INTEREST

2nd. CUT ALL COPY to bone—then cut some bone—let well regulated pauses say what words WOULD say if spoken.

3rd. CUT INJUDICIOUS REPETITIOUS STATEMENTS to HOLD listener interest.

4th. Say it ONCE, but say it RIGHT and forcibly.

5th. Change to ABOVE par positive each UNDER par negative that.

6th. Transpose to positive every negative word.

7th. Cut inferential derogatory statements re contemporaneous articles.

8th. Instead of "TRY this" suggest "BUY this."

9th. Instead of "twice your money back, if dissatisfied" suggest "buy again because you like it."

10th. Let listener SELL HIMSELF. You LEAD. Let him FOLLOW. SUGGEST with copy. Let listener LEAD HIMSELF to sale. Let him DISCOVER the necessity. That's audience participation!

11th. Written copy should be THOTFULLY word-builed to impel BUYING ACTION on part of listener.

12th. People react to spoken words. See that reaction IS TO BUY.

13th. Plant WORDS like SEEDS. Fertilize IDEAS like PLANTS. Water THOTS like EARTH. DO THAT and you'll pluck financial roses off your growing radio bush. You'll raise more sponsor flowers and less listener thorns. Today, we nurse THORNS!

14th. Anti-climaxes kill sales! When CLIMAX IN SALE has been reached, **STOP!**

# ORCHIDS!

## KEY TO ORCHIDS CREDIT:—

- B. Brevity
- C. Clarity
- Eal. Ear Language
- SL. Spoken Slowly for listener consumption.
- COV. Conversational Voice.
- SS. Spoken Slowly or listener absorption and digestion.
- EU. Emphasis correctly Used on correct words.
- PPP. Pauses Properly Placed.
- OTH. Orchid for time Truthfulness and Honesty.
- PV. Picked Voice.
- EP. Entirely in Positive.

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"This is Mutual!" Orchid! Brevity makes it MUTUAL between public AND company.

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THE RAPE OF RADIO by Robert West. (Rodin Pub. Co. N. Y.) should be STUDIED by EVERY person in EVERY Radio Station.—Orchid, Mr. West!

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"Remember" IS remembered NOW! Listen to commercials.  
Orchid to all who REMEMBER!

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"K F I, Los Angeles." Orchid!

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Orchid! "IN JUST 36 SECONDS we will take you back to Mr. Vandercook".  
(Alka Seltzer, WHO, Oct. 15, 1942)

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Ivory Soap Commercials—Truth or Consequences  
Red Net., Oct. 17, 1942—Two Orchids!

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REAR of letter head of WISE, Asheville, North Carolina, contains a statement that IS an orchid! Orchid to you!

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"FOR EXACTLY 30 SECONDS, here is your announcer....."  
(WOL, Washington, D. C. 5:15 P.M. November 18, 1942)  
ORCHID for truthfulness!

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"John Vandercook will return IN EXACTLY 45 SECONDS with more news".  
(Alka Seltzer. 11/18/42. 6:15 P.M.) ORCHID FOR HONESTY!

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THE PSYCHOLOGY OF RADIO. Cantril and Allport. New York, Peter Smith.  
One orchid!

**One-A-Day Vitamines. Miles Laboratories. 12/3/42 PV. SL. COV. 3 Orchids!**

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**Alka Seltzer. Lum & Abner. Blue Net. 12/3/42. B. SS. 2 BIG Orchids!**

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**"KPO. San Francisco". B. 1 Orchid.**

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**"In Exactly 30 seconds, I will return with more news.....".  
Penatro. KFRC. San Francisco. 12/9/42. OTH for time interval. 1 Orchid!**

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**Union Oil Co. Ads appearing variously. See San Francisco News 12/9/42.  
Orchid for typeset presentation for EAR language, if spoken. They print  
STRETCH to mean S-T-R-E-T-C-H! B. C. 2 orchids!**

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**".....in exactly 30 seconds, I will return with more news. Meanwhile, our  
announcer....." Fulton Lewis, on, "This Is Mutual" Dec. 24, '42. OTH.**

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**Blue Network, double-page spread, PRINTER'S INK, Dec. 25, 1942.  
100% POSITIVE, "KEEP 'EM REMEMBERING", brief SALES talk. 5 ORCHIDS!  
B. C. OTH. P.**

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**TRENDS TOWARD MECHANIZATION OF RADIO LISTENING RESEARCH.  
Reprint of article by Arthur C. Nielsen. Journal of Marketing, Jan., 1942.  
Revealing MUCH valuable and reliable data all radio men SHOULD know.  
5 Orchids, Arthur Neilsen!**

---

**Miles Laboratories. A national net account that practices principles this book  
advocates. Is building good-will and sales for its products. 5 orchids and  
ALL the key to Orchids Credit.**

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Author of this book, having presented (1) evils and (2) corrections is  
desirous of presenting (3) orchids.

He would appreciate hearing from radio agencies, radio copy-writers;  
radio station executives, citing examples of where and how they are putting  
principles and practices cited in this book, into active use.

Fourth Edition refers to some author has observed.

# *Statistics*

## *Taken From*

### *WHO Mail Response*

#### *1934 to Present Time*

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1934	
Total mail .....	270,299
Average daily for year .....	751
Average monthly for year .....	22,524

	<b>Total</b>	<b>Average Daily</b>
January .....	48,121	1,604
February .....	35,808	1,193
March .....	25,946	864
April .....	22,402	746
May .....	16,581	552
June .....	5,912	197
July .....	5,161	172
August .....	7,450	248
September .....	8,112	270
October .....	13,593	453
November .....	33,621	1,120
December .....	47,592	1,586

There is no break-down of mail for 1934—only totals.

Mail fluctuates widely depending upon variables of contests and various offers put on air. WHO and WOC are other than mail order type of station. We render a greater and broader service to all people whether in cities, towns or farms. In recent times advertisers have requested mail be sent direct to a certain box or a certain address which gives us no record, which mail counts they guard carefully. Because of these and other variables, over which we have little control, total figures seemingly indicate that we suffer by comparison. Fact still remains that box-top or other give-away offers boosts mail quantity and that is what we consider vital in this discussion.

(This and following pages show also totals for the three advertisers receiving most mail in each month.)

**1935**

Total mail .....	448,647
Average daily for year .....	1,246
Average monthly .....	37,387

<b>January</b> .....	118,672	<b>July</b> .....	9,109
Average daily .....	3,955	Average daily .....	303
Peruna .....	83,203	Ball Brothers .....	2,332
Sterling Products .....	9,779	Gardner Nursery .....	1,375
Keystone .....	5,259	Des Moines Drug .....	1,117
<b>February</b> .....	80,434	<b>August</b> .....	8,768
Average daily .....	2,681	Average daily .....	292
NBC (Oxydol) .....	18,338	Heinz .....	1,885
Peruna .....	13,139	Ball Brothers .....	1,548
Sterling Products .....	12,382	NBC .....	1,323
<b>March</b> .....	39,836	<b>September</b> .....	11,039
Average daily .....	1,327	Average daily .....	367
Peruna .....	5,403	Ball Brothers .....	1,778
Des Moines Drug .....	4,491	NBC .....	1,745
NBC .....	3,340	Des Moines Drug .....	978
<b>April</b> .....	33,409	<b>October</b> .....	42,083
Average daily .....	1,113	Average daily .....	1,402
Milson Mail Order .....	7,018	Health-O-Quality .....	7,772
NBC .....	5,396	Phillips .....	7,397
Des Moines Drug .....	3,824	NBC* .....	6,944
<b>May</b> .....	16,548	<b>November</b> .....	37,314
Average daily .....	551	Average daily .....	1,243
NBC .....	4,608	NBC* .....	13,876
Des Moines Drug .....	2,906	Gene & Glen .....	5,131
Normalite .....	1,733	Keystone .....	2,696
<b>June</b> .....	12,185	<b>December</b> .....	39,250
Average daily .....	406	Average daily .....	1,308
NBC .....	2,368	Gene & Glen .....	6,770
Kentucky Winners .....	2,157	Am. Leg. Aux. .....	4,541
Des Moines Drug .....	1,527	Keystone .....	4,245

\* Oxydol

1936

Total mail .....	461,497
Average daily for year .....	1,279
Average monthly .....	38,370

<b>January</b> .....	64,892	<b>July</b> .....	4,422
Average daily .....	2,163	Average daily .....	147
Phillips .....	23,074	Oxydol .....	1,505
NBC (Crisco) .....	8,726	Des Moines Drug .....	935
Keystone .....	5,218	Kentucky Winners .....	326
<b>February</b> .....	95,017	<b>August</b> .....	5,897
Average daily .....	3,167	Average daily .....	196
Dr. Caldwell .....	32,640	NBC .....	2,620
Household Mag. ....	9,704	Des Moines Drug .....	1,024
NBC (Crisco) .....	9,585	Kentucky Winners .....	626
<b>March</b> .....	78,217	<b>September</b> .....	5,793
Average daily .....	2,373	Average daily .....	193
NBC (Oxydol) .....	28,188	General Mills .....	1,276
Omar .....	8,807	Nat'l Bellas Hess .....	878
Picture Book .....	5,104	Des Moines Drug .....	777
<b>April</b> .....	57,505	<b>October</b> .....	17,509
Average daily .....	1,916	Average daily .....	583
NBC (Oxydol) .....	20,420	Asher & Little Jimmy .....	5,786
Younkers .....	8,607	Peruna .....	1,834
Chevrolet .....	7,184	Republic Fence .....	1,518
<b>May</b> .....	10,971	<b>November</b> .....	62,106
Average daily .....	365	Average daily .....	2,070
Chevrolet .....	2,987	Dr. Caldwell .....	23,672
NBC .....	2,070	Asher & Little Jimmy .....	9,873
Oxydol .....	1,043	Peruna .....	6,498
<b>June</b> .....	14,458	<b>December</b> .....	44,710
Average daily .....	482	Average daily .....	1,490
NBC .....	3,664	Peruna .....	6,154
Oxydol .....	3,370	Dr. Caldwell .....	5,518
Pillsbury's Flour .....	1,775	Wm. Penn Cigar .....	4,166

Following 1936, these figures include only WHO offers or give-aways.  
NBC mail responses went direct to network or advertiser.

1937

Total mail .....	285,088		
Average daily for year .....	792		
Average monthly .....	23,757		
<b>January</b> .....	55,191	<b>July</b> .....	12,889
Average daily .....	1,839	Average daily .....	429
Dreft .....	17,899	News .....	10,073
"Houseboat Hannah".....	9,550	Gardner Nursery .....	324
Peruna .....	3,820	Lord & Thomas .....	306
<b>February</b> .....	34,968	<b>August</b> .....	3,725
Average daily .....	1,165	Average daily .....	124
"Houseboat Hannah".....	4,725	Gardner Nursery .....	1,707
Dr. Caldwell .....	3,392	Martin Senour .....	369
Household Mag. ....	3,088	Program .....	281
<b>March</b> .....	59,692	<b>September</b> .....	3,555
Average daily .....	1,989	Average daily .....	118
NBC (Oxydol) .....	27,853	"Perfume Man" .....	484
Dr. Caldwell .....	4,859	Hardware News .....	472
Wolverine Tanning .....	3,616	Gardner Nursery .....	375
<b>April</b> .....	33,684	<b>October</b> .....	5,344
Average daily .....	1,122	Average daily .....	178
NBC .....	7,995	Gardner Nursery .....	1,717
Gardner Nursery .....	6,459	Hardware News .....	684
Picture Book .....	2,162	Program .....	439
<b>May</b> .....	13,041	<b>November</b> .....	26,731
Average daily .....	434	Average daily .....	891
Gardner Nursery .....	2,824	Dr. Caldwell .....	13,525
Northrup King .....	2,348	Peruna .....	2,064
NBC .....	1,288	Household Mag. ....	1,813
<b>June</b> .....	13,708	<b>December</b> .....	22,560
Average daily .....	456	Average daily .....	752
Western Grocer .....	6,848	Household Mag. ....	3,170
Crystal White .....	1,520	Velure .....	2,660
"Women in White" .....	852	F. & F. ....	2,323

1938

Total mail .....	235,020
Average daily for year .....	653
Average monthly .....	19,584

<b>January</b> .....	23,527	<b>July</b> .....	4,133
Average daily .....	784	Average daily .....	137
Household Mag. ....	6,032	Rural Radio .....	922
American Book Mart....	4,882	Skinners .....	820
Peruna .....	1,786	"Houseboat Hannah"....	513
<b>February</b> .....	39,654	<b>August</b> .....	3,343
Average daily .....	1,321	Average daily .....	111
American Book Mart....	8,549	Skinner's .....	1,188
Woman's World .....	4,170	Rural Radio .....	559
Picture Book .....	3,173	NBC .....	324
<b>March</b> .....	43,043	<b>September</b> .....	8,316
Average daily .....	1,434	Average daily .....	277
NBC (Oxydol) .....	13,168	Wheaties .....	3,037
American Book Mart....	5,888	Skinner's .....	2,540
Gardner Nursery .....	3,778	Butternut Coffee .....	924
<b>April</b> .....	18,908	<b>October</b> .....	8,508
Average daily .....	630	Average daily .....	283
American Book Mart....	3,620	Butternut Coffee .....	2,119
Picture Book .....	2,021	Household Mag. ....	1,022
"Helpful Harry" .....	1,953	Red Ember Coal.....	897
<b>May</b> .....	6,234	<b>November</b> .....	18,418
Average daily .....	207	Average daily .....	613
"Helpful Harry" .....	1,383	"Happy Hank" .....	4,478
Colgate .....	1,070	(Little Crow Milling)	
Naughton Farms .....	855	Household Mag. ....	3,583
		Wm. Penn Cigar .....	1,840
<b>June</b> .....	11,681	<b>December</b> .....	49,255
Average daily .....	389	Average daily .....	1,641
Sinclair .....	6,549	International Harvester...	17,339
"Helpful Harry" .....	928	Father Coughlin .....	9,970
"Houseboat Hannah"....	784	"Happy Hank" .....	5,214

1939

Total mail .....	302,463
Average daily for year .....	840
Average monthly .....	25,200

<b>January</b> .....	44,930	<b>July</b> .....	5,160
Average daily .....	1,497	Average daily .....	172
Geppert Studios .....	11,228	Goodrich Co. ....	1,138
Household Mag. ....	9,447	Dean Studios .....	1,073
NBC (Guiding Light).....	6,641	Program .....	793
<b>February</b> .....	62,314	<b>August</b> .....	4,074
Average daily .....	2,077	Average daily .....	135
"Happy Hank" .....	20,467	Program .....	1,289
Household Mag. ....	7,169	Wheaties .....	554
Geppert Studios .....	7,036	NBC .....	522
<b>March</b> .....	43,000	<b>September</b> .....	10,261
Average daily .....	1,433	Average daily .....	342
"Ma Perkins" .....	15,579	Hoxie Fruit Co.....	4,455
"Happy Hank" .....	10,244	Butternut Coffee .....	1,569
Geppert Studios .....	3,809	Program .....	880
<b>April</b> .....	20,674	<b>October</b> .....	23,279
Average daily .....	689	Average daily .....	775
"Happy Hank" .....	6,243	Hardware News .....	6,404
Butternut Coffee .....	4,276	"Happy Hank" .....	5,726
Picture Book .....	1,652	Hoxie Fruit Company.....	2,617
<b>May</b> .....	9,759	<b>November</b> .....	41,890
Average daily .....	325	Average daily .....	1,396
Butternut Coffee .....	2,007	"Happy Hank" .....	8,703
Mars—"dr. I.Q." .....	1,146	Jerry Smith (free picture)	7,127
Picture Book .....	970	Dean Studios .....	7,027
<b>June</b> .....	8,865	<b>December</b> .....	28,257
Average daily .....	295	Average daily .....	941
Bathasweet Soap .....	1,434	"Happy Hank" .....	6,430
Butternut Coffee .....	1,350	Dean Studios .....	5,559
Beatrice Creamery .....	972	Household Mag. ....	5,553

1940

Total mail .....	291,548
Average daily for year .....	809
Average monthly .....	24,294

<b>January</b> .....	63,925	<b>July</b> .....	6,175
Average daily .....	2,130	Average daily .....	205
Keystone Fence .....	14,208	Program .....	1,332
"Happy Hank" .....	9,013	(Jerry & Zelda)	
Household Mag. ....	7,691	(Buckaroos)	
<b>February</b> .....	48,276	North American Ins.....	1,108
Average daily .....	1,609	Sweetheart Soap .....	845
"Happy Hank" .....	10,529	<b>August</b> .....	7,283
Keystone Fence .....	7,677	Average daily .....	242
Household Mag. ....	3,232	Dean Studios .....	1,766
<b>March</b> .....	37,989	Bathasweet Corp. ....	1,329
Average daily .....	1,266	North American Ins.....	1,026
"Ma Perkins" .....	14,440	<b>September</b> .....	6,468
"Happy Hank" .....	6,747	Average daily .....	215
Household Mag. ....	1,969	Butternut Coffee .....	1,274
<b>April</b> .....	19,798	Bill Brown .....	951
Average daily .....	659	(Football—488)	
Hoxie Fruit Co.....	3,610	(Baseball—463)	
Dean Studios .....	2,560	Household Mag. ....	748
H. R. Gross, Governor.....	1,868	<b>October</b> .....	23,361
<b>May</b> .....	24,724	Average daily .....	778
Average Daily .....	824	Bill Brown .....	9,676
Bathasweet Soap .....	8,043	(Football Contest)	
Bill Brown .....	3,155	Household Mag. ....	3,200
(Calendar offer)		"Happy Hank" .....	2,929
Naughton Farms .....	2,016	<b>November</b> .....	18,330
<b>June</b> .....	9,761	Daily Average .....	611
Average daily .....	325	"Happy Hank" .....	4,846
Frank Stamp's Quartette	4,147	Household Mag. ....	3,726
Gardner Nursery .....	1,042	Bill Brown .....	3,301
North American Ins.....	947	(Football Contest)	
		<b>December</b> .....	25,458
		Average Daily .....	848
		"Happy Hank" .....	5,749
		John Wisdom .....	5,454
		Camay Soap .....	2,991

1941

Total Mail .....	262,250
Average daily for year .....	728
Average monthly .....	21,852

<b>January</b> .....	50,883	<b>July</b> .....	8,422
Average daily .....	1,696	Average daily .....	280
"Happy Hank" .....	10,490	Brisk Shaving Cream.....	2,040
Peter Fahrney .....	9,679	Clark Gardner .....	1,363
John Wisdom .....	7,071	Philadelphia Von Co.....	984
<b>February</b> .....	39,711	<b>August</b> .....	3,066
Average daily .....	1,323	Average daily .....	102
"Happy Hank" .....	9,054	Sports Arena .....	361
Household Mag. ....	7,046	Rockford Photo Service..	310
Briardale Stores .....	4,377	Marlin Blades .....	256
<b>March</b> .....	47,073	<b>September</b> .....	7,577
Average daily .....	1,569	Average daily .....	252
"Happy Hank" .....	12,221	Clark Gardner .....	1,684
Waltham Pens .....	5,576	Waltham Pen .....	1,064
Skelly Oil .....	4,547	Butternut Coffee .....	1,002
<b>April</b> .....	19,688	<b>October</b> .....	10,950
Average daily .....	656	Average Daily .....	365
Skelly Oil .....	2,938	"Uncle Stan" .....	4,019
Waltham Pens .....	2,629	Tax Instruction .....	1,052
Hilex Company .....	2,163	Clark Gardner .....	805
<b>May</b> .....	9,798	<b>November</b> .....	19,561
Average daily .....	326	Average daily .....	652
"Bachelor's Children".....	1,808	"Uncle Stan" .....	6,606
Western Grocer .....	1,295	Tax Instruction .....	3,484
Cownie Furs .....	1,006	Malt-O-Meal .....	1,211
<b>June</b> .....	6,907	<b>December</b> .....	38,614
Average daily .....	230	Average daily .....	1,287
"Bachelor's Children".....	1,546	Tax Instruction .....	11,812
Spry .....	970	"Uncle Stan" .....	8,168
Monarch Camera .....	608	John Wisdom .....	2,611

**1942**

Total mail thru August.....	240,678
Average daily for 8 months.....	990
Average monthly .....	30,089

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Year	Average Daily Mail	Average Monthly Mail
1934 .....	751	22,524
1935 .....	1,246	37,387
1936 .....	1,279	38,370

Following 1936, these figures include only WHO offers or give-aways. NBC mail response went direct to network or advertiser.

1937 .....	792	23,757
1938 .....	653	19,584
1939 .....	840	25,200
1940 .....	809	24,294
1941 .....	728	21,852
1942 (8 Mos.) .....	990	30,089
Average for 8 $\frac{2}{3}$ years .....	897	26,908

(Approximately 95% of all mail received is in response to advertisers' offers at present time.)