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# Showmanship



ESTABLISHED 1940

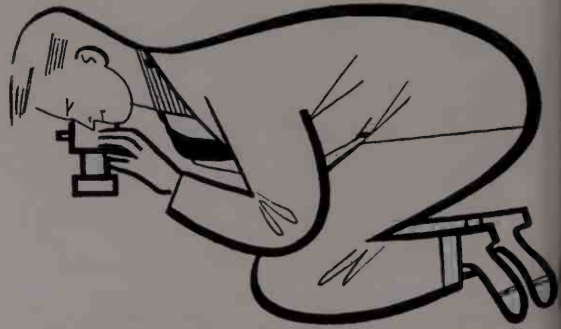
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IN THIS ISSUE . . . PROGRAMS AND PROMOTIONS FOR

Automobiles • Bakeries • Beverages • Dairy Products • Department

Stores • Drug Stores • Electric Appliances • Fuel • Gasoline

Groceries • Jewelry • Men's Wear • Public Utilities • Women's Wear



# YOUR BUSINESS AT A GLANCE

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

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# THE READERS WRITE

## SAMPLES SCRIPTS

Sirs:

We appreciate your courtesy in sending us the sample scripts we requested. Find them very interesting and helpful when planning programs.

Your available script on *The Young American's Club* and those scripts you have listed on "Electrical Appliances" and "Men's Wear" would also be appreciated at this time.

We wait from month to month for the next issue of RADIO SHOWMANSHIP Magazine. It is definitely an aid to those planning radio promotions. May I at this time congratulate you on your magazine and extend my sincere best wishes for continued success.

C. ROTHBLUM

*United Advertising Agency*

San Francisco, Calif.

## MAILED HOME

Sirs:

I am so favorably impressed with your magazine that in order to have a chance to read myself before it is borrowed or purloined by other members of the staff I suggest that it be mailed to my home address.

AL WARNER

*Program Director*  
*Station KGFJ*

Los Angeles Calif.

## FROM CANADA!

Sirs:

Congratulations! RADIO SHOWMANSHIP read from cover to cover!

W. LINDSEY

*Metropolitan Broadcast*  
*Service, Limited*

Toronto, Canada

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# EDITORIAL



ALL cats to the contrary, curiosity never killed anyone! Many readers of RADIO SHOWMANSHIP are interested in the scores of programs that are reported each month. Interested, but just a little bit curious.

Just where does RADIO SHOWMANSHIP Magazine come from? What are its sources of material? What is its function?

RADIO SHOWMANSHIP is simply one businessman talking radio to another businessman. It doesn't attempt to *sell* radio, only to *tell* how best to use radio by reporting how others are using it.

Its material springs from every possible source, everywhere—from radio stations, from the advertisers themselves, and from their advertising agencies. In many cases, a more elaborate report is made by special correspondents on constant call throughout the country.

It's a four-way check that brings you a word picture of a radio program as that program actually is, without distortion, without bias.

Stories are primarily confined to programs that are on the air at the present time. Exceptions, of course, are made for those successful programs that may have worn out their novelty in one community but, in others, may be as good as new.

In September, for example, Tacoma's 20TH CENTURY FOOD STORES' *Food Stamp Quiz* was completely analyzed. Though this program was broadcast many months ago for a thirteen week stretch, nevertheless, it should prove of immeasurable value to the businessmen in a town that has just introduced the food stamp plan.

If you use radio today, or are planning to some day, you need an independent source of *tested* programs and promotion ideas, a service, that describes briefly, yet accurately, the ever-changing picture of radio in action. That's what RADIO SHOWMANSHIP Magazine offers you!

*The Editors*

# Gentlemen: The Coal Facts

By **URBAN J. MEUER, Pres., Meuer Fuel Co., Madison, Wis.**

BACK in November, 1927, on the 11th of the month and at 11 o'clock, I became the owner of a coal yard. The date, of course, was merely coincidence. The ownership papers were signed that day, and at 12 o'clock, I took possession.

I sat down at my desk to figure out a problem: Now that I was in the coal business, surrounded on all sides by four old, established Madison fuel companies, how was I going to conduct my business, if business there was

to be; how was I to make my coal company differ from the others; how was I to attract customers?

For two years I tried to get my bearings experimenting with various courses of action. And then, one day, into my office walked Pat Shannon, at that time affiliated with station WIBA (Madison). Pat had an idea and the longer we discussed it, the more certain I became that it would be a pretty good step for me to take.



Pat had come that day to suggest that I put the MEUER FUEL COMPANY on the air. Frankly, all I knew about radio was what I heard through the speaker. But Shannon's idea that I buy a series of temperature and weather announcements seemed logical: it tied in perfectly with my product; the price was right; none of the other fuel companies were on the air; I had to advertise—and I was determined to conduct my business differently from the others.

So I not only bought one announcement, I bought three per day; and I not only bought it for the usual 13 week period, I signed a five-year contract with an option of five more years! (That's something radio stations don't do these days.)

I might add right here, before I explain the details of our promotion, that the plunge I took that day, 11 years ago, was a good healthy plunge, one that has brought me equally healthy returns. Here's what has happened, to get ahead of my story just a bit: The first day in business, I sold one gunnysack of coal for 40 cents. The first year in business I sold 350 tons of various kinds of coke. Last year we sold 15,000 tons of GENUINE KOPPERS CHICAGO COKE—with the aid of no other mass advertising medium but radio! We have spent 90 percent of our advertising money in radio from the first day to this! (The other 10 went into calendars and other memorandum advertising.)

Looking back now, at more than 12,000

announcements, I know that we owe a major share of our success to the method used to bring our name and our product before the people of Madison and its vicinity. But I also know that we backed up those announcements with good, sound merchandising.

In the first place, we have never used salesmen. We have never used telephone solicitations. To my way of thinking, buying coal is a disagreeable enough job to most householders, and I didn't want any salesman to irritate possible customers by knocking at their doors at inopportune moments.

Coal is a necessity; everyone has to buy it. No one buys coal when there is still some left in the bin. Because coal bins are black and never really look empty, most people don't order coal until the shovel strikes bottom. But when it does, they want coal—and they want it fast! So policy number one at my firm became: Service, prompt delivery, and no promises of delivery that could not be fulfilled to the letter.

Policy number two can be labeled: *extras*. We wanted to give our customers little extra touches of service so they would remember us after the coal was burned up. (Not be burned up themselves.) *Examples*: We were the first coal company to introduce spraying. I made a sprayer out of an old oil can, put a pistol on it and instructed our drivers to spray the empty coal bin before depositing the new coal. The sprayers contained only water, but that settled the dust that had accumulated





*Rotund, deliberate, well-barbered Urban John Meuer read his own prospectus on a coal yard he was to sell on behalf of a client, found the offer so attractive, he bought it himself. Starting on shoestring in '27,*

*Meuer is now biggest coke dealer in state of Wisconsin, is passionately fond of his own Sunday night program, hasn't missed a broadcast since its inception. Throwback to his college days' majoring in pharmacy at the University of Wisconsin is the fancy glass case in his front office, in which he displays samples of the various types of coal (carefully placed on white doilies) his company sells. To do this article, U. J. spent three hours on files of letters, contracts, expenditure sheets. His conclusion: "Writing's tougher than selling coal."*

in the bin; and when our own dustless coal was poured in, it went in clean and didn't raise the dust from previous fillings.

We bought a set of convertible driveways. When the coal bin entrance was impossible to reach by truck without spoiling the lawn, we didn't have to charge an extra dollar per ton (which is the usual charge) for carrying the coal. Instead, the drivers merely laid the convertible driveways on the lawn, backed their trucks right up to the chute and poured it in. We equipped each truck with a canvas to be carefully spread in front of the chute entrance. Thus our delivery men left no messy walks behind them.

Those were the elements of our business that I wanted to point out to the public. There wasn't much about our coal that was different from any other coal; but, and this is our constant message in the announcements that go out over the air daily, there is something in MEUER FUEL COMPANY service that is different. Radio put that message across for us.

Last July, we decided to conduct a slogan contest with our announcements. We offered a first prize of \$50, a second of \$25, a third of \$10, and 15 one-dollar prizes. (It was just an additional test of our announcement power, which had been proved, of course, by the constantly increasing sales of GENUINE KOPPERS CHICAGO COKE. We limited our com-

mercial copy to that one product almost constantly.) The contest was on the air for eight weeks. Into our office poured 2,500 slogan entries! (Keep in mind that Madison has a population of 62,000 and that includes 9,000 students at the University of Wisconsin.)

Two years ago, I sat listening to the radio one Sunday evening. On the air (station WIBA) was a program called *Smoke Rings*. As I listened to the soft strains of music, the cheerful bits of philosophy and poetry that the commentator was intermingling with the restful music, I thought to myself, "Seven days a week we go on the air with commercial copy—straight commercial messages. We really don't give the listener anything. We merely insist he hear our message—give him nothing in return in the way of amusement or relaxation."

So the next day I called W. E. Walker, WIBA's manager, and asked if the *Smoke Rings* program was open for sponsorship. It was, and we bought it. We included slips of paper announcing the program with every delivery slip, every piece of out-going mail, in the envelopes with every bill we paid. The program soon became famous throughout the vicinity. The *Smoke Rings* program was on only during the winter months, and when it went off the air, we received hundreds of post cards, telephone calls, and letters asking when it would be resumed. This year, it's on the air again.

To analyze our success with radio, I believe we should take into consideration the station. WIBA is in a University town, and it also attracts its listeners from throughout the countryside because Madison is the capital city. The station, therefore, has a good and loyal audience. Secondly, I believe the entire strength of the promotion lies in its consistency and the repetitive value of the commercials we've used. We change them seldom and say them often.

*Smoke Rings*, I want to add, was on the air over WIBA for five years on a sustaining basis before we purchased it. It had a good audience already built up. (Sometimes it's advisable, when looking for a program, to check the value of the sustaining shows your local stations have on the air currently.)

Our first year on the air, we spent \$3,500. Now, we average well over \$5,000—and all but 10 percent in radio. I feel that any coal dealer who isn't using radio is doing himself an injustice. It's a great medium for selling, gentlemen, and these are the coal facts!



# "Let's Try It For 13 Weeks"

"Would You Hire a New Salesman on a 13 Week Basis?" Asks Mr. Wayne in This Story of a Notable Advertising Success

POSSIBLY this is heresy, but none the less, I wish the day might come when radio would no longer sell 13-week time units. I voice the wish not just for the good of the advertising agent or the vendor of time or talent, but rather for the very practical good of every advertiser.

As it is now, too many advertisers have yet to be shown the importance of continuity of effort in their radio advertising. Too often is a promising campaign sentenced to do or die within the brief span of 13 weeks.

Yet the same advertisers would hardly consider adopting a policy of hiring salesmen on a 13-week basis. Why, then, should advertising be treated differently from any other form of selling? Certainly, continuity of effort is a recognized fundamental of selling and advertising. Whatever the media, it takes time and repetition to embed an advertiser's story in the public mind.

Indeed, continuity is of particular importance in radio, with its many individual characteristics. Radio embodies principles of show business as well as advertising. It deals in vast audience potentials, rather than definite circulation patterns. Its elements of good will and loyalty assume large proportions.

It takes time to build the greatest audience out of the vast listener-potential. It takes time to build and nurse audience loyalty to the extent where it is profitably reflected in sales. Time for dealers to get the feel of the campaign, to recognize its value to them, and to follow through with their best front-line selling. And time for the advertiser's own selling organization to be sold on the campaign to the point where it stimulates all of their la-

tent selling powers. These are cumulative factors which demand a reasonable length of time to become established. They can't be accomplished overnight, and seldom in 13 weeks.

I don't mean to suggest that radio can't deliver immediate results or that it can't produce handsomely in an isolated and concentrated sales drive. Both types of accomplishment are matters of frequent record. However, all too often a prospective sponsor expects too much too soon, and takes it for granted his radio show will reach its full impact in the first few series of broadcasts. This is equally as dangerous as another assumption frequently encountered—the assumption that radio can produce its best results without benefit of full merchandising support.

Scan the headstones in radio's graveyard, and you'll find the highest mortality among 13-week programs. A large share of them died a-borning because they were not given a reasonable chance to establish themselves. They had to stand and deliver from scratch, "or else." Now, check the list of radio's great successes, and it is apparent that the majority are long-run features, on the air week in and week out for years.

Among radio's notable successes . . . one which admirably illustrates the value of continuity of effort in radio—is one familiar to all advertising or radio men. It's *The Lone Ranger*.

Familiar, indeed, is the amazing growth of *The Lone Ranger* from a local WXYZ (Detroit) sustaining feature to one of the most brilliant successes in the history of American radio. Familiar, too, is the fact that each year sees new triumphs and higher popularity



By TUCKER WAYNE, Pres., Tucker Wayne & Co., Atlanta, Georgia

peaks for *The Lone Ranger*, not to mention its continued spreading out into such other fields as movies, newspapers, and merchandise of countless variety. This consistent, continued growth is strong evidence in itself of the effect of continuity in radio.

As advertising agent for the AMERICAN BAKERIES Co., leading Southeastern bakers, I speak of *The Lone Ranger* with personal interest and personal experience, for the masked rider has now been riding the air for MERITA Bread and Cakes since September, 1938.

At that time, MERITA inaugurated its first major radio campaign, temporarily omitting all other media to do so. At this writing, *The Lone Ranger* is in its 108th consecutive week for MERITA, with 323 consecutive half-hours already broadcast. The word *consecutive* is stressed, for it embodies the very essence of

the principle of continuity in radio advertising. Also, because this campaign has marked the first time MERITA continued any major advertising effort through the summer months.

After the first 26 weeks, it became apparent that the cumulative effect of the program would justify the breaking of this precedent, in order to combat tendencies to summer slump and to forego the necessity for rebuilding the program audience again in the fall, if the program were to be suspended until then. The program was continued through the summer, and both sales figures and the continuous growth of audience and sales have borne out the wisdom of that decision. So much so that the continuance of the program the following summer was assumed as a matter of course.

All evidence regarding audience popularity

# TONTO AND THE LONE RANGER

## CHAPTER 11

It was noon when the Texas Ranger again opened his eyes in the cave where he lay wounded. Tonto, the Indian, was beside him watching with his typical patience. A small fire burned steadily and there was hot broth ready. Its fragrant odors filled the cave. Without a word, Tonto filled a tin cup with the beverage and held it for the wounded man.

The Texas Ranger sipped it slowly and felt new strength coursing through his veins. When he finished, he tried to speak, but Tonto held up a hand admonishingly. "You listen," the Indian said. "Tonto talk."

The Texas Ranger nodded. "Tonto go back where shooting happen," he said. Then he went on to explain that he had found the saddle bags and tools of the dead man and had dug graves for each of them.

He explained further, that if the outlaws knew one of the Texas Ranger's band had survived they would be on guard. If, on the other hand, they thought that all seven of the men had perished, they would feel free of any danger of reprisal. So Tonto had buried the six men, but seven mounds of

earth surrounded by crude crosses were visible in the gap.

"You," he told the wounded man, "free to get ravens now. No one know that you live."

The white man nodded grimly. "So," he said, "the others were all killed."

Tonto nodded.

"While I was left alive. The only survivor, the Lone Texas Ranger, to capture those killers."

"You," said Tonto, "You Lone Ranger!"

There, in the cave half way up the side of the steep slope, the Lone Ranger was named by the Indian who was to become his steadfast friend.

"If I wear a mask," he said, "and not let anyone see my face, no one will know who I am. If they look upon me as an outlaw, it won't matter a great deal, it'll be all the better able to find out who smothered our band and why."

Tonto nodded. His grin widened slightly and his brown hand reached beneath his shirt. "That," he said, "what Tonto

think." His hand came out holding a black mask. "Mask all ready. Now you get well plenty quick. Then you and Tonto ride!"

"But," replied the Lone Ranger, "my horse left me. A horse that was the finest I have ever seen. I can't understand why Silver would have run away."

"Tonto know where Silver wait," the Indian replied. "You get up walk. Tonto bring back Silver. Horse wait in pasture not far away."

The Lone Ranger held out his hand to grip that of the Indian.

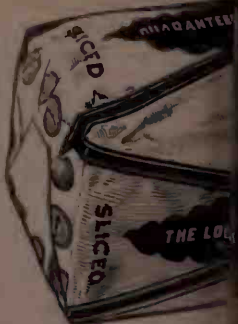
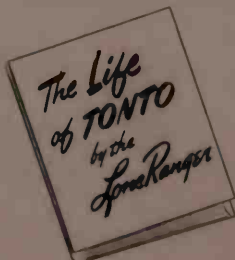
"The last time we met," he said, "we found that our trails were different, but now those trails seem to have met again. From now on—"

"From now," the Indian repeated, "we ride same trail. You, Lone Ranger, and Tonto always ride together."

### THE END

If you have missed any chapters of this story, you can obtain them by writing The Lone Ranger, c/o Merita Bread, Atlanta, Ga.

Copyright 1938, The Lone Ranger, Inc.



AMERICAN BAKE

and sales results has shown clearly the benefits of the cumulative effect of continuous broadcasting, in curves of steady upward progress. And here's a fact that bears eloquent witness. During the first year of MERITA's sponsorship, the largest advertising budget in the company's history was devoted exclusively to *The Lone Ranger* and its attendant merchandising. However, after the first year, sales had progressed to such a point where MERITA was able to resume newspaper advertising as well. Now, at the start of the Ranger's third year for MERITA, the newspaper lineage has reached the volume it had in MERITA's pre-Ranger days.

This is truly a success story to rank with any in radio's record book. However, it is important to stress one fact. Thorough and comprehensive merchandising, carefully

planned and coordinated in support of *The Lone Ranger*, has played a vital part in the success MERITA has realized. Here again, it is our emphatic belief that continuity of effort applies with the same importance to the merchandising support given a radio program.

No one can expect a program to deliver anything approaching its potential results without the support and follow-through of a complete merchandising campaign. Nor can you be content to let the program, once established with initial merchandising, proceed on its merry way without continuing the merchandising effort consistently.

Accordingly, in using *The Lone Ranger* for MERITA, we have made comprehensive merchandising a vital factor week in and week out. The purposes of the merchandising program have been: 1) to build audience; 2) to as-

sociate MERITA and *The Lone Ranger* with each other in the mind of consumers; 3) to stimulate the greatest enthusiasm and selling effort on the part of MERITA's own selling organization; 4) to increase dealer cooperation and good will; and 5) to carry still further the consumer loyalty engendered by the program and its radio adjunct, The Lone Ranger Safety Club.

Launching of the program was accompanied by numerous audience-building activities, including 24-sheet posters, Lone Ranger outsert bands on MERITA Bread, dealer broadsides, point-of-sale display material, promotional tie-ups with theaters and department stores, and a plethora of publicity and exploitation activities. Lone Ranger ten-gallon cowboy hats were worn by MERITA's five hundred route salesmen, on broadcast days and on special merchandising occasions, with dramatic effect on trade and public. Hundreds of thousands of Lone Ranger masks were snapped up on one Saturday morning alone, in a special Lone Ranger Hallowe'en promotion.

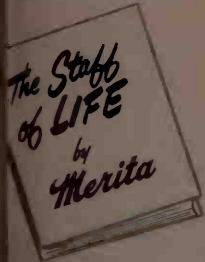
So effective were the Lone Ranger outsert bands that Lone Ranger inserts were soon embodied for regular use in the wrappers themselves, and Lone Ranger cake tags placed on all MERITA Cakes. Point-of-sale display material regarding the program has been periodically used, as has a series of organization broadsides and dealer newspapers, designed in a variety of ways to emphasize constantly the value of the program to the trade.

Probably the most unusual of all MERITA's activities in conjunction with *The Lone Ranger* was the Lone Ranger tie-up in MERITA's newspaper advertising last spring. At that time, MERITA launched a newspaper series that might truly be called "Lone Ranger broadcasts in print." The series of seven ads featured a serial story "How the Lone Ranger Captured Silver." This and its illustration consumed the largest part of each of the 60-inch insertions. The selling copy was comparable to the commercials on a radio program, telling "How MERITA Captured Freshness" (and other product attributes).

At this writing MERITA is in the midst of yet another large-scale newspaper campaign strongly associated with *The Lone Ranger*. Using half-page space for each of a series of 11 insertions, the current series features another serial story, "The Life of Tonto," by the Lone Ranger, illustrated with specially posed Indian-life photographs taken by Hiller, of UNDERWOOD and UNDERWOOD. The associated product theme features "The Staff of Life, by MERITA." Because of the tremen-

CHAPTER 11

Taste



quickly realize that Merita Bread is pure, because it tastes so good. Flavor; that's your assurance of the quality which has made Merita the fast-bread in all the South. Carefully-selected, skillful baking, scientific wrap-up-quick delivery—and it's yours, fresh at the moment it was tenderly lifted! Here's the long-honored staff of most delicious best—rich in quick quality and vigor. Enjoy the thorough-breads by switching to Merita today.



**HOW THE  
LONE RANGER  
SAFETY CLUB  
PROTECTS YOUR CHILD**

**HOW MERITA  
PROTECTS VALUE**

Choice ingredients, healthful purity, delicate flavor and fragrant freshness! Merita Bread holds no copyright on those attributes, but it does blend them skillfully into a loaf of bread that gives you the positive satisfaction of getting your money's worth. People who know the value baked into Merita

Bread are not surprised in the least that it is the fastest-selling bread in the South. Just one slice of its smooth-textured goodness—and you'll thank your stars that you joined the throng that has switched to Merita. It is your purchases of Merita Bread that make possible the Lone Ranger Safety Club.



**TUNE IN  
"The Lone Ranger"**  
Station . . . . .  
0:00-0:00 P. M.  
Every . . . . .  
and . . . . .

Copyright 1936, The Lone Ranger, Inc.

**RULE 4**

"I solemnly promise to obey and cooperate with school Traffic Patrols and to help other children avoid danger."

Hail to the School Traffic Patrols and their splendid work! Lone Ranger Safety Scouts are pledged to cooperate with them. Hundreds of thousands of boys and girls all over the South belong to Merita's Lone Ranger Safety Club. Each has promised to obey the ten rules of the pledge that the Lone Ranger has designed for their safety. There are thousands of Safety Scouts right in this community, hundreds more joining daily! Parents praise the Safety Club, because it gives them so much peace of mind. No boy or girl should fail to join. Is your child a member? If not, ask your grocer for a club card or send in the one below.

**Cut out and Mail to  
THE LONE RANGER**  
Merita Bakers, Atlanta, Ga.

**THE LONE RANGER**  
c/o Merita Bakers  
Atlanta, Ga.

**DEAR LONE RANGER:**  
I want to join your Lone Ranger Safety Club, sponsored by Merita Bread and Cakes. Please send me my FREE Membership Card and the key to your Secret Code. As a member of the Lone Ranger Safety Club, I solemnly promise;

1. Not to cross any street except at regular crossings and first to look both ways.
2. Not to play in the streets.
3. Not to cross the street against signal lights.
4. To obey and cooperate with school Traffic Patrols and to help other children avoid danger.
5. Not to ride on running boards or fenders or to hook rides.
6. Not to hold onto automobiles or street cars when on bicycle, scooter or skates.
7. Not to ride a bicycle on the wrong side of the street, on the sidewalk or in a playground where others are playing and not to make turns without signalling.
8. Not to hitch-hike or ask strangers for rides and to discourage other children from this dangerous practice.
9. To promote safety at all times and encourage others to join this safety movement.
10. To obey my parents or guardians always.

(Name) \_\_\_\_\_

(Street Address) \_\_\_\_\_

(City) \_\_\_\_\_ (State) \_\_\_\_\_

(Parent or Guardian sign here) \_\_\_\_\_

One out of four children belong to the Lone Ranger Safety Club, one of the major promotions behind this topnotch radio serial. This ad was part of a newspaper series devoted to the Lone Ranger Safety Club.

dous reprint demand shown in the Silver series, MERITA has provided four million copies of the chapters in the Tonto story, distributed each Saturday through food stores.

The above activities merely skim highlights of a sustained merchandising campaign which has proved its value at every turn. Space does not permit even the listing of many more or the consideration of specific activities designed to use the Lone Ranger program as an effective lever to deal with such familiar problems in the bakery field as "non-stops" or reducing "stale returns," or to stimulate MERITA's own sales organization to its greatest efforts, with the Lone Ranger campaign as the flag to rally around. Each of these factors embraces a long and detailed story in itself. Suffice it to

say that each has been comprehensively dealt with in this many-sided campaign which stands as a noteworthy example of the value of sustained, continuous merchandising, to make the most out of radio.

Truly, the entire case history of *The Lone Ranger*, as employed by MERITA, offers striking evidence of the value of continuity in every phase of radio advertising. It has turned "Hi-Yo, Silver!" into "Hi-Yo, Gold!"

*The above article first appeared in Detroit's ADICRAFTER. The editors of RADIO SHOWMANSHIP thought it worthy of bringing to your attention.*

# All News Is Good News

News is Tops! Writes NORMAN V. CARLISLE, RS Field Editor,  
But Don't Forget to Let 'em Know You're Sponsoring It!

TOP radio buy, in the eyes of hundreds of U. S. advertisers, is news. Climbing onto the bandwagon, they have assumed sponsorship of news flashes, newscasts, sometimes new commentators.

Some advertisers have gone further, asking the question: "Is the news enough?" Their angle: Even the news needs extra promotion if *news* and *sponsor* are to be linked in the public mind.

Example: BORDEN DAIRY DELIVERY COMPANY, newsponsor, KNX, Hollywood. Smashing was the send-off given its newscasts. 1) 600 point-of-sale window displays, in the form of seven-foot, three-color awning streamers, plugging the station call letters, broadcast time, sponsor. 2) Trucks, 110 of them, plastered with more of these streamers. 3) 50,000 shopping check lists, cleverly designed disc devices which are hung up in the kitchen to remind housewives of staple groceries needed. Important to BORDEN was the fact that they also, in large print, reminded the housewife of *Bordennewscasts*, the time, the station.

The point put across, with one impact after the other, was *Borden Sponsors the News*.

BOND CLOTHING, sponsoring newscasts in various cities, uses its store windows to hammer home the fact of BOND sponsorship. Example: BOND newscasts on station KRNT, Des Moines. Into BOND's windows went a wax suit model to represent the newscaster. The model, to all appearances, is talking into the actual KRNT mike set up before it. No small part of the news-illusion is the AP teletype machine, which is kept in actual operation at certain times of the day. Tabulations show it to be not only a traffic stopper, but a definite audience builder.

Theater-minded NEHI

BOTTLING COMPANY of Los Angeles, Royal Crown Cola and Par-T-Pak distributor, found a new wrinkle in news promotion. In the foyer of the Downtown Newsreel Theater, NEHI set up a complete newsroom. Newsreel-like were the broadcasts which emanated from this attention-compelling spot, to be aired via KMPC, Beverly Hills. The title: *Newsreel of the Air*. Theater trailers were used to plug the program, which was on the air every day. Other promotions: newspaper advertisements in a daily barrage, hundreds of truck banners.

Department store WILLIAM D. HARDY AND COMPANY of Muskegon, Michigan, broadcasts their fast-moving women's news show right from their own store. This attracts casual store patrons; at the same time, tends more effectively to tie up store commercials with news items.

There are many more proven ways of merchandising the news. Many advertisers have radio commentators who write newspaper articles and plug their news shows at the end of each column. Others go so far as to build their newspaper advertising around the personality of the newscaster they sponsor. Still others have tried extensive billboard or car-card campaigns.

Is the news enough?

The answer: For the established sponsor, yes. For sponsors new to news, no. Thunderous events, breaking on a thousand newsfronts, have plenty of pulling power in themselves, to be sure. The audience is news conscious. *It must be made sponsor conscious.*

Direct mail, store hand-outs, window displays, truck streamers, billboards, theater tie-ups—they're all ways in which you can identify the news with you.

To nail 'em with news, let 'em know you're sponsoring it!





# Tell It

## A New Gasoline, A New Air Show That's Just Part of the Record

A QUIZ program presided over by a bona fide judge—that's *PDQ Quiz Court*—a “showmanized” question and answer show that's pulling in listeners and upping gasoline sales for its sponsor, THE PETROL CORPORATION and its independent service stations in Southern California.

Judge of the Los Angeles Municipal Court, Leroy Dawson, wields the gavel that calls *PDQ Quiz Court* to order for half-an-hour every Thursday evening at nine over KFI, Los Angeles, from the stage of the Paramount Theater in that city. Five defendants and twelve jurors are selected from the theater audience. Each defendant is given ten dollars at the outset of the program. As the show moves along, he may be fined a maximum of two dollars for a wrong answer; a minimum of ten cents for “contempt of court”—at the discretion of Judge Dawson.

All fines go into a court treasury. At the end of the broadcast, one defendant chosen as best by the jury wins the “jackpot.” While the jurors deliberate, Clerk of Court Gary Breckner goes down into the theater audience with a movable microphone, asking questions of individuals who volunteer to answer. Cash and *PDQ PETROL* gasoline are given for right answers. Tickets to the Paramount Theater are given to those who fail to answer. Jurors and defendants all receive five gallons of *PDQ PETROL* gasoline for participating in the show.

That's the story in brief. Now, let's go into the details that make it outstanding.

As much as possible, a true courtroom atmosphere is supplied. The judge, wearing his robes, demands to see each contestant's operator's license. When, as in one case, a young

chap was sure he had his driver's license and produced his father's instead, the Judge gave him a thorough and sincere reprimanding.

Particular emphasis is given to questions pertaining to traffic safety. This is especially appropriate from the standpoint of gasoline promotion and because it justifies Judge Dawson's participation on the program. The Judge is a recognized authority on traffic problems. At the start of the series, over a year ago, 80% of the contestants missed traffic questions, which count heavily in the prize awards. Today, not more than 10% miss them.

As is typical of most quiz shows, listeners submit questions, receive cash rewards. They are required to get official blanks from stations distributing *PDQ GASOLINE*.

Created by Los Angeles ad executive Chet Crank, *PDQ Quiz Court* has been one of the prime advertising media responsible for the rapid growth of *PDQ PETROL GASOLINE*. The gasoline was first introduced just five months prior to the premiere broadcast of the quiz show (May, 1939). Since that time, over 800 independent gasoline retailers in Southern California (seven counties) have purchased dealer rights.

Radio, at first, received only a 25% share of the expenditure set aside for advertising. Today, radio has become much more important, claiming about 40% of the appropriation.

According to ad-man Crank, “The gasoline dealers like the show because they like to listen to it and because it brings people into their stations for blanks and to buy *PDQ PETROL*.”

Naturally, not all people who take the trouble to go to a station for an entry blank actually send their questions to the station for consideration. In spite of this, an average of 2,500 letters are received by sponsor and station each week.

Public interest in *PDQ Quiz Court* has been at a high level almost from the program's inception. About 500 unsolicited letters are received each month, just commenting

# To The Judge

—In Less Than a Year and a Half, over 800 New Outlets!  
of "PDQ Quiz Court", the Program That Stars a Real Judge

on the program. The sponsor's own survey showed a two to one preference over competing programs and an independent check by Facts Consolidated revealed a rating of 27.5 for August, an increase of 25% over the June figure of 18.3.

## HOW TO USE IT

Whatever success *PDQ Quiz Court* enjoys is greatly dependent on the judge, himself. In this case, Judge Leroy Dawson has a sparkling personality and unusual ability of being able to ad-lib cleverly. In your town, if you decide to build a show idea around a local judge, be certain you select the right man. The foundation upon which the entire promotion is built rests upon the proper choice.

Once you've found the right man, the next job is to sell him on the idea of going on the air. In most cases, this may not be difficult. In Judge Leroy Dawson's case, the sponsor agreed to pay a salary which is donated by Judge Dawson to a different charity each week.

The *right show*, the *right judge* still doesn't necessarily insure the *right results*. That depends, too, on the *right promotions* and merchandising tie-ins.

*PDQ Quiz Court* was no last minute affair set up in a rush to fill an advertising lull. It was carefully planned right from the beginning. An evening time was selected in order to reach the greatest combined men and women adult audience. The program was well publicized in the Los Angeles Herald and Express and the News. For two weeks before the initial broadcast and even today, special spot announcement plugs are used.

*Typical Announcement on the day of a broadcast:*  
Quiz fans, don't miss one of radio's most popular programs—*PDQ Quiz Court*, Municipal Judge Leroy Dawson, nine tonight, KFI.

Many of the other media used by the PETROL CORPORATION for *PDQ PETROL* mention the radio show. In addition, each dealer's station features an attractive 14"x22" window card promoting the program and prizes.

The prizes, totaling \$150 in cash each week, are the primary audience stimulants. And, of course, *cash* will do until something better comes along. It's a long haul, though, between giving away cash and getting cash for gasoline in return. *PDQ Quiz Court* makes the task simpler with interesting lead-ins between the commercial copy and the show proper. Sometimes this is accomplished by reference to a timely subject, sometimes with a gag or sound effect, never with a blunt "pressure" opening. Naturally, a program of this type permits frequent (usually ad-libbed) mention of the sponsor's product during the quiz.

There's a story in the title, too, almost a synopsis of the program itself. *Quiz Court* sounds inviting. There's always excitement around a courtroom. And the *PDQ* part of the title never does let you forget what the sponsor is attempting to sell. Neither does the show!

**AIR FAX: Broadcast Schedule: Thursday, 9:00-9:30 P.M.**

**Preceded By: Travelog (NBC)**

**Followed By: News.**

**Competition: Aldrich Family (NBC); News.**

**Sponsor: Petrol Corporation.**

**Station: KFI, Los Angeles, Calif.**

**Power: 5,000 watts.**

**Population: 1,496,177 (1940).**



**COMMENT:** There's always room for another quiz show, if it has something *extra* to offer. In this case, that *extra* was the judge.

# YOUR TOWN CAN WORK FOR YOU

## A Visit to "Junior Town", Where the Whole Community Pitches in to Help Hershey Sell Milk and Ice Cream



HERE'S an air show that puts service to the community first and gets repaid by having the whole town promote the show.

Since 1938, when Ed Smith walked into WHP, Harrisburg, Pa., with the idea that the opinions of boys and girls, frankly expressed, would attract listener interest, and that a program that would bring to radio the thoughts, hopes, and idealism of the youth of today was bound to succeed, *Junior Town* has been a success.

Appearing before the WHP microphone three times weekly are boys and girls with ambitions, hobbies, and experiences, which they relate in unrehearsed, impromptu interviews that have the warmth of sincerity, the frankness, and genuine humor of youth. Weekly, a Saturday show, added as a "fun feature" and held in downtown Harrisburg's Rio Theater before an audience of 1,000, gives expression to the musically and dramatically talented; achieves audience participation through a quiz contest and group singing. Monthly, a complete *Junior Town* music revue, using a cast of about 60, supplemented by WHP studio orchestra and technicians, increases public interest. Held annually are such Harrisburg Park Department-approved activities as the Used Tire Roll, City-Wide

Bicycle Races, Roller Skate Derby, National Marbles Tournament, and Christmas Toy Collection.

Development of *Junior Town* groups of organized youngsters all over central Pennsylvania, with their own officers and leaders follows logically as the newest step in this rapidly growing project. Headquarters at WHP furnishes a definite program of educational and recreational activity to each group, as well as by-laws, white overseas caps, imprinted with the name and number of the chapter and town. Mailed free to all groups is *The Junior Town News*, a bi-weekly publication, compiled of news sent in by chapter correspondents.

With such a wide scope of activity, the whole town is called upon to lend a hand. It does, willingly. Educators, school officials, professional people, industrial heads, Scout leaders, YMCA, YWCA, and Girl Reserve workers give tangible aid in this unique set-up by serving as group advisors, speakers, etc.

Commercially, the credit and the profits for this project go to the **HERSHEY CREAMERY COMPANY**, sponsors of the Saturday musical show. Mr. E. T. Shepard, their general sales manager, has this to say about the program:

"In addition to the good will attached to this program as a youth institution in this vicinity, the **HERSHEY CREAMERY COMPANY** feels that *Junior Town* has also been a real counter salesman. A sizeable increase in sales has been effected over the Harrisburg area in the past year. There has also been an important increase in dealerships in strategic locations both in Harrisburg and outlying districts. **HERSHEY** salesmen find the program an advantageous calling card that opens the door for friendly discussion.

"The advantages of the program itself aside from the direct selling aspect are many fold:

1. "It is truly a 'great' program. There is nothing cute about its talent. All of the children are considered 'tops' among juvenile entertainers, and its production rivals professional shows. People tune in to be genuinely entertained.

2. "It commands a tremendous audience







The entire cast of the "Junior Town" music revue assembles on the stage of Harrisburg's Rio Theater. Note the excellent back-drop advertisement for *Hershey's* ice cream. Audience averages about 1,000.

due to the time of its presentation, which is 12:30 noon on Saturdays.

3. "The audience is largely sympathetic. Children's programs are standard features of recognized popularity, no matter how good or bad they are.

4. "There is a natural tie-in between the Saturday show and the weekday programs, identifying the **HERSHEY** product with four programs, while they actually sponsor only one.

5. "The product receives invaluable display through the theater, where space on the screen cannot be purchased commercially. Lobby displays, a banner drop, screen trailers, sampling, and stage mentions are used as part of the campaign."

More about the thrice-weekly, 15-minute shows which are the heart of *Junior Town*:

Ed Smith, originator of the program, acts as stabilizer for the conversation, guides talk into channels familiar to boys and girls appearing. School, pets, sports, movies, vacations—all challenge the imaginations. Typical of a *Junior Town* broadcast, presented each Monday, Wednesday, and Friday, is the following brief:

1. Opening introduction by Mr. Smith.
  - a. News notes on *Junior Town* activities.
  - b. Introduction of business for the day.
2. Introduction of the guests.
  - a. Informal conversation with guests taking part. (Example: Mayor of city is introduced to four junior high school pupils. Mr. Smith starts conversation by inquiring about traffic near school. Mayor and students take up the subject with the students on the offense. Mayor defends certain regulations as impromptu arguments develop.)
  - b. Mr. Smith turns conversation into another channel.
3. Music Page Presentation. Brief entertainment by one member of Saturday show cast, accompanied by studio orchestra.
4. Word puzzle quiz for listeners with guest tickets to Saturday show as prizes.
5. Announcements of coming events. Birthdays if any. Sign-off.

**COMMENT:** Like most stories about children, *Junior Town* has a moral. *Serve* your community, and your community will *serve* you.

**AIR FAX:** Broadcast Schedule: *M-W-F; Saturday, 12:30-1:00 P.M.*

*Preceded By:* Weather, News.

*Followed By:* News.

*Station:* WHP, Harrisburg, Pa.

*Power:* 5,000 watts.

*Population:* 80,339.

# You Don't Have To Be a Barnum

Good Local Radio Programs Aren't Difficult Nor Expensive;  
Here's an Article That Tells You Why. by PAUL HELLMAN

"SAY, what I wouldn't give to have Jack Benny selling my groceries over the air" . . .

I can't begin to record the number of times I have heard that statement in the last year. Of course, the exact wording varied on each occasion. It might have been Fred Allen, Charlie McCarthy, or Kate Smith instead of Benny, and they might be selling dishes, dresses, or dressers instead of groceries. Basically, the situation was the same. It was a local advertiser moaning the fact that there just wasn't any *good* radio shows for him, and if there were, he couldn't afford them!

About the time that Jack Benny started selling JELLO, a few smart local businessmen bought the spot announcement before and after his program. Any success that JELLO is having has also reflected in their sales charts.

Now, what is it that makes one man buy time, and the other *selling power*?

SHOWMANSHIP, the science of showing every product at its best, of arresting attention, focusing all ears on what you have to sell and then *selling*.

The advertiser who carries newspaper technique into radio will find himself as handicapped as a pantomimist trying to compete on a Major Bowes Air Show.

In newspaper, the advertiser devotes his entire efforts preparing the layout and copy for his advertisement. Actually, that's as far as he need go, for he relies on the news stories and editorials of the newspaper to create his readers.

In radio, on the other hand, the advertiser should not only concern himself with his own commercial copy, but he must also be interested in the creation of the audience.

The radio advertiser must first be a *showman*! The more showmanship, the more audience, the more sales.

How to be a *showman* is a lot simpler than it sounds. It's true, Barnums aren't born every second, but one doesn't have to resort to extreme theatrics to be a *showman*.

The man who recognized that quiz

shows were gaining favor on the network and started a similar show in his local town was a *showman*.

Showmanship doesn't necessarily mean originality (though that helps). The man who jumps on the bandwagon when it's starting to roll is a real showman—and a *much safer one*.

Showmanship doesn't even mean that *you* have actually to produce the program or select the talent. Your advertising agency or your radio station will no doubt handle the work for you with great efficiency. But you *do* have to know enough about radio to be able to make decisions, to be able to agree or disagree on more than a purely personal basis.

Here are a few simple suggestions that, once carried out, may find you waking up one bright morning the sponsor of a profit-making radio show, which is about all anyone expects of a *showman*.

1. When you buy spot announcements, buy *selling power* instead of just time. Pay strict attention to the programs on the radio stations in your town. Select the spots near programs that reach people you want to reach!

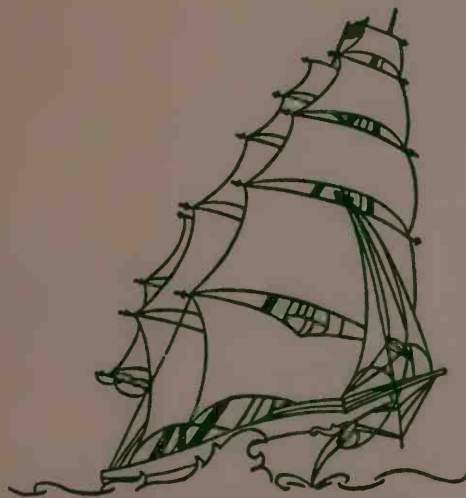
2. If you plan your own program, plan it so that it will interest your listeners—not just you. So many businessmen base their selections entirely on their own whims and fancies. Often, it is far better to ask the opinion of the girls in your office. They may more nearly resemble the people who buy and use your product.

3. Once you've planned an interesting program, don't sit back and wait for it to pick up listeners. Go out and sell the public.

During the first few weeks, for every dollar you spend on radio time, plan as much, if not more, for the promotions that will start your program off on the right foot. Once, the start is successful, the program will almost carry itself, if it's made of the right stuff!

All that's required to make an ordinary show *good* is a little extra effort. That's not difficult, nor expensive. And you'll find *good* shows are worth working for.





**SHOWMANSHIP**  
is the ship to sail on!

# A Sure Method to Help Sell

**T**HERE are two ways to make your station salesmen bring in more business.

**1** Make them better informed about the medium they're selling. Supply them with a steady stream of tested, successful programs and promotions that are bringing in new and renewed contracts in other markets.

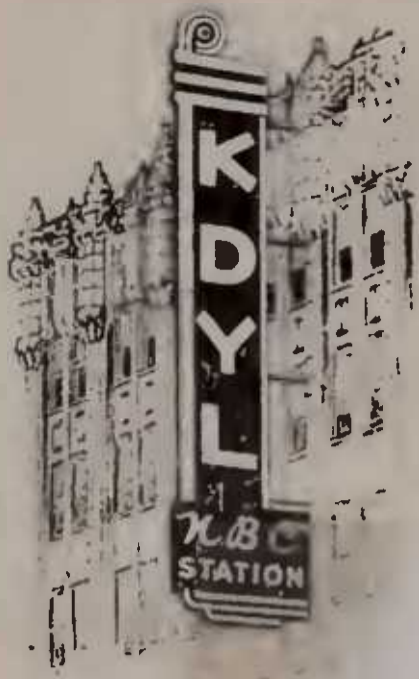
**2** Make the businessmen they call on better informed about the power of radio. Show your present and prospective buyers of radio time what they can do in radio—by pointing out what others have done.

**ONLY RADIO SHOWMANSHIP DOES THIS DOUBLE-DUTY JOB!**

**1** Radio Showmanship bridges the gap between the salesman and the sale! It gives your men a fistful of strong selling ammunition every time they call on a prospect.

**2** It breaks down the barrier of customer resistance by graphically explaining to the businessman, through an independent and unbiased source, how others in his same line of business are getting more results from radio.

**RADIO SHOWMANSHIP COVERS BOTH SIDES OF THE SALE**



# INTERMOUNTAIN BROADCASTING CORPORATION

6<sup>th</sup> FLOOR TRIBUNE-TELEGRAM BLDG.  
SALT · LAKE · CITY · UTAH

October 24, 1940

Mr. S. S. Kaufman  
Radio Showmanship  
Showmanship Building  
Minneapolis, Minnesota

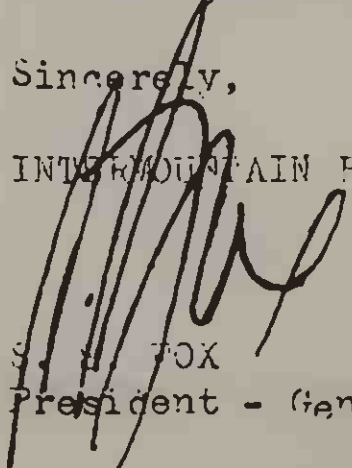
Dear Mr. Kaufman:

The comment we have received thus far on Radio Showmanship has been, in every case, extremely favorable. Those who are receiving it, particularly among the advertising agencies, look upon it as a service, and we have already been approached by two of our clients to ask that ideas contained in the book be developed for their own use on the air.

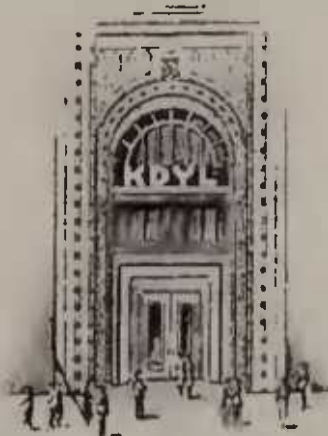
We consider it a well edited publication and are firmly of the opinion of those who are receiving it.

Sincerely,

INTERMOUNTAIN BROADCASTING CORPORATION

  
S. S. FOX  
President - General Manager

SSF:BJ



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# ore Time on Your Station

**H**ERE'S what the President of KDYL,\* Salt Lake City, one of the many stations now using Radio Showmanship magazine, has to say:

\*KDYL has Radio Showmanship magazine mailed by us to 200 of its clients and prospects each month.

BUY A GIFT SUBSCRIPTION TO

*Radio Showmanship*

FOR YOUR CLIENTS & PROSPECTS

**W**E print a monthly magazine full of useable, tested radio programs and promotions gathered from all over the country and indexed by businesses.

We mail it to your clients.

We pay for postage.

We do the wrapping.

We do the addressing.

We bind *your station insert* into every copy.

We mail your station salesmen (to their home addresses) the RS SELLOGRAM every month!

All for 15 cents per copy.

**A**LL you do: furnish the mailing list and a four-page insert with your station's story printed on it; the insert is bound into every copy of RADIO SHOWMANSHIP mailed out by us to your customers. RADIO SHOWMANSHIP is *exclusive* with one station in a selling area. Write us today—start with next month's issue!

Some of the stations who have already subscribed to RS for their customers.

WIND  
*Chicago*

KDYL  
*Salt Lake City*

KOA  
*Denver*

WHB  
*Kansas City*

WHN  
*New York*

WFIL  
*Philadelphia*

WFBR  
*Baltimore*

WXYZ  
*Detroit*

WTCN  
*Minneapolis*

KOL  
*Seattle*

KMO  
*Tacoma*

KROW  
*San Francisco*

WHK  
*Cleveland*

KIT  
*Yakima*

KFJZ  
*Fort Worth*

**3 NICKELS TURN THE TRICK**







# SPECIAL PROMOTION

Short radio promotions that run but a day, a week, or a month yet leave an impression that lasts the year around.

## Sustaining

**KGLO CHRISTMAS CHEER FUND** A sustainer, but one that could be converted into a powerful selling program by alert sponsors, is KGLO's (Mason City) traditional Christmas show. Aimed to raise funds for M. C.'s underprivileged children, the KGLO program is aired from 8:00 P.M. to midnight about two weeks before Christmas, does swell job in making localities *Christmas Cheer Fund* conscious.

Varied and exciting are the many attractions piped in to KGLO from various parts of the town. From the studios come the music of about a dozen topnotch musical organizations, playing requests and arrangements adapted to the occasion. Another group of musicians is sandwiched in from the high school's Wagner-Mozart music hall, where a mike-man is on duty.

To the Mason City Globe-Gazette's big newsroom goes all local telephone calls. Another announcer is on the job there from the news studio to acknowledge the calls, donations, and requests on the air.

KGLO's efficient mobile broadcasting unit goes out to any church party, gathering, or any kind of business place where donations amounting to five dollars or more can be garnered. From wherever it has made a pick-up the unit goes on the air during the four-hour program giving listeners first hand stories of how the *Cheer Fund* is growing.

As the evening progresses, various firms put up products for auction, which are announced over the air and offered to the highest bidders. Bids are received on the telephones and acknowledged on the air. Last Christmas, for example, a basket of fruit brought \$12; a dressed turkey, \$10; a box of candy, \$3.50; a case of Cola, \$5; a live duck, \$4.50; hams as high as \$5; tires as high as \$12. Such items as baby carriages, puppies, mattresses, odd furniture pieces, etc., are batted back and forth to various bidders until closing time.

Listeners who telephone in their donations

and bids invariably follow through the next day with the cash. As they turn in the money, their names are acknowledged on the air, listed in the newspaper.

Throughout the entire four hour show the various announcers from the studio, the music hall, news room, and mobile unit, all on the air at the same time, ad lib away at bidders and listeners, keep the fun going.

The popularity of the program is seen in its growth. In 1937, the show brought in only \$67. In 1938, the sum shot to \$300. In 1939, the take was \$600. KGLO staff enjoys its night's work and Mason City people begin asking about two months in advance when show is scheduled for airing. All the money goes to the city's social welfare committee which in turn distributes it where it is needed.

**AIR FAX:** Station: KGLO, Mason City, Iowa.  
Power: 250 watts.  
Population: 23,304.

**COMMENT:** Special broadcasts like this can be used to highlight any community-wide money raising campaign. (Community Chest, Red Cross, etc.)

From an advertiser's point of view, the program's primary value is institutional. The auction feature, however, is one that has great dramatic possibilities over the air. Automobile dealers, for example, have actually had used car auctions where they offered one car a week to the highest bidder. The hundreds of listeners who bid too low make an excellent prospect list.





## AIRING THE NEW

All the available data on new radio programs. No result figures, as yet, but worth reading about!

### Groceries

**THE LIAR'S CLUB** Mother was wrong! Tall tales *do* pay—if you live in Chico, Calif., where **MULKEY'S MARKET** each day awards a bulging, three-dollar basket of groceries to the person sending in the day's biggest falsehood. Glib emcee ad libs the show. *Outstanding feature:* The commercials, written negatively, deliberately rib the sponsor. See *Comment* below.

**AIR FAX:** Transcribed music by "guest orchestras" fill in the gaps.

*Broadcast Schedule:* Monday thru Friday, 6:15-6:30 P.M.

*Preceded By:* Fulton Lewis, Jr. (MBS).

*Followed By:* News and Views by John B. Hughes.

*Competition:* Lux Radio Theater (CBS), Dance music.

*Sponsor:* Mulkey's Market.

*Station:* KHSL, Chico, Calif.

*Power:* 1,000 watts.

*Population:* Urban, 13,560; rural, 8,830.

### SAMPLE COMMERCIALS AVAILABLE.

**COMMENT:** Very few sponsors would risk carrying out *The Liar's Club* motif even in the commercials. **MULKEY'S** does—with surprising effectiveness.

Example: "Nowadays there are so many charges of 'liar' being hurled back and forth between the nations that we're beginning to feel like a diplomat. The only difference between us and some of the foreign emissaries is that we admit we're lying. Because we don't expect you to *believe* us when we tell you about specials at **MULKEY'S**, we give this to you as the unconfirmed report of an assertedly reliable informant, operating secretly through the rear door of the **MULKEY DRIVE-IN MARKET**. Our confidential observers tell us that **DEL MONTE** canned grapefruit has been marked down to 19 cents for two cans; a late dispatch datelined 'somewhere behind the counter at **MULKEY'S**' says **DEL MONTE** corn, either **GOLDEN BANTAM** or **TINY KERNEL**, is 19 cents for three number 303 cans." Etc.

### Groceries (Wholesale)

**CASH DRAWER** Unblushing lift from network *Pot O' Gold*, with an extra twist, is station **WHK's** telephone quiz show. Sponsored by the **WILLIAM EDWARDS COMPANY**, distributors to over 200 retail grocers in Northeastern Ohio, show gives away \$75 if lucky person at home answers correctly a question put by jocular emcee Pinky Hunter. If the answer is wrong, sponsor awards \$35 anyway. Everyone called, regardless if home, gets some sort of prize, usually a grocery certificate. Should Hunter be unable to dispose of his full sum, remainder is tacked onto following week's give-away which adds to the excitement. If winner has a **WILLIAM EDWARDS** handbill at the time he is called, he gets an extra cash award. *Outcome:* Increased demand for handbills, with accompanying increase in store traffic.

**AIR FAX:** Method of obtaining telephone numbers: Telephone books of all communities in Northeastern Ohio are assembled, three numbers are chosen by selector wheels. Recorded music rounds out the show.

*First Broadcast:* September 3, 1940.

*Broadcast Schedule:* Thursday, 9:00-9:15 P.M.

*Preceded By:* Travelogue (NBC).

*Followed By:* Singin' & Swingin' (NBC).

*Competition:* Major Bowes' Amateur Hour (CBS); Kraft Music Hall (NBC-Red).

*Sponsor:* William Edwards Company.

*Station:* WHK, Cleveland, Ohio.

*Power:* 5,000 watts.

*Population:* 878,429 (1940).

**COMMENT:** Benefit by other's experience: On first broadcast, Hunter was thwarted by three busy signals. He had announced phone numbers of persons to be called before dialing. Well-wishers had dashed to warn lucky winners, thereby clogging the wires. If you use this or similar show, don't announce the phone numbers before calling!

**IF** you don't see what  
you want in this window...

Come in and ask for it . . . If, in this edition, there is no promotion adaptable to your business, there will be soon in a coming number. In the meantime, if you are searching for something in particular, or even in general, to help you merchandise your store or your product, let us know. We will be glad to cooperate with you in the search.



# SHOWMANSHIP IN ACTION

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

## Automobiles

**YOUR MUSICAL NIGHT-CAP** In Los Angeles, Calif., where it is said there are more cars per population than in any other U. S. city, one-fifth of all available air time is bought by used car sponsors. **JOSCELYN MOTORS**, local **DODGE** and **PLYMOUTH** dealer, plunged into the field last summer with a popular recording program that has smashed all recording program records at station **KMPC**.

*One reason:* Popular emcee Bill McCrystal has connections. During the past year he has interviewed such big name guest artists as the Andrews Sisters, Smoothies, Six Hits and a Miss, Charioteers, Ray Noble, Will Osborne, Bob Crosby, Count Basie, Henry Busse. *Another:* McCrystal writes his own commercials and ties them up effectively with the broadcast. In a town that must hear more different reasons for buying a used car, **JOSCELYN** copy stands out as conversational, logical, and effective.

**AIR FAX:** Program revolves around the theme of a Musical Bar, with bartender McCrystal mixing up the songs.

*Sponsor:* Joscelyn Motors (Dodge, Plymouth dealer).

*Station:* **KMPC**, Beverly Hills, Calif.

*Power:* 500 watts.

*Population:* Suburb of Los Angeles, which has 1,496,177 (1940).

**SAMPLE COMMERCIALS AVAILABLE.**

**COMMENT:** Anyone can play a record. But by giving a recorded show theme and coherence, by adding an interview with some outstanding visitor to your town, by making your sales message part of the show, not just separate announcements, you have a distinctive musical program that you can really call your own.

## Auto Supplies

**EXIDE WEATHER REPORTER** The weather is important to **EXIDE BATTERIES**. So they built a breezy, five-minute show around the

time-old subject on Philadelphia's **WFIL**. Weather oracle Roy La Plante blends forecasts for the vicinity, aviation weather bulletins, curious weather trivia, odd happenings the weather has occasioned, winds up with subtle reminders that **EXIDE BATTERIES** can withstand all kinds of weather. *To plug the program:* All service stations featuring **EXIDE BATTERIES** display huge thermometers as tune-in reminders. *Results:* **EXIDE** dealers in Philadelphia, southern New Jersey report sales upswing.

**AIR FAX:** *Broadcast Schedule:* Monday thru Saturday, 7:55-8:00 A.M.

*Preceded By:* News.

*Followed By:* News (NBC).

*Sponsor:* Exide Batteries.

*Station:* **WFIL**, Philadelphia, Pa.

*Power:* 1,000 watts.

*Population:* 1,935,086 (1940).

*Advertising Agency:* Geare-Marston, Philadelphia, Pa.

**COMMENT:** There is nothing unusual about weather broadcasts. All U. S. radio stations blare out latest temperature readings day and night. But if you have a product whose sales depend on weather conditions, *are you taking advantage of a natural tie-up?*

## Dairy Products

**TWILIGHT TALES** Seeking a juvenile program that would supply children with entertainment, at the same time be welcomed by parents and teachers as meeting wholesome requirements, sponsor **KNUDSEN CREAMERY COMPANY** introduced *Twilight Tales*. Renewal of this story-telling program this year indicates its wholesale reception. To promote the broadcasts, the cooperation of schools, Parent-Teacher organizations, other educational groups was sought and obtained. Their endorsement has played major role in securing a large and faithful audience. Not only have thousands of letters been received from parents, teachers, and educational organizations, but also from the children themselves.

**AIR FAX:** Trained adapter-narrator Elinor Gene tells stories selected from the literature of classic fairy tale writers Hans Christian Andersen, Grimm, etc. Musical backgrounds of appropriate selections help to add interest.

*Broadcast Schedule:* Monday and Thursday, 5:00-5:15 P.M.

*Preceded By:* Russ Morgan's Orchestra.

*Followed By:* Tarzan.

*Competition:* Telephone Hour (NBC-Red); European Round-up.

*Sponsor:* Knudsen Creamery Co.

*Station:* **KECA**, Los Angeles, Calif.

*Power:* 5,000 watts.

*Population:* 1,496,177 (1940).

**COMMENT:** Since the formation of the National Radio Council on Children's Programs

a year ago, parents and educational organizations have become increasingly aware of their potential influence in the selection of juvenile radio programs. With this awareness has come active resentment of sensational terror and thrill programs for children. Outstanding, then, is the program that has won the approval of parents and educational groups *without sacrificing audience entertainment value.*



Six carefully selected juniors from Omaha schools gather 'round the table for a lively discussion.

## Groceries

**JUNIOR ROUND TABLE** Every Saturday morning a Yellow Cab draws up before the homes of a selected number of Omaha boys and girls of grade school age. They are driven to station WOW by cabman James Grant, who delivers them safely into the hands of the station's ace air emcee Lyle De Moss. For half an hour or so De Moss helps the youngsters get acquainted with the radio station and each other. Then on the air the group goes in an *unrehearsed*, friendly round table conference. The juniors, who are picked by the school authorities, discuss anything of local or national interest.

De Moss finds that by gaining the confidence of the youngsters, aged 8 to 12 years, and keeping them in an easy frame of mind, they talk fluently, show they are broader in their thinking and interests than one would expect. (In order to allay parental worries as to transportation safety, regular cabman James Grant was interviewed on the program, stressed the safety of his transportation, plugged Yellow Cab.) Proof of program's success is sponsor **UNCLE SAM BREAKFAST FOOD'S** continuance of show since its inception, March, 1938.

**AIR FAX:** *Broadcast Schedule:* Saturday, 11:45-12:00 M.

*Preceded By:* News.

*Followed By:* Dance Rhythms.

*Sponsor:* Uncle Sam Breakfast Food Co.

*Station:* WOW, Omaha, Neb.

*Power:* 5,000 watts.

*Population:* 214,006.

*Agency:* Bozell & Jacobs, Inc.

**COMMENT:** This semi-institutional program was designed to build acceptance of Uncle Sam foods through direct association with the children of the community, the PTA organizations, and the city schools. No attempt is made to commercialize the program strongly, the sponsors bearing in mind the "long haul" objective of *good will* and *public acceptance*, an important merchandising factor that can be built faster, stronger with radio than any other media.

## Drug Stores

**FIVE YEARS AGO TODAY** Here's a show that gyrates around a unique promotion theme—the number *five*. Opening with *five* salutes, featuring *five* outstanding values, lasting *five* minutes—*Five Years Ago Today* hammers home the super-fact: *Five ECONOMY DRUG STORES!*

—Ingenuity does not end with a good idea. Clever presentation puts it over! The *five* salutes emanate dramatically from a "cannon"; an announcer tones emphatically, "*Five Years Ago Today.*" Two announcers then report staccatically events of *local* interest—*five* years ago today. In the middle of the show comes the *five* outstanding values reported by the two announcers.

**ECONOMY DRUG STORE** windows tie in with the show, playing up the *five* values of the day and the radio program.

**AIR FAX:** In the files of your local newspaper will be all the material you need on happenings *Five Years Ago Today.*

*Broadcast Schedule:* Monday thru Saturday.

*Sponsor:* Economy Drug Stores.

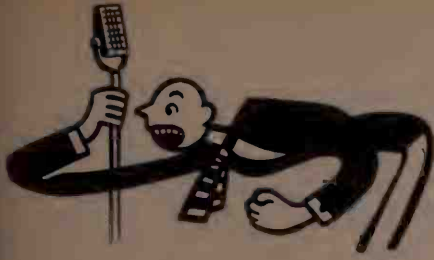
*Station:* KARK, Little Rock, Ark.

*Power:* 5,000 watts.

*Population:* 81,679.

**SAMPLE SCRIPT AVAILABLE.**

**COMMENT:** Don't be deceived by the simplicity of *Five Years Ago Today.* It points out a formula for radio success: Select the super-fact you want to put across; then hammer it on the public's mind with drumlike persistence in various ways. It's never failed yet!



## Jewelry

**THE MAN-ON-THE-STREET** In Oakland (California) there's a man who's interested in everyone's opinions—social, economic, political. Popularity of this chap is proved by the fact Scott Weakley has been interviewing passersby in front of sponsor **DAVIDSON & LIGHT JEWELRY COMPANY**'s store since 1935. Names of interviewers are not mentioned during the broadcast due to the highly controversial subjects, frank opinions aired on the show. Whenever a special occasion arises, Weakley moves his program to the spot. Throughout the two years of the Golden Gate International Exposition, the program was presented once a week from the fair site. Interviewer Weakley broadcasts at the annual California Spring Garden Show, Oakland Dog Show, Community Chest, Rotary, Kiwanis meets. Success story: a former spot and time-signal buyer, sponsor **DAVIDSON & LIGHT JEWELRY COMPANY** was the first bay region jeweler to take a full-time strip on the air.

**AIR FAX:** *First Broadcast:* August, 1935.

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

*Preceded By:* Noon Edition of News.

*Followed By:* Luncheon Dansant.

*Competition:* Amanda of Honeymoon Hill and Ma Perkins (NBC dramatic serials).

*Sponsor:* Davidson & Licht Jewelry Co.

*Station:* KROW, Oakland, Calif.

*Power:* 1,000 watts.

*Population:* 284,063.

**COMMENT:** Special promotions on Man-on-the-Street broadcasts have been neglected by many sponsors. An inexpensive one that has a natural tie-in is the candid photograph of the person as he is being interviewed. Effective give-away number two: Booklet containing summaries of program questions (and sponsor plug!) Other premium possibilities are sponsor's product, social security lucky pieces,

cash prizes in special contests, lapel and American flags sold at cost price (25 cents) over a 30-day period. Show should be promoted in all of sponsor's regular advertising—billboards, direct mail, newspaper.

## Public Utilities

**THAT YEAR** When a commercial becomes an integral part of the entertainment on a program, it is *showmanship* with an extra feather in its cap. Sponsor **SAN ANTONIO PUBLIC SERVICE COMPANY** presents a narrative march of time with a nostalgic yen for yesteryear. What happened, locally, nationally, and internationally, beginning with the year 1900, is recalled for the radio audience. Still maintaining dignity in the commercials, sponsor takes advantage of program theme by comparing various utility services as they were *then* and as they are *today*—with emphasis laid on rate reductions of the present service!

**AIR FAX:** Not *I'll Never Smile Again*, but *Let Me Call You Sweetheart* and *In My Merry Oldsmobile* help listener remain riveted in his reminiscing. "The Seven Strings" and vocalist George Bodenmiller strum about seven numbers popular in the year being reviewed on each program.

*First Broadcast:* October, 1939.

*Broadcast Schedule:* Monday, 9:15-9:45 P.M.

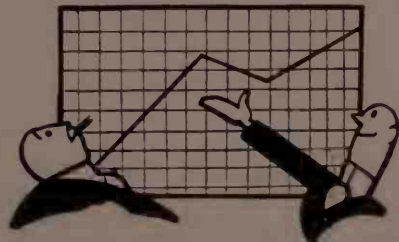
*Sponsor:* San Antonio Public Service Co.

*Station:* WOAI, San Antonio, Tex.

*Power:* 50,000 watts.

*Population:* 231,542.

**COMMENT:** Interest in a program of this type is proved by the curiosity and often amusement people always evidence in illustrations, movies, newspaper columns featuring a panorama of the past. Any business with a long and enviable history can tie up their commercials perfectly with this type of a program.





Sponsor McCAULEY'S, men's wear shop catering to collegiate trade, puts on a *Friday Football Frolic* right from the dance floor of Berkeley's Hotel Claremont. Prominent KROW football announcer Phil Ray, known as the "Friday Night Quarterback," emcees this informal variety show of interviews with coaches, players, sports columnists, and football quiz for the college students. The hotel and the sponsor get together to promote the show via billboards.

Drug store chain GALLAHER'S uses the sides of their delivery trucks to boost their headline news show to Dayton (Ohio) pedestrians. Program features six broadcasts every day, is well publicized in Dayton newspapers.



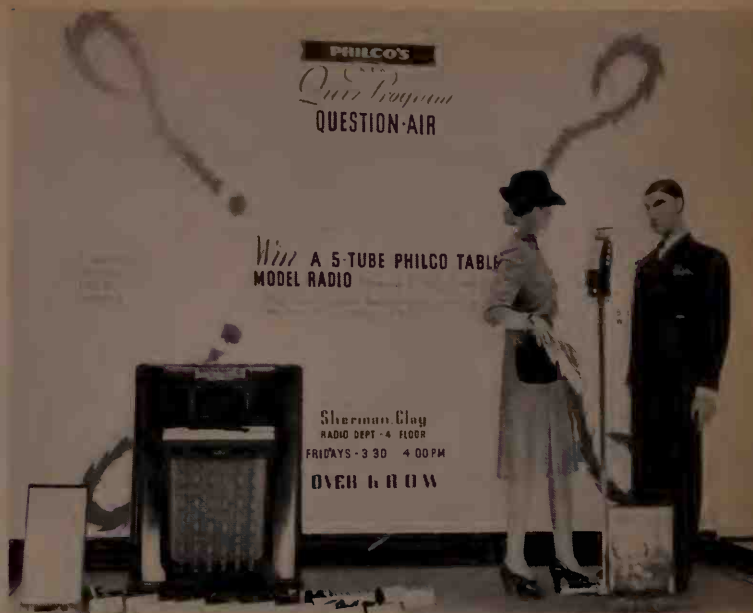
## SHOWMANSCOOPS

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



Each Yuletide hospitals and other institutions in the New York area receive carloads of books. They're the result of popular emcee Phil Cook's daily air appeal on WABC's cooperative *Morning Almanac*. Cook is seen discussing the book drive with Alfred Hill of Gale's Ferry, Conn., grateful patient in New York's Memorial Hospital.

Elaborate window displays boost *Question-Air*, KROW Friday afternoon quiz show broadcast directly from the music-radio department of Oakland's (Calif.) largest department store, THE H. C. CAPWELL CO. Radio department leaser SHERMAN-CLAY & CO. sponsors the program, designed to bring traffic to the fourth floor, merchandise the 1941 PHILCO radio line. First prize each week is a PHILCO portable radio. Second, third, and fourth prizes are merchandise orders for ten, five, and two and one-half dollars.



Alert KSL news sponsor SPERRY (breakfast food products) seized the natural tie-in between the popular pic, "He Stayed for Breakfast," and breakfast foods. Set up under the heading, "He'll Stay for Breakfast Every Morning, If You Serve SPERRY'S Pancakes, Waffles, Wheaties for Breakfast," was a SPERRY display right in the lobby of the Salt Lake City (Utah) theater featuring the picture.

Every Sunday evening at seven o'clock an audience gathers in WWL's spacious studio, is served candy bars by the ELMER CANDY COMPANY, participates in a quiz show that jumbles jingles, riddles, musical rhymes. Free tickets are placed on all candy stands, spotted in the newspapers before each week's program.



# WHAT THE PROGRAM DID FOR ME



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

## Automobiles

**SKY REPORTER** "We have been on the air with the *Sky Reporter* program since November, 1939, over station KFDA, Amarillo, Texas. The results have been very satisfactory both from its popularity with the public and the sales results we have received.

"The possibility of meeting some nationally known celebrity on each one of the broadcasts keeps the radio audience guessing who the next person will be.

"Quite recently we completed a contest with the public for suggestions. Appreciation of this program and the results were gratifying, learning the way the people of the Panhandle really feel about the *Sky Reporter* program."

M. B. Witt  
Manager  
Walter Irvin, Inc.  
Amarillo, Texas

**AIR FAX:** For complete story, see *Proof O' the Pudding*, page 153.

## Bakeries

**LUCKY GONG CONTEST** "We have been using this contest for sometime, and are continuing to use it. Perhaps this would be the best way of telling you whether we are pleased or not.

"We have considerable interest shown by the number of letters that we receive and have a number of 'Lucky Winners' every day, ranging from two or three, to probably 35. The number of letters received has been gradually increasing from the time that we started this contest, which leads us to believe that interest has not been lost, but on the other hand has increased."

Charles A. Quimby  
Sales Manager  
Quimby's Holsum Bakery, Inc.  
Uhrichsville, Ohio

**AIR FAX:** For complete story see *Proof O' the Pudding*, page 153.

## Dairy Products

**THE AMERICAN CHALLENGE** "Results of program judged by high Hooper (telephone survey) rating (11.0 in Los Angeles, 11.9 in San Francisco) led advertiser to renew for 52 weeks after first thirteen weeks on the air."

Joseph Sill, Jr.  
Staff Executive  
Brisacher, Davis & Staff, Inc.  
Los Angeles, Calif.

**AIR FAX:** A dedication to Americans who have contributed to the ideals of democracy is this half-hour dramatic show. Each episode is lifted from American history and points out a traditional challenge to modern America.

**Broadcast Schedule:** Monday, 9:00-9:30 P.M.

**Preceded By:** Hawthorne House (drama).

**Followed By:** Dance orchestra.

**Competition:** Paul Sullivan (CBS News) and Little O' Hollywood.

**Sponsor:** Challenge Cream & Butter Assn.

**Station:** KFI, Los Angeles.

**Power:** 50,000 watts.

**Population:** 1,496,177 (1940).

**COMMENT:** Reception of patriotic program bound to be tops in times of history-in-the-making. The sponsor, CHALLENGE CREAM AND BUTTER ASSN., hasn't relied entirely on blitzkriegs and blackouts for his promotion; 24-sheets, 3-sheets, painted bulletins, newspaper advertising, newspaper publicity, spot announcements, package wrap-arounds, and direct mail to all civic leaders helped put program across.

## Men's Wear

**TRUE STORIES OF THE NEW YORK STATE POLICE** "The program is one of the most successful on our long list. We have sponsored it for over two years with increasingly satisfactory results.

"When we assumed the sponsorship of this program, we did so because of its unique construction. Here is a show with all the interest and sustaining advantages of the better 'thriller' type, but with none of the 'blood and thunder.' This makes it acceptable for the entire family, and we believe that the younger members of the family have an im-



portant voice in the selection of radio programs at the time when this show is on the air.

"Survey figures taken regularly in our Rochester store show a substantial listening audience which extends well into the suburban area."

S. N. King  
Vice-President  
Bond Stores, Inc.  
Rochester, N. Y.

AIR FAX: For complete story see *Proof O' the Pudding*, page 155.

## Music Stores (Others)

**MEET THE TEAM** "You may be interested to know that our radio and combination set business showed an increase of 167% for October as compared with October of a year ago. The increase was over 200% when compared with the average October business for the past three years. We cannot help but credit a large share of this gratifying increase to our increased radio expenditure with WIBA."

J. E. Meagher  
Forbes-Meagher Music Company  
Madison, Wis.

AIR FAX: Sponsor FORBES-MEAGHER (PHILCO radios, others) has broadcast three spot announcements per week over Madison station WIBA for the past 10 years. In October, FORBES-MEAGHER joined with the OLSON & VEERHUSEN COMPANY, well-known Madison clothier, (Hart Schaffner & Marx, other famous brands) in sponsoring *Meet the Team*. Show is informal interview program with Bill Walker at the mike, broadcast direct from the Camp Randall training quarters of the University of Wisconsin grid players. Walker chats with squad men while they're dressing, intersperses bits of predictions, oddities of past games, hopes for next.

Broadcast Schedule: Monday thru Friday, 6:30-6:45 P.M.

Preceded By: Dinner Melodies (sustaining transcriptions).

Followed By: H. V. Kaltenborn (NBC) T-Th; sustaining music other nights.

Sponsor: Forbes-Meagher Music Co. (Other: Olson & Veerhusen, haberdasher).

Station: WIBA, Madison, Wis.

Power: 250 watts.

Population: 63,000.

SAMPLE SCRIPT AVAILABLE.

COMMENT: Often two non-competitive companies in a single selling area can combine to produce a successful radio show which each alone could not afford.



# YOURS for the asking

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

## SAMPLE SCRIPTS AVAILABLE

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

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

*Dairy Products*—Junior Town (see p. 136).

*Dairy Products*—Young American's Club (see Nov. issue, p. 110).

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

*Drug Stores*—Five Years Ago Today (see p. 146).

*Electric Appliances*—Listen and Win. By pointing the finger at itself, radio set up a quiz show for Portland's (Oregon) NORTHWESTERN ELECTRIC COMPANY on station KEX. Aired before a studio audience, program dealt with questions on local, national radio programs. Prizes: Five, three, and two dollars for respective place winners. For home radio listeners, sponsor added a battle royal war of words limerick contest. Cards bearing first four lines were obtainable at any Portland radio dealer. These dealers also cooperated with windows, tying in the program and store displays. Prizes: Radio receiving sets valued at not more than 50 dollars each donated by the radio dealers.

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

*Fuel*—Smoke Rings (see p. 126).

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

*Gasoline*—PDQ Quiz Court (see p. 134).

*Groceries*—Imperial Interlude (see Nov. issue, p. 107).

*Groceries*—Matrimonial Market Basket (see p. 154).

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

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

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

*Men's Wear*—True Stories of the New York State Police (see pp. 150, 155).

*Music Stores*—Meet the Team (see p. 151).

*Women's Wear*—Melodies and Fashions (See Nov. issue, p. 112).

## SAMPLE TRANSCRIPTIONS

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

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

*Department Stores*—Adventures in Christmastree Grove (see Nov. issue, p. 98).

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

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



## PROOF O' THE PUDDING

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

### Fuel (Others)

**ADD 'EM UP** Cooperative sharing of expense in radio as in any other business reduces costs for the individual advertiser and, usually, without sacrificing results. For the *large* local merchant who hankers for, but cannot afford, a high calibre show with network talent and setup, the electrical transcription (ET) may be the answer. Here, cost of production is divided among as many as 200 local advertisers throughout the country. For the *small* local merchant who desires effective advertising but thinks he cannot afford radio at all, the participating or cooperative program (one program shared by a number of sponsors) presents possibilities.

Necessarily, a half-hour cooperative show, boosting the products of perhaps six sponsors, will contain an average of one commercial per five minutes. Difficult to find is a program idea that allows each sponsor its full share of commercial time and still sustains listener interest. One such rarity is station WROK's *Add 'Em Up*, which holds the audience glued to the radio from the first to the last word, commercials and all. *Method*: Listeners must add up all numbers mentioned on the program. For example, in an address such as 513 Blank Street, they will add five, one, and three for a total of nine. All numbers mentioned in addresses, phone numbers, and prices are totalled in this manner. A pair of theater tickets goes to each of the first 10 correct totals for each day's program. 50 pairs of tickets are awarded weekly.

*In addition*: A one dollar cash award goes daily to the listener submitting with his *Add 'Em Up* total the best-decorated entry playing up one or all of the sponsors. To the best entry-sender of the week goes five dollars; a grand prize of \$50 is presented to the best entry-sender during the 13-week series.

*Haul*: Some 25,000 entries since program's start last January. No hastily scribbled post

cards are turned in, but elaborate pillows embroidered with sponsors' names, hand-carved plaques, miniature model homes, etc. At series' end (13 weeks) station WROK invites sponsors to studios to see entry display. Current exhibit consumes space on four large tables and five easels.

At the beginning of the new series, each sponsor is supplied with a window card reminding patrons of the program. Station runs an advertisement in the local papers listing contest rules and co-sponsors.

**AIR FAX**: Commercial announcements are sandwiched between musical numbers.

*First Broadcast*: January 15, 1940.

*Broadcast Schedule*: Monday thru Friday, 9:30-10:00 A.M.

*Preceded By*: Town Crier.

*Followed By*: Women's Forum.

*Sponsor*: B & B Fuel Co. (Others: Hicks Coffee Shop, Wilson Electric Co., Rockford Dry Goods Co., Hart Oil Co., etc.)

*Station*: WROK, Rockford, Ill.

*Power*: 1,000 watts.

*Population*: 85,864.

*Cost*: To each sponsor, \$15 per week.

**COMMENT**: *Note to the small businessman*: Don't conclude that radio is too expensive for you, without first asking your local radio station about the price of a cooperative show similar to *Add 'Em Up*.

### Typewriters

**MUSICAL PROGRAM** Chief appeal of quiz shows is chance to get something for nothing. Thrifty sponsor SOUTHERN SALES AND SERVICE lifted the appeal, left the quiz out. *Their give-away*: With each typewriter sold, regardless of price, new or reconditioned, they offered free typing instruction course in recognized SWAYZE SECRETARIAL SCHOOL. *Upshot*: 40% sales increase since program's start March 31, 1940.

**AIR FAX**: Going on the air on day when workers are home (Sunday), show features popular recordings, offers specials on typewriters.

*First Broadcast*: March 31, 1940.

*Broadcast Schedule*: Sunday, 10:00-10:15 A.M.

*Preceded By*: Dance recordings.

*Followed By*: Dance recordings.

*Sponsor*: Southern Sales & Service.

*Station*: KONO, San Antonio, Tex.

*Power*: 250 watts.

*Population*: 231, 542.

**COMMENT**: Premiums are tricky. Their possibility of catching on with the public is difficult to forecast in advance. No such gamble is SOUTHERN SALES AND SERVICE's offer. Certainly, anyone who buys a typewriter but can't type would want a *free instruction* course.

## Automobiles

### JOLIET AND WILL COUNTY NEWS

Leaving the world and national scene to competitive news broadcasts, this news show cuts its own small slice of the world's news—happenings in Joliet and Will County. Nearly four hours before the local newspaper is on the stands, the local headlines, gathered by station WCLS's own news department, are reported over the air.

From the start, back in January, 1938, sales swelled from 25 to 40 new units per month. Personal messages by the sales representatives used from time to time acquaint potential buyers with individual salesmen, pave the way for personal contact.

**AIR FAX:** First Broadcast: January, 1938.

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

**Preceded By:** Noonday Bandstand.

**Followed By:** Ten Pin Chatter.

**Competition:** Woman in White (NBC dramatic serial); Tunes and Tips; Voice of Romance.

**Sponsor:** Henneberry Buick Company.

**Station:** WCLS, Joliet, Ill.

**Power:** 250 watts.

**Population:** 42,993.

**COMMENT:** Specialization is the modern trend—in medicine, motors, men's wear. And now in news!

## Bakeries

**LUCKY GONG CONTEST** It's news when a listener sits through a program just to hear commercials. An interesting variation of the cooperative show, *Add 'Em Up*, is single-sponsored *Lucky Gong Contest*. After first musical number, the "Lucky Gong" is sounded. From then to program's end, listener must count the number of times "HOLSUM" is mentioned. To everyone sending in the correct total (*and a HOLSUM bread wrapper!*) goes a set of teaspoons.

Sponsor **QUIMBY BAKING COMPANY** awards anywhere from three to 35 sets daily. *Average:* 10 per day. *Sponsor harvest:* Direct mail response zooms upward. Sales, checked by bread wrappers turned in, increases at similar rate. Two hundred or more bread wrappers, received daily in letters, show many new customers obtained in low volume **QUIMBY BREAD** selling areas. Show was plugged by an insertion in every bread package. Grocers also pasted them on store windows.

**AIR FAX:** Silver-voiced Bill Jones yodels old song favorites aimed to appeal to middle-aged housewife.

**First Broadcast:** May 2, 1940.

**Broadcast Schedule:** Monday thru Friday, 9:00-9:15 A.M.

**Preceded By:** Musical Clock.

**Followed By:** Log Cabin Gang.

**Sponsor:** Quimby Baking Co., Uhrichsville, Ohio.

**Station:** WWVA, Wheeling, W. Va.

**Power:** 5,000 watts.

**Population:** 61,659.

**COMMENT:** Program seems particularly adaptable to a new product that needs trade name build-up. (See *What the Program Did for Me*, page 150.)



On the job every afternoon at 5:35 when the big TWA transport lands is Amarillo's (Texas) inquiring *Sky Reporter* Earl R. Strandberg. He is seen interviewing Charles "Andy" Correll, of the famous radio team, *Amos and Andy*.

## Automobiles

**SKY REPORTER** When big TWA transport plane "Flight 2" nose dives onto the Amarillo (Texas) airfield every afternoon at 5:35, up soar sales for **WALTER IRVIN, INC.** (FORD, MERCURY, LINCOLN-ZEPHYR distributor). The tie-up? It's a radio program. Each afternoon, mike in hand, *KFDA's Sky Reporter* quizzes visiting bigwigs at the airport; each evening at eight o'clock Mr. and Mrs. Radio Listener, in easy-chair comfort, hear the transcribed interviews. Since program's start back in November, 1939, sponsor **WALTER IRVIN, INC.** attributes half of car sales to *Sky Reporter* listeners. Not merely depending on human love of travel or interest in notables, astute sponsor constantly showmanizes his program with contests, prizes for best program comments. *Merchandising tie-ins:* Placards placed inside salesmen's cars, newspaper ads, publicity stories about celebrities interviewed.

**AIR FAX:** *Sky Reporter* asks passengers' names, where they are from, destination, type of business, hobbies.

**First Broadcast:** November 1, 1939.

**Broadcast Schedule:** Daily, 8:00-8:15 P.M.

**Followed By:** News.

**Competition:** Walter Winchell (NBC); Ford Sunday

Hour (CBS).

Sponsor: Walter Irvin, Inc. (Ford, Mercury, Lincoln-Zephyr distributor).

Station: KFDA, Amarillo, Texas.

Power: 250 watts.

Population: 43,132.

COMMENT: Commercial tie-ins are naturals: "Planes' wings of Mercury," "MERCURY automobiles' speed." See *What the Program Did for Me*, page 150 for an interesting personal reaction to *The Sky Reporter* by the manager of WALTER IRVIN, INC.



## Dairy Products

**THE WORD HUNTERS** Once their past is revealed, *words* emerge as meat for interesting radio stories. This educational entertainment feature is penned by Betty Stulla and conducted by her and Bill Stulla. The radio listeners provide the words; 10 are selected for origin-airing on each broadcast. "Fizzy the Calf" is a stock character used by the narrators in tying up the product with the program and adding a touch of comedy to the proceedings. One dollar goes to senders of words used on the show. GOLDEN STATE LIMITED (dairy products) started sponsorship July 15, 1940, but show has been aired for past two years. *Average fan mail*: over 200 letters per broadcast; over 600 weekly. Time has been too brief to determine sales results or to conduct surveys for current sponsor. Billboards, mailing pieces, radio column plugs in newspapers, and sponsor advertising in newspapers all combine to make "Fizzy the Calf" the glamor girl of radio.

AIR FAX: *Broadcast Schedule*: M-W-F, 12:15-12:30 P.M.

*Preceded By*: News.

*Followed By*: Club Matinee (NBC).

*Competition*: Stella Dallas (NBC dramatic serial); Myrt and Marge (CBS dramatic serial).

*Sponsor*: Golden State Limited (dairy products).

*Station*: KECA, Los Angeles, Calif.

*Power*: 5,000 watts.

*Population*: 1,496,177 (1940).

COMMENT: If education can also be entertainment, an audience is almost assured. Quiz programs proved this statement. *Word Hunters* reaffirms it in an entirely different manner.

## Groceries

**MATRIMONIAL MARKET BASKET** A year ago this month sponsor GIBSON'S MEAT MARKET bought WIAK air time for a four-

week trial period. *Design*: To attract Yuletide grocery shoppers with special Saturday broadcasts. Today, GIBSON'S is still broadcasting *Matrimonial Market Basket*. Every Saturday, right from GIBSON'S own super market comes cheerful Gordon Fletcher's interviews with Lakeland (Florida) housewives. Presenting three women per program, Fletcher asks about anything from, "Do you think all husbands like to be babied?" to "Would you vote for a woman for president of the United States?", ending always with the inevitable, "Now tell us, what is it that you like most about shopping at GIBSON'S?"

To each woman interviewed goes a large basket of groceries. Canny emcee never misses the opportunity for a punch commercial: "I notice your basket contains many good things, and I am sure that you'll be especially pleased with that can of SNOWDRIFT. I know that you will find this new, satin-creamed SNOWDRIFT aids in preparing better tasting meals. SNOWDRIFT is featured at GIBSON'S today—a big three-pound can for only 49 cents."

Any Lakeland housewife may register for an appearance on the show either at the market or by calling station WIAK. Of show's selling success, the fact that the sponsor bought a four-week show but stayed a year is the best testimonial. Reported is a steady business increase.

AIR FAX: *First Broadcast*: December 1, 1939.

*Broadcast Schedule*: Saturday, 9:00-9:15 A.M.

*Preceded By*: Musical Tete-a-Tete (NBC).

*Followed By*: Household Institute.

*Sponsor*: Gibson's Food Market.

*Station*: WIAK, Lakeland, Fla.

*Power*: 250 watts.

*Population*: 21,017.

SAMPLE SCRIPT AVAILABLE.

COMMENT: Very seldom can a four-week trial period prove anything. That *Matrimonial Market Basket* has been an exception is a tribute to this "man-in-the-store" type of broadcast, where the increase of store traffic becomes an effective barometer of the program's drawing power.

## Groceries

**INTERNATIONAL KITCHEN** After 10 years of broadcasting the favorite dishes of all nations on several Pacific Coast radio stations, popular Gladys Cronkhite and her *International Kitchen* came to San Francisco in January, 1939, to form a fifteen-minute program. One year later, the show was extended to half an hour. In its very first month, *International Kitchen* drew 1,090 letters without any special offer or contest. The next month, program climbed steeply to pull a total of 1,596 letters. Last October was tops as a letter-puller, with 4,893 letters to the program's credit. Furthermore, 1940 figures reveal double and triple increases over the same period the previous year.

**AIR FAX:** Miss Cronkhite's recipe for a successful program includes: authentic information on modern, scientific methods of preparing appetizing dishes of all nations, news of home entertainment, fashions, clever party plans, novel table decoration schemes. She seasons the solid matter of the program with chatty comments and selections by NBC organists and pianists; adds consistency with advice on wise methods of purchasing table products and planning of balanced menus. To vary the program, Miss Cronkhite occasionally interviews people with a story to tell in the home economics field. Among those who have appeared on her program: restaurateur George Rector, research scientist Dr. Alice G. Hill, and an Alaskan miner who told of his sourdough cooking method.

**Broadcast Schedule:** Monday thru Friday, 8:30-9:00 A.M.

**Preceded By:** The O'Neills (NBC dramatic serial).

**Followed By:** Adopted Daughter (NBC dramatic serial).

**Competition:** Romance of Helen Trent (CBS dramatic serial); National Farm & Home Hour (NBC).

**Sponsor:** Northwestern Yeast (makers of Maca yeast). (Others: Soil-Off Mfg., Scott Paper Co., Frank Food Co., Western Wax, Dr. Phillips Co.)

**Station:** KPO, San Francisco, Calif.

**Power:** 50,000 watts.

**Population:** 629,553 (1940).

**COMMENT:** Read the RS Air Analysis, *Step Into My Kitchen*, (RADIO SHOWMANSHIP, Sept., 1940, p. 18) for another story of a successful kitchen show. With the proper personality directing the program, with the right merchandising behind it, with theme and coherence, kitchen shows enjoy an enviable listener acceptance.

## Men's Wear

**TRUE STORIES OF THE NEW YORK STATE POLICE** On October 1, 1934, this local counterpart of *Gang Busters*, minus the blood and thunder, debuted on Rochester's (N. Y.) WHAM. Five years later, (March, 1939) BOND CLOTHES, INC. stepped in as sole sponsor. At one time, they boldly asked the public over the air if the shows should continue. Affirmative replies numbered 2,995. BOND's have maintained sponsorship ever

since. Straight commercials tie in with sponsor's newspaper advertising.

**AIR FAX:** Dramas are lifted from the files of the New York State Police. Excepting law enforcement officers involved, all names used are fictitious.

**Broadcast Schedule:** Thursday, 7:30-8:00 P.M.

**Preceded By:** Tracer of Lost Persons (NBC drama).

**Followed By:** Pot O' Gold (NBC).

**Sponsor:** Bond Clothes, Inc.

**Station:** WHAM, Rochester, N. Y.

**Power:** 50,000 watts.

**Population:** 328,132.

SAMPLE SCRIPT AVAILABLE.

**COMMENT:** Advantages of walking in on a "grown up" show: Ready-made audience awaits sponsor's messages; sponsor does not risk time and money on a show whose pulling power has not been put to the test. (See *What the Program Did for Me*, page 150.)



## Music Stores

**MAJORING MUSIC** Quiz shows have to be good, or they don't last. Letters containing questions (potential cash winners!) are solicited, pull response, give sponsor good check of program's appeal. In New Orleans (La.) joint sponsors WERLEIN MUSIC STORE and PHILCO RADIO COMPANY air a musical quiz show that's running in its second 13-week series. Testimony to show's outstanding success is mail pull from 30 odd states. Prizes per program: Two PHILCO radios, several cash awards to studio audience; all questions used net cash award to senders.

**AIR FAX:** Four contestants vie for prizes on each show, which is conducted by the "Maestro."

**Broadcast Schedule:** Sunday, 7:30-7:55 P.M.

**Preceded By:** Elmer's Jingle Jamboree.

**Followed By:** Elmer Davis (CBS).

**Competition:** Sherlock Holmes (NBC-Red); One Man's Family (NBC-Blue).

**Sponsor:** Werlein Music Store, Philco Radio Company.

**Station:** WWL, New Orleans, La.

**Power:** 50,000 watts.

**Population:** 458,762.

**COMMENT:** To pull the maximum audience in a show of this type, select questions that appeal to the average person. Don't get too technical!



# JOHNNY ON THE SPOT

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

RECEIVED from a Jackson, Mich. restaurant owner is a letter that speaks for itself:

"Ten years ago, when I opened the REGENT CAFE, I bought a series of spot announcements on station WIBM. The announcements have been on continuously ever since. In the past 10 years I have enlarged the restaurant three times, and today it is the largest dining place in Jackson. This increase in size and business I feel is due to my consistent use of air time."

Angelo Johns  
President  
Regent Cafe  
Jackson, Mich.

Announcement-buyer Johns is on the air daily with a 75-word plug for his good food and cordial atmosphere. Key to his success is *consistency*.

Ten years is a long time, but if Johns had been typical of many spot buyers, he would have been off the air long ago. The first few months weren't anything worth writing about, but *Johns stuck it out*.

So many businessmen who are not using radio now, but did at one time, just would not give radio a chance. They were newspaper-minded and judged radio by newspaper standards. In most cases, (there are exceptions) radio results do not happen overnight, but in the long run, well, look what happened to restaurant owner Johns!

## MORE ABOUT CONSISTENCY

Madison, Wis. coal dealer Urban J. Meuer brings further proof of the value of *consistency* in a spot announcement campaign. Read his own story beginning on page 126. Meuer seldom changes his commercial copy, says them often.

## DEBATE?

When you buy radio time, does the number of businesses competitive to yours on a station play any part in your selection of that station? There are two sides to this question. Some businessmen actually choose a station because it has so many successful competitive accounts. Others hesitate for the very same reason.

In keeping with making this column an open forum about anything and everything having to do with spot announcements, what do you think? Send in your reactions to me in care of RADIO SHOWMANSHIP magazine (11th at Glenwood, Minneapolis.)

There should be some strong arguments one way or the other.

## INTRODUCING

*New business fields to which radio is now extending its services . . .*

- Auto Show . . . Los Angeles Auto Show, 50-word announcements (16). Station KFI, Los Angeles.*
- Baths . . . Bimini Baths, 50-word announcements (26). Station KECA, Los Angeles.*
- Boxing . . . Golden Gate Arena (amateur bouts). Station WHN, New York.*
- Chicken Feed . . . Oyster Shell Products Co. Station KOA, Denver.*
- Concerts . . . Altrusa Club, 12 announcements (one week). Station KOA, Denver.*
- Military Academy . . . Brown Military Academy, San Diego. 150-word announcements, three a week on Art Baker's Notebook, four a week on Bridge Club. Station KFI, Los Angeles.*
- Motion Pictures . . . 20th Century Fox Film Corp., New York. One-minute announcements (nine in one week). Station KOA, Denver.*
- Package Pick-ups, Deliveries . . . Railway Express Agency, Inc., New York. Announcements (36). Station KOA, Denver.*
- Salt . . . International Salt Co., Inc., Scranton, Pa. 78 150-word announcements on Home Forum. Station KDKA, Pittsburgh.*
- Tobasco Sauce . . . McIlhenny, Avery Island, La. 100 afternoon announcements, Tuesday thru Friday. Station KPO, San Francisco.*
- Wine . . . California Wine Co. 50-word announcements, four a week for 13 weeks, Monday thru Saturday. Station WIND, Chicago.*

## HINTS TO SPOT BUYERS

Last month's *hint* suggested that *position* is more valuable than *number of words* on the announcements you buy.

SALISBURY BAKERY, over WSTP (Salisbury, North Carolina) reports that they are successfully sponsoring *five word* spot announcements every hour on the hour, 18 times a day—and *it pays!*

*This month's hint:* If you plan to buy—plan to stay!

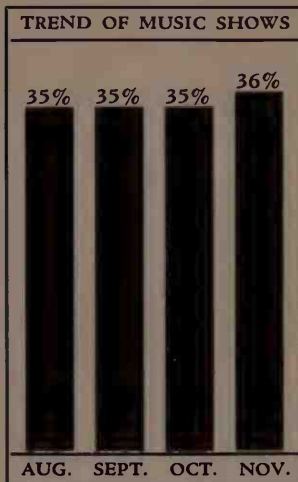
# TRENDS

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

## PROGRAM RATINGS, NOVEMBER, 1940

Type	Rating	Last Month	Change
MUSIC	36%	35%	+1%
NEWS	20%	18%	+2%
TALKS & INTERVIEWS	15%	17%	-2%
QUIZ	9%	9%	....
SPORTS	7%	8%	-1%
DRAMA	7%	7%	....
COMEDY	6%	6%	....

## WHAT ABOUT MUSIC?



GROUPS	Men	Women	Children
Music . . . . .	31%	38%	40%
News . . . . .	25%	19%	6%
Talks & Interviews . . . . .	12%	19%	15%
Quiz . . . . .	9%	11%	8%
Drama . . . . .	5%	4%	20%
Sports . . . . .	13%	3%	4%
Comedy . . . . .	5%	6%	7%

For years now *music* programs have been the "staff of life" for most local radio stations. While network advertisers have tended more and more toward serial *dramas*, local sponsors still spend their advertising dollars for transcribed or live talent musical shows.

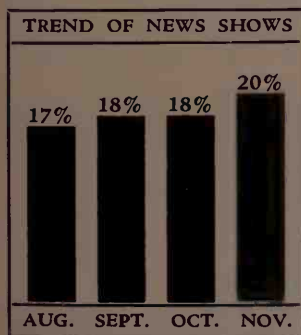
Interesting, then, is the trend of this type of broadcast. Original surveys last August showed a strong 35% rating for *music*. What's more, there has even been a one point advance through this November.

What will happen *now*? The entire radio world is watching with interest the battle between Ascaph (American Society Composers, Authors, Publishers) and BMI (Broadcast Music, Inc.)

Whether this controversy will be far reaching enough to affect local radio remains to be seen. In any case, there will be no trend more interesting to follow in the next few months than *music*.

The outcome of the entire dispute may be reflected in the graphs to come.

## NEWS CONTINUES RISE!



LAST month's TRENDS forecast the continued rise in popularity of local *news* shows. This month, *news* took the biggest jump since these surveys began. Evidently, the peak is still to be reached!

## THIS MONTH

In those programs with the commercial appeal directed to children, *drama* took a rise this month.

See *Add 'Em Up* (page 152) and *Lucky Gong* (page 153) for two varieties of contest programs that are showing a strong appeal.

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## NEXT MONTH

**BUSINESSMAN MAX YANDT**, vice-president of J. S. YANDT & SONS, leading men's wear store in Missoula, Montana, gives the real lowdown on *Sports Broadcasting for Profit*, based on seven years of successful experience in the field.

**ADVERTISING AGENT A. WESLEY NEWBY**, president of an alert Chicago advertising agency, describes an unusual laundry campaign tying in radio spot announcements with other media. It gives you a complete working picture of showmanship in action. You'll find all the facts in *Wringing Laundry Sales Through Radio*.

**SHOWMAN ELMER WHEELER**, America's master of better selling, concludes his interesting series for RADIO SHOWMANSHIP next month with a fast-moving article about emotions in advertising. He calls it *Shoot Straight for the Heart*.

**Plus More Than 35 Programs and Promotion Ideas You Can Use in Your Own Business!**



S

HOWMANSHIP, by a set, applies concerning, and details descriptions of, 19 radio programs to find what subjects apply to your own field. One of these program presentations, 1943, points valuable to your business. The Editors of *RADIO SHOWMANSHIP & ATTRACTIONS* Review welcome and will promptly answer all correspondence. Also you enjoy and profit from this issue.