

FEBRUARY 1944

25c  
30c IN CANADA

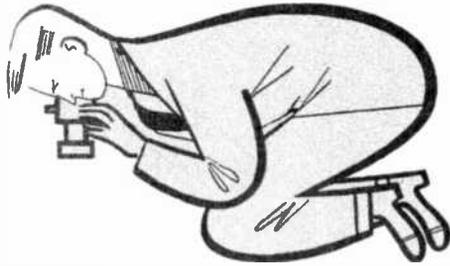
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NATIONAL BROADCASTING  
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**46 TESTED PROGRAMS FOR BUSINESSMEN**

RE THAN A MAGAZINE . . . A SERVICE



## YOUR BUSINESS AT A GLANCE

A quick index to what others in your business field accomplish through radio. Articles and services in *Radio Showmanship* are classified by businesses here.

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Who produces what? This up-to-the-minute directory of script and transcribed programs for local sponsors is alphabetically indexed . . . cross-indexed by time, audience appeal, and subject matter.

## Radio Showbook

- Complete Listings
- Cross-Indexed

### 1944 REVISION

#### RADIO SHOWMANSHIP MAGAZINE

1004 Marquette  
Minneapolis 2, Minnesota

Gentlemen:

Send me my free copy of the RADIO SHOWBOOK and enter my subscription to RADIO SHOWMANSHIP for one year at \$2.50. Check enclosed . Bill me later .

I will want  copies of the Radio Showbook at 75 cent per copy. Check enclosed . Bill me later .

Name . . . . .

Address . . . . .

City . . . . . State . . . . .

75c





**SO IT'S IMPORTANT  
WHEN WE SAY . . .**

## **TIME IS TIGHT**

**I**N a field where things are always happening, things are happening today that would have seemed incredible a few short years ago. *Time* has been seized by the forelock. In the network field it is at a premium. In local radio it gets scarcer with every day.

Radio has an important part to play in meeting the time shortage. In cooperation with the advertiser, radio can achieve better programming of time formerly considered unsaleable. If programs must be shortened, it may well be that a better technique of production and presentation will be worked out. A more subtle handling of commercials would also represent progress. All *that* radio can do for its local advertiser, but there is one thing that radio can't do for him. It can't force him to take advantage of the opportunities that are his today. Unless the local advertiser comes forward today as the champion of local radio, it may well be someone else who profits.

Greybeards of the advertising world predict that because of current marketing problems coupled with the lack of network time, the national advertiser now casts an appraising eye at local radio, is out to do a big time job on what was once considered small-time.

While this will perhaps raise the level of local radio entertainment, improve programming generally, the local merchant has the same problems as the national advertiser. Both must keep their names before the public. Both may, in some cases, be able to return to direct selling copy during 1944. Both have brand names and trade marks to keep alive for the duration. It adds up to this. Let the national advertiser come into the local field, but don't let him take it away from the local retailer. Unless the local advertiser protects his rights in the local field today, those rights may well be forfeit tomorrow.

As markets open up, permit direct selling, more and more would-be radio advertisers will clamor for a place in the sun. The man who hesitates today may well find that tomorrow is too late. Now is the time for the local merchant to stake his claim to the gold mine that is within his reach.

*The Editors*

Show Window in Every Home Will  
Bridge Merchant-Customer Gap

# What About Television?

by I. A. HIRSCHMANN, vice pres.,  
Bloomingdale's, New York City



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*This address by I. A. Hirschmann, a vice president of Bloomingdale Bros., Inc. and Metropolitan Television, Inc., New York city, was presented before a meeting of the American Marketing Ass'n. Mr. Hirschmann gives a clear-cut picture of one of the most challenging prospects for department store display development.*

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**T**ELEVISION has had so many false starts that one is certainly sticking his neck all the way out to make any predictions about it or its use, but we do not have to prophecy to plan. Those of us who are interested in all the possible ways of getting in touch with people now and in the future cannot afford to ignore the endless possibilities that television will offer.

I am just assuming that it will come as a regular service for our people. It may be delayed. It may come in some variation of the forms that we have been seeing, but it will be here. Nobody can stop it.

I am told that technically most of the bugs have been taken out of television.

Programming hasn't even had a start. And that's a field that will interest all of us, and will call for the best imagination and the best implements that we have learned to use in other related arts.

✓ I want to make a plea for good standards of programming for television in its early stages. It is apparent that department stores have fumbled badly in the use of radio. When it was a new medium they ignored it, then feared to use it, and finally edged into it the wrong way. I see symptoms of stores finally coming around to approaching radio in the intelligent way and I hope they will stick to it.

And I sincerely hope that department stores will approach television at the start with the thoroughness, intelligence, boldness and resourcefulness that they have used in developing their businesses, their displays and their newspaper advertising. A great contribution to the entire field of television can be made by the stores. It is a vital link in the promotion of the future of this new medium.

Television will offer a miniature show window in everyone's home. Great care, and in some ways, large expenditure is indulged in stores' exterior show windows. We are only now coming to appreciate the need for vital interior

ground of a new fabric like Nylon can be made really dramatic by showing the laboratory method of production and showing scientific tests demonstrating why it wears so well. All these Bureaus of Standards that you see now that are so dry in reading can come to life and can prove before your eyes that materials won't stretch, fade, or wear-out except under certain duress.

Merchants who are struggling to find the solution to the present static window display will eventually find their answer in the dynamic television screen which will give movement, vitality, interest, change and immediacy. Your customer of the future, facing what is now the framed still-life window display, will find herself looking into active moving exhibits of merchandise either from within the store or other interesting sources.

As I think of it, the present window display compared with the future television window will probably seem to us at a not distant time like a framed picture of dead fish in a Victorian dining-room.

One of the prospects that seems especially inviting to me about the advent of television is the bridge that it will create between the merchant and the customer. As the big stores became larger, they became more impersonal, and naturally lost touch somewhat with the individual customer. Television will help bridge this gap. It will create, if not an individual association, a closer feeling between the actual store and customer.

All of this, I believe, indicates that merchants will be obliged some day to reorient their thinking in the matter of communication with their customers. Those who learn the most about it with the greatest curiosity, patience, research and intelligence will be there first and foremost. Others may be left behind. So I advise merchants not to think of television as the miracle which, like Minerva sprung full-armed from the head of Jove. Television will develop slowly, step by step, but it is coming as a dominant factor in our relation to our customers.

Radio Ups Baby Bassinette Sales

30%: Rural Increase is 40%

# Bye, Baby . . . Buy!

by GEO. W. WALKER, Designer,  
Merchandising Consultant



● Some said it couldn't be done these days. Talent and experience did the trick. The result: THE BABY BASSINETTE.

**W**HAT did radio contribute to the success of THE BABY BASSINETTE? To answer that question fairly and intelligently, one should give the plans of preparation for the part radio is to take in the promotion of a business. Very often radio promotion is a failure in the minds of the purchaser of radio time because the purchaser expects radio to do the job he failed to do in the beginning; namely, to perfect a plan to render an outstanding service to those customers radio will bring to his store. The number radio will bring into the store depends upon the service the plan offers.

There are three factors to consider when establishing a business: first, the need for the business; second, the quality of merchandise and service, and third, price (profits). If the former two are right, the latter will always take care of itself.

Long before the radio was perfected, it was wisely said, "If you have a thing to sell don't go holler it in a well." Radio carries your message to the multitude. Just be sure

your message is true and spoken with sincerity. Then, and then only, can radio function correctly for you. If your message is inadequately prepared and inadequately presented, it will encounter plenty of static.

If WMBD keeps a record of its callers, it will show that my call at its office was my first call in Peoria, Ill. That was six months before we opened THE BABY BASSINETTE. Information and data supplied by the manager and his staff furnished the cornerstone of the plan we later put into use.

wear in the industry advising us they would not sell to us because they were not opening any new accounts; that it would be impossible for us to purchase merchandise; that we could never succeed, et cetera, et cetera, we opened THE BABY BASSINETTE and christened it PEORIA'S STORK CENTER. It's purpose: to cater to baby requirements and through age six. That this service was appreciated is indicated by the fact that more than 1,000 Peorians visited our store its opening two days.

There has been a great deal of credit



● Plenty of eye-appeal for mother and dad in modern displays has made THE BABY BASSINETTE Peoria's (Ill.) Stork Center.

*First—Was there a need for our business?*

*Second—Streets and corners were checked for foot traffic.*

*Third—Where was the traffic going and how many purchased in passing certain locations?*

*Fourth—The per cent of population employed and the kind of employment was tabulated.*

*Fifth—The number of home owners and birth rate were investigated.*

*Sixth—Would our contribution to Peoria find a welcome?*

On March 12, 1943, with a very large per cent of the manufacturers of infant

given the designer of THE BABY BASSINETTE, for its decorations, furnishings and equipment. The real contribution to its success belongs largely to: first, its plan of operation; namely, the need for it, and the combination of talent and experience to render an unequalled service. These can only be furnished by the personnel. The owners of THE BABY BASSINETTE, Nita Risch and Elsie Eggenman have these qualities.

Advertising used for our opening consisted of half-page ads in Peoria's two leading newspapers with smaller semi-weekly ads for three months. During this time we were getting acquainted with the people of Peoria and their

baby needs. By July, three and one-half months after our opening, we were ready for radio. We might mention here, that at no time have we advertised price or bargains of any kind; we depend upon the quality of our service and merchandise to attract our clientele.

Since the value of presenting the very delicacy and daintiness of the products we distribute warrants the best talent in experience and special training if we are to render a service as outstanding as the radio itself, we write our own programs and broadcast them direct from  
**THE BABY BASSINETTE.**

It is a well known fact that a missing cylinder not only fails to pull its part of the load but actually retards the remaining cylinders. So it is in an organization. Each element must efficiently operate in harmony and on time. Sixty days from our first broadcast our records show better than 30 per cent increase in number of daily sales and in dollars and cents per sale. Breaking this percentage down we find some most interesting facts. At least 40 per cent of the increase comes from the rural section, some from a dis-





A. S. Beck Shoes Sells an Idea,  
Not Styles, to Meet Shortages

by ATHERTON PETTINGELL,  
Pres., Pettingell & Fenton, Inc.

## Musings

### . . . on the Mighty Minute

**P**EOPLE are so busy today that the adroit creator of radio advertising has learned to digest his selling-message down to one ear-catching minute of music, fun, showmanship and salesmanship. And . . .

Advertising people are so busy *creating one-minute spots* that I think I'd better capsule my story, too! Here's my report on the one-minute spot we created for A. S. BECK SHOES—reading time, one minute!

**THE PRODUCT:** High-style A. S. BECK women's shoes, sold in 110 smartly designed shoe-salons, yet priced only \$4.35 a pair.

**THE APPEAL:** Fashionability . . . fine leathers . . . good fit . . . one price.

**THE HOOK:** Independent research proving that more women on Fifth Avenue wear A. S. BECK shoes than any other shoe at any price.

**WHY RADIO?** Because of its coverage, and because, in a period of rationing and some shoe-shortages, we can sell the BECK idea without showing specific BECK styles (which might or might not be in stock when shown in a newspaper ad). Aside to the newspaper boys: *We're still running substantial newspaper copy, too, as you know!*

**WHY ONE MINUTE?** Because it per-

mits maximum repetition of selling-points . . . becomes pleasantly familiar to listeners . . . can be spotted at advantageous times of the week, of the day, even of the hour!

**HOW DID WE DO IT?** Mixed

equal parts of inspiration and midnight oil . . . hired first-rate composer, performers and recording studio. Scheduled it generously—over 100 times a week over two stations in the New York market.

**RESULTS:** Besides favorable comment, independent surveys show that a high percentage of the potential audience *knows* the jingle, and that there are now *more* BECK customers among those who have heard the jingle than among those who *haven't!*

After the campaign was launched, A. S. BECK found that there was another point in radio's favor. Once the spot announcement was established in the minds of listeners, it was possible to reduce the time from 60 to 30 seconds without any loss in effectiveness.



Adman Pettingell

# Advertisers Back Attack

Business Forgets Competition, Promotes One Common Product  
In Greatest Single Advertising Campaign Ever Undertaken

**R**ADIO is justly proud of its record in the War Loan campaigns, and with each drive, radio has stepped up its contribution of time and talent. No small part of that effort has been the contribution of radio advertisers in local communities. Current sponsors, past advertisers and those new to radio have all played important parts in radio's contribution to the campaigns.

What the sum total of all efforts in all media represents is the largest advertising campaign the world has ever seen. Credit for this outstanding barrage of promotion belongs to national and local advertisers, the various media, advertising agencies and the advertising profession in general.

The part that one advertiser and one radio station can play in reaching the objective is indicated by the experience of the JOHN G. MYERS DEPARTMENT STORE, Albany, N. Y. Last spring the store set up a special radio booth to collect for War Bonds pledged to Forrest Willis on his morning hour musical clock on WOKO. In September, the company reported \$1,115,000 had been actually purchased at the booth by people mentioning the program!

For the duration, business has forgotten competition, and it is promoting one common product: Victory. Together, businessmen have sold billions of dollars worth of War Bonds. In this campaign, radio has proved itself a potent ally in the cause of public service.

The contributions of a few of these local radio advertisers are recounted here.

## MANUFACTURERS

*St. Louis, Mo.*

With the opening of the Third War Loan Drive, something new in War Bond shows was inaugurated over KSD. Fifty business concerns, many of whom had never before employed radio as an advertising medium, took on sponsorship of War Bond programs during a three-week period.

Spotted during daytime hours, all 15-minutes in length, the shows were individually styled to fit the sponsors. Some 38 featured the music of Russ David and the KSD orchestra, in addition to *Back the Attack* appeals. Tributes to business directors or concerns for the part St. Louis industry is playing in war production were also featured. While the majority of advertisers signed their names to only one program, GAY LORD CONTAINER CORP., EGYPTIAN TII & TIMBER CO., TERMINAL RAILROAD U. S. CARTRIDGE CO., and WESTERN CARTRIDGE CO. each beat the war drums on three programs. SCULLIN STEEL CO. too on two shows.

## FINANCE

*Oakland, Cal.*

For the CENTRAL BANK OF OAKLAND a *Liberty Bell* theme was adopted with the slogan *Keep the Bell of Freedom Ringing*. Campaign included half-page newspaper copy in color, window trims booklets and bank lobby decor, all pivoting around the *Bell of Freedom* program over KROW. A daily quarter-hour at 12:15 P.M., the broadcast is directly from the bank lobby, and is introduced by the heavy tolling of the Liberty Bell  
(Continued on page 50)



● (Above) . . . A certificate of appreciation from the Treasury Department to John Cahill of QUALITY BRANDS, INC., and Jack Tatelman of MERRIMAC VALLEY DISTRIB. CO. for their sponsorship of a series of programs stressing the sale of War Bonds is presented by David Kimel of the WLAW (Lawrence, Mass.) sales staff.



● (Right) . . . With the approval of KAHN'S, oldest department store in Oakland, Cal., KROW devoted the daily *Man-on-the-Street* noon broadcast to the War Bond drive during the nationwide *Retailers for Victory* campaign. Listeners were urged to make KAHN'S their bond headquarters. Here KAHN'S vice president J. E. Sullivan tells a member of his office staff that on the opening day, KAHN'S sold over double its quota.



● (Center) . . . They keep the *Bell of Freedom* ringing over KROW, San Francisco-Oakland, Cal., as a part of CENTRAL BANK OF OAKLAND'S War Bond campaign. (Left to right) Emcee Scott Weakley; Mayor of Oakland, Dr. John F. Slavich, and bank president Frank N. Belgrano.



● (Below) . . . Radio helped sell nearly \$4,000,000 in War Bonds at a Million-Dollar War Bond Breakfast held in New Orleans, La. WWL plugged the drive with frequent announcements. Interviewed here were three men who accompanied Brigadier General Jimmy Doolittle on his bombing of Tokyo.

(Continued from page 48)

Constructed for the campaign was a full-scale model of the Liberty Bell placed in the bank lobby. Broadcasts emceed by Scott Weakley resemble a man-on-the-street but are produced in accordance with the Censorship code.

Public participants for the broadcast are recommended by bank officials who vouch for their citizenship, character, community standing and integrity. Informal quarter-hour is a cross between an interview and a quiz feature. Questions asked have a war twist, and as a parting shot emcee Weakley directs participants to the big bond booth nearby. Opening show included music by the 217th Coast Artillery band, army and navy men returned from war areas, as well as military and bank officials.

#### MANUFACTURERS

*Hamilton, Ont.*

With nothing to sell the public other than good will, the OTIS FENSOM ELEVATOR CO., one of Hamilton's largest munition plants and peacetime maker of elevators, sponsored a CKOC show as its part in the Fifth Canadian Victory Loan drive. Put on by employees of the plant, the program consisted of musical numbers and interviews with employees who had made outstanding contributions toward the war effort. Schedule called for six programs to be heard twice weekly. Announcements by members of the firm's own Victory Loan Committee got prominent spots in the program continuity.

What the BORDEN Co. contributed to the drive over CKOC was a one-time shot. Featured in the half-hour broadcast was the BORDEN *Golden Crest Male Choir* made up of company employees. Pre-program build up: catchy announcements spotted at times to catch the largest possible listening audience.

Under the sponsorship of the UNITED GAS AND FUEL CO., *This is Our Enemy* was aired over CKOC as a special Victory Loan series. Especially adapted for

use on this particular occasion, the half-hour broadcasts were heard weekly for three weeks. Two minute talks by members of the Hamilton Victory Loan Committee urged the purchase of more bonds to *Speed the Victory*.

#### SUSTAINING

*Portland, Ore.*

From Uncle Sam to KOIN and its Portland, Ore., listeners came a heart felt "Thanks a million for a million." Initiation of leaders from the State and County Bond offices, industries, labor groups, stores and organizations who are credited with the sale, or promotion of the sale, of a million greenbacks in War Bonds, is the main prop for the weekly broadcasts. Initiates have something to get chesty about: each member of the *Million Dollar Club* is presented with a gold-plated Treasury Department lapel pin, and an engraved certificate of membership.

Brief, dignified ceremony includes thanks from the Treasury Department and from the Oregon War Savings Staff, and a charge to the candidate to continue his efforts. Membership candidates are determined by reports from a secret committee of three members of the State War Bond office who have access to actual Bond records. From one to three candidates are taken in to the organization on each broadcast. Candidates are presented as representatives of the individual purchasers of War Stamps and Bonds who make such records possible.

Features which while away the 30 minutes include the KOIN orchestra; staff chorus or male quartet; soprano, tenor or baritone soloists; brief War Bond news flashes; a report from a school boy on school sales; interview with candidate, and pledge of membership. Studio applause and laughter keep broadcasts informal.

COMMENT: Since listener response has been stepped up with each new campaign, here is further evidence on the value of repetition in advertising.



# Bring 'em Back Live

Open Competition a Shot in the Arm as Special Promotion  
For Daily Radio Program Aired by the M. O'Neil Co., Akron

WHILE the M. O'NEIL Co., Akron, O., department store, has two daily programs on the air, it believes in keeping its WADC radio offerings alive and going. With public interest in the news at an all time high, O'NEIL's didn't have to worry about its week-day news program. Its daily program of organ music and ad lib remarks by Wild Oscar, personality organist from LOEW's THEATRE, was something else again.

O'NEIL's was satisfied with the listener ratings on its musical offering, but it wanted to maintain that level. O'NEIL's came up with its *WADC Auditions Show* as a special promotion for its regular daily radio program.

What the special contest and program achieved for O'NEIL's regular radio offering: new local personalities and extra entertainment into several programs. For the store, the contest was also a community good will builder and a civic gesture.

The *WADC Auditions* was an open competition for amateur and professional talent of all types. Prizes totaled \$200 cash and a gold trophy. How successful was O'NEIL's in its efforts to create interest in live talent? Nearly 300 acts were auditioned by co-sponsor WADC!

One month before the winners were to be announced, WADC began an announcement campaign asking for applicants. Promotion for the *Auditions Show* began in two weeks. When the auditions were held, the judges had to select the ten semi-finalists. It all led up to the big show held in the ballroom of the MAYFLOWER HOTEL, to which 600 tickets were sold at 50 cents. The proceeds went to the United War Chest Fund.

In addition to the appearance of the ten semi-finalists, the program featured an orchestra and CBS News Analyst Joseph C. Harsch. Fifteen minutes of the program was aired over WADC, and at the conclusion of the program, the five winners were selected.

For a week after the auditions were held, one of the five winners appeared each day on the O'NEIL program with Wild Oscar. Announcement of winners and presentation of awards from the stage of LOEW's THEATRE were also broadcast over the airwaves, just one month after the contest was first announced.

What O'NEIL's had achieved in 30 days was a shot in the arm for its daily radio program that would last for 52 weeks.



● A far cry from the old fashioned amateur show was the *WADC Auditions* as this close-up of the stage indicates. Semi-finalists played to a full house.



● (Above) . . . Corner locations get customers coming and going for Pantaze Drug Stores. Its corner on news is part of a hard hitting ad-campaign. Merchandise moves fast from the Pantaze shelves when radio cries the wares.

## News on the Hour Fits Variety Ad Schedule for Pantaze Drug Stores

# D

## Drugs

**W**HEN the PANTAZE DRUG STORES planned its radio campaign more than a year ago, it felt that domination of the Memphis, Tenn., market was a keystone for radio success. It wanted a radio schedule in which the listener would completely identify PANTAZE with its radio offering. To achieve this goal, PANTAZE selected a schedule of news programs over WHBQ.

The word *schedule* puts it mildly. What PANTAZE took on was the entire WHBQ news schedule, consisting of 15 daily shows. Of these, 11 are three-minute headline spots, plus a mid-morning and mid-afternoon five-minute analysis, and a morning and evening 15-minute news edition. Full page advertisements in two Memphis newspapers broke the news to the public at the outset of the campaign.

Why *news*? No longer does a morning or an evening newspaper suffice the public. More and more, radio has trained it to expect, and get, frequent news bulletins. With its news-on-the-hour schedule from 8:00 A.M. to 10:00 P.M., plus the more complete newscasts throughout the day, PANTAZE was confident that it would have the audience it wanted in its advertising campaign. The fact that at the end of 52 weeks PANTAZE renewed its sched-



## iews News

by NORTON ROSENGARTEN, Acct.  
Exec., Lake-Spiro-Shurman Adv. Agency

ule for another year indicates that the selection was justified. Results are, without question, concrete and discernible.

What are the factors which have helped create a successful campaign? One element undoubtedly is careful editing into a short style. Copy is pared to the bone and shaped to crowd in as much of the news as possible into the news bulletins. While all news comes from the ASSOCIATED PRESS SERVICE, the copy is rewritten to give the WHBQ newscasts an original and fresh approach. The short style and spread of unusually numerous spots to obtain the effect of a dense schedule has certainly solved the problem of holding listener interest in the PANTAZE news broadcasts.

Another element that has been advantageous is that the radio schedule lends

itself to the wide variety of commodities which PANTAZE stocks. To keep the different items before the public variety advertising is necessary, and the radio schedule is perfectly adapted to this necessity.

Commercials are light, and while they don't detract from the listener's interest in the news, they do focus attention properly on PANTAZE stores. Most of the commercials are of an institutional nature, but the headline spots are used occasionally to push a particular item for an entire day, with extraordinary results.

War has brought radio the biggest audience in its history. News has done it. The advertiser who picks news not only gets a ready-built audience receptive to his sales message, but he also performs a public service.

# Say It In Spanish!

Lowenstein's Department Store, Memphis, Tenn., Plays the Good Neighbor, Builds Sales and Good Will with Transcribed Series



**T**HERE'S more to a radio program than buying time. To achieve radio success, all advertising activities in all media must be coordinated. With that as its major premise, LOWENSTEIN'S DEPARTMENT STORE, Memphis, Tenn., set out to make WMPS listeners sit up and take notice. The program that LOWENSTEIN'S offered was *Let's Learn Spanish*, a *Time & Life* transcribed series. What LOWENSTEIN'S set out to do was to build a large audience, and it wanted that audience available with the first broadcast. Promotion did the trick.

Newspaper publicity was the first step, and the *Press-Scimitar* assigned a staff writer to cover the program. For two weeks preceding the first broadcast, the *Press-Scimitar* ran daily stories about the series. On the opening night, the newspaper ran a full page streamer across the bottom of page one with time-and-station data!

Newspaper advertising was also used to good advantage, and for two weeks, *Press-Scimitar* readers saw a series of teaser ads, and LOWENSTEIN'S program tie-ins with its regular advertisements.

Direct mail was also a part of the campaign, and the program department of *Time* sent letters to people whose names WMPS had submitted. One week before the first broadcast, an additional thousand letters supplied by *Time* on *Time* letterhead were sent to civic groups, educators, clubs, and city officials. As a part of the build-up, LOWENSTEIN'S placed a display in its most prominent window.

Nor was radio itself over-looked. During the two week campaign, WMPS carried five or six announcements daily, first as teasers, later as out-and-out promoters. A number of the announcements were transcribed; attention-getting sound effects and several voices emphasized travel in South America after the War and stressed the fact that *Let's Learn Spanish* was an easy way to learn the language.

With these tie-ups, there was only one additional method by which the audience could be built, but it was invaluable. That was word-of-mouth. Arrangements were made with representatives of schools, civic clubs, the Board of Education, and the Chamber of Commerce for a private preview of the program on the Monday before the series started its 13-week educational course. From this meeting, LOWENSTEIN'S secured permission to insert a story in the *Superintendent's Bulletin* to reach all teachers in the city. Club women interested in Latin American affairs also spread the word among leading civic and social clubs.

Along with its promotional efforts for the program, LOWENSTEIN'S also promoted the sale of a *Let's Learn Spanish* booklet offered in connection with the course. The booklets, available only in LOWENSTEIN'S Book Department, were offered for one dollar each, and the first week the program was heard, LOWENSTEIN'S sold 1,000 copies!

Adequate backing had done in Memphis what had been accomplished in other cities.

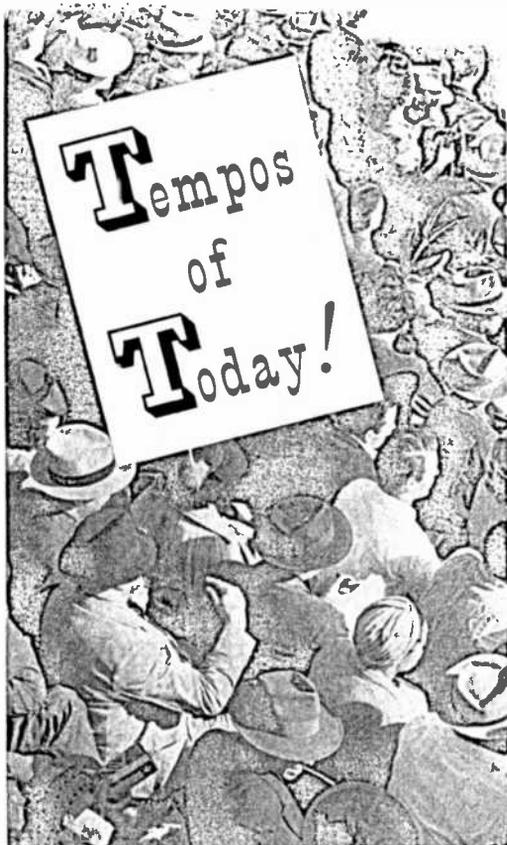
**A**DVERTISING as usual went out with business as usual, all of which introduces a story of new radio showmanship. The most recent chapter of the story concerns the KNAPP-MONARCH Co., St. Louis, Mo., which stopped making electrical appliances to go into war work. The company found that even without goods to sell, as a war plant it still had a selling problem with workers; it wanted workers to work hard for the war effort, and it wanted more workers.

That's where KSD stepped in. With a Missouri *Show Me* spirit, KNAPP-MONARCH wanted to know how radio could help meet its manpower shortage and build morale of its workers. KSD designed a thrice-weekly series of quarter-hour shows with Russ David and KSD's 11-piece staff orchestra. Naturally, entertainment had to be the foundation of the programs, and the KSD orchestra had proved its entertainment value in regular NBC network broadcasts on *St. Louis Serenade*.

With good music as the foundation, script writers had to build the program's superstructure. First came the employee morale angle. Scripts did two things: pointed out what former KNAPP-MONARCH employees were doing in the armed forces, and reported on vital war jobs done by those who remained on the production line.

The object was simple: by parallel (not comparison) it was expected that KNAPP-MONARCH employees would understand that their job was part of winning the war, as much a part as that of former workers now fighting overseas. The company publication tied-in with this program idea by printing similar items about the fighting and working employees, along with an advertisement of KNAPP-MONARCH's "own radio show."

Next came the problem of writing effective labor recruiting appeals, based on what a person would want in looking for a job in the midst of war. Scripts stress these opportunities for Knapp-



When Radio Wields the Baton,  
Timely Appeals for Workers Step  
Up Employee Morale for the  
Knapp-Monarch Co., St. Louis

Monarch workers: (1) a chance to do important war work, (2) the probability of a peace time job when the company returns to making electrical goods, (3) an opportunity for "learning while earning" and for rapid advancement, and (4) last but not least, good transportation to the war plant.

There was the added question of reaching the special realm of womanpower. Womanpower is special in this way: many women still feel, twentieth century and war conditions notwithstanding, that industrial work is not for the distaff side.

How KSD got around these problems is shown briefly in these excerpts from several broadcast appeals for workers:

*"There are many ways of doing your share in the war effort . . . buying bonds . . . giving to the community war chest . . . doing volunteer work. But there is one place right now where YOU are needed . . . in essential industry. When you choose Knapp-Monarch Company, you'll find yourself joining a loyal-minded crew of men and women who know where they are going . . . on the road to victory . . . and who know the fastest way to get there! Soldiers in overalls and slacks, if you please, but just as important as any soldier.*

*"At K-M, women operate huge punch presses . . . great machines of production that women never operated before.*

*"Knapp-Monarch is now training and employing men and women for well paid jobs. Knapp-Monarch trains you under actual shop conditions . . . and you earn while you learn . . . receive a physical examination without charge . . .*

*"There is an opportunity to do something to help the war effort and to carry right on after victory is won . . . in an*

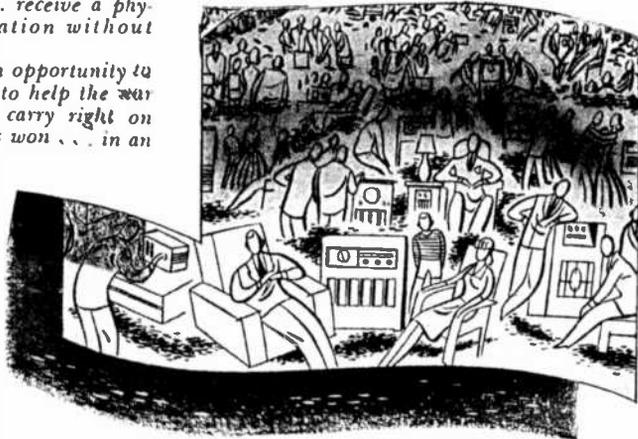
*industry where working conditions are good . . . where advancement is rapid.*

*"You can reach the Knapp-Monarch plant by simply taking a street car or bus . . . transferring to the Arsenal street bus . . ."*

Results? Surely!

The first program produced new job applications for the sponsor. And the first few shows brought in enough new workers so that KNAPP-MONARCH was able to withdraw the employment appeals, at least temporarily. Less definite but just as real is the response to the morale angle. At lunch hours, KNAPP-MONARCH's workers have listened enthusiastically to KSD's transcriptions of *Tempos of Today* played on the plant's public address system.

Incidental to these program aims, but fully as important, is the value of the shows' institutional advertising. There is no direct advertising of products, of course. There are no products to sell. But KSD is spreading the KNAPP-MONARCH name before people who will want to buy electrical appliances after the war. And the broadcasts are building good will in this future market by describing the sponsor's contribution to the war effort.





## AIRING THE NEW

New radio programs worth reading about. No result figures as yet.

### Beverages

**WHAT'S YOURS** When WWL listeners in New Orleans, La., hear *What's Yours*, the answer is REGAL BEER. Keeping that answer on the tip of the listener's tongue for the AMERICAN BREWING CO. is piano stylist Claire Nunn, with smooth and boogie-woogie vocal and keyboard numbers.

REGAL radio formula includes three different shows a week, each heard at the same time of the day. Those who tune in *What's Yours* for Monday night listening pleasure, get *Talk of the Town* each Wednesday evening. What the town talks about is a mixture of a featured singer from a local night spot with dramatizations of personalities and happenings on the war fronts. During the football season, REGAL's Friday night offering is *Eddie Reed's Football Forecast*.

**AIR FAX:** *Sponsor:* American Brewing Co.  
*Station:* WWL, New Orleans, La.  
*Power:* 50,000 watts.  
*Population:* 473,225.

**COMMENT:** With a variety of program offerings, sponsors enlarge the listener horizon, get a greater penetration into the market. With just such devices is mass distribution established and maintained.

### Department Stores

**MAY COMPANY PRESENTS** None can question the fact that the right introduc-

tions get results. For the MAY COMPANY, Denver, Col., department store, *Fighting Heroes of the U. S. Navy* over KOA led to more than a speaking acquaintance with radio. When a quarter-hour morning period opened up, MAY Co. hastened to take advantage of this chance to introduce itself to KOA's listeners. Six times weekly *The May Company Presents* a bit of this and that to suit varied tastes and interests.

Between merchandising reports by KOA staff writer Evadna Hammersley a duo piano team plays current hits and old favorites. For the benefit of those who haven't braved the elements at 8:45 A.M., announcer Jack Hitchcock gives a brief weather report at the start of the show. At the mid-point there's a salute to army and navy heroes from Colorado. Tribute is paid to men who have died in battle, service men who have been cited for heroism beyond the call of duty, or to Coloradoans who have received promotions in rank. Names and addresses are read. Near the sign-off announcer Hitchcock presents a minute of news highlights to round out the program.

**AIR FAX:** *Formulated and scripted by versatile Evadna Hammersley, the show is produced under the direction of production manager T. Ellsworth Stepp.*  
*First Broadcast:* November 1, 1943.  
*Broadcast Schedule:* Monday through Saturday, 8:45-9:00 A.M.  
*Sponsor:* The May Co.

*Station:* KOA, Denver, Col.  
*Power:* 50,000 watts.  
*Population:* 303,273.



**COMMENT:** While without doubt the straight merchandising and music combination does a good piece of business for advertisers, the tune-in is increased in

direct ratio to the amount of entertainment added to the format. Series here is a skillful blend of both.

### Department Stores

**MUSICAL MOMENTS** Making the most of its *Musical Moments* is McCALLUM'S DEPARTMENT STORE, Holyoke, Mass. When McCALLUM's set out to measure results in terms of time units instead of

units of type, it put WHYN to the acid test. Each of the daily five-minute features pushes a special value. More than satisfied from returns is McCALLUM's. Response indicates that for pushing special values, radio has a special value.

Format includes two selections of popular concert music. Middle open minute carries the commercial wallop. As a public service feature, McCALLUM's surrenders its 60 seconds of commercial time for holidays, civic drives, war bond appeals and blood bank requests.

**AIR FAX:** Music is transcribed.  
*First Broadcast:* September 13, 1943.  
*Broadcast Schedule:* Daily except Sunday, 6:25-6:30 P.M.  
*Preceded By:* According to the Record.  
*Followed By:* Christian Science World News.  
*Sponsor:* McCallum's Department Store.  
*Station:* WHYN, Holyoke, Mass.  
*Power:* 250 watts.  
*Population:* 53,750.

**COMMENT:** It isn't the amount of time but what is done with the time that spells radio success. Advertiser here has an easy and inexpensive to produce program with everything it takes to carry its own weight saleswise.

## Drug Products

**FACES AND PLACES IN THE NEWS** "Where have I seen you before" is a question that represents human frailty. The facial contours may be familiar but the only spark it creates is one of uneasiness. Proving that the right introductions get results is the KHJ two-year-old feature now under the Vicks banner. To give Los Angeles, Cal., listeners the low-down on *Faces and Places in the News* is the purpose of the quarter-hour feature heard thrice weekly.

**AIR FAX:** Faces behind the faces in the news include news editor Jack Desch; feature writer Howard Culver and writer-producer Pat Kelly.  
*First Broadcast:* 1941.  
*Broadcast Schedule:* T-Th-S, 9:30-9:45 P.M.  
*Preceded By:* Gabriel Heatter.  
*Followed By:* Variety.  
*Sponsor:* Vicks.  
*Station:* KHJ, Los Angeles, Cal.  
*Power:* 5,000 watts.  
*Population:* 1,497,074.  
*Agency:* Batton, Barton, Durstin & Osborne, New York.

**COMMENT:** With news developing thick and fast from every quarter of the globe, the crying need is for interpretation. Advertisers who use this method to keep their names before the public also get a splendid chance to interpret their own businesses.

## Drug Products

**YOUR HOME TOWN NEWS** While affairs of state crowd all else from the local news sheets, little people and places still make news. When GROVE LABORATORIES, Inc. took on four news shows on KGW, Portland, Ore., it didn't forget the little people.

With a quarter-hour of straight news, a Day Foster commentary, and a *Labor News* series, GROVE strengthened the bridge between product and consumer with *Your Home Town News*. A ten-minute summary of news from the Pacific Northwest, the series features items that aren't carried on other newscasts throughout the day.

**AIR FAX:** *First Broadcast:* 1941.  
*Broadcast Schedule:* Monday through Friday, 10:15-10:25 P.M.  
*Preceded By:* News.  
*Followed By:* Music.  
*Sponsor:* Grove Laboratories, Inc.  
*Station:* KGW, Portland, Ore.  
*Power:* 5,000 watts.  
*Population:* 305,349.

**COMMENT:** News as such is a large package. Radio advertisers who put their money on news broadcasts can winnow out the type of news broadcast best suited to their needs. Here is one destined from the start to catch the ear of the little man.

## Furriers

**LONGMIRE REPORTS** For the past 32 years, the CANADIAN FUR Co., Johnstown, Pa., has put the accent note on quality. When it turned to radio and WJAC, what it wanted was a program with the accent on the same note. *Longmire Reports* was the foxy solution for CANADIAN FURS. Listeners get a network newscast direct from the nation's capitol

five times a week. Sponsor gets a 40-second opening identification, a 60-second middle commercial and an 80-second closing announcement.

Commercials of an institutional nature stress quality. Another key to the announcement series is the "locally-owned" angle. That it is the right combination is indicated by the fact that at the end of the first 13 weeks, owner David Pinsky signed again. Pre-announcements and newspaper ads in two Johnstown dailies plugged the CANADIAN FUR sponsorship, although the series had run on WJAC as a sustainer before the NBC series was made available as a local feature. Window displays also turned listeners the CANADIAN FUR way.

**AIR FAX:** Series is an NBC feature available to affiliated stations for local sponsorship.

**First Broadcast:** October 1, 1943.

**Broadcast Schedule:** Monday through Friday, 1:45-2:00 P.M.

**Preceded By:** Dance Music.

**Followed By:** The Guiding Light.

**Sponsor:** Canadian Fur Co.

**Station:** WJAC, Johnstown, Pa.

**Power:** 250 watts.

**Population:** 103,265.



**COMMENT:** Sponsor here had the advantage of an established audience, and his only problem was to acquaint that audience with his sponsorship. Wisely, advertiser determined in advance the elements to keynote the commercial message, lets these keynotes snowball to tremendous proportions through the sheer weight of repetition.

## Furriers

**PETE'S KITCHEN** While a variety of sponsors play host in *Pete's Kitchen*, they all share in his recipe for success. On the theory that too many cooks spoil the broth, participating sponsorship is restricted to eight accounts on the 6:30 A.M. program.

In the early morning show, emcee Bud Baldwin carries on a monologue with various mythical customers, in the course of the one-sided conversation rings in the sponsor's message.

Transcribed in the kitchen of one of the local hotels was the background sound platter used during the kitchen patter. Between announcements and jokes, Dayton, O., listeners hear transcribed music supposedly supplied by a juke box. Juke box sound effect is achieved with a pay station phone box and a two-bit piece.

That WHIO listeners take realistic sound effects to heart is indicated by the fact that listeners write asking to drop in for a cup of java. While coffee and toast may be mythical, no figment of the imagination are sponsor returns. While LUDLOW FURS and BILMAR LOAN crossed their fingers, hoped for the best from such an early morning participation, pleasant was their surprise when upped sales indicated that *Pete's Kitchen* dished up the gravy.

**AIR FAX:** Basically a *Breakfast in Bedlam* with a few new ideas tossed in is the 60-minute early morning interval.

**Broadcast Schedule:** Saturday, 6:30-7:30 A.M.

**Preceded By:** Music.

**Followed By:** News.

**Sponsor:** Ludlow Furs; Bilmar Loan;

Bob's Shoes; Hearstone Service;

Krug Certified Bread; Weiler Welding; De Vue

Theatre; Arrow Wine.

**Station:** WHIO, Dayton, O.

**Power:** 5,000 watts.

**Population:** 225,609.

**COMMENT:** For advertisers with limited budgets, the participating program offers tremendous possibilities. Extra listener bonus for early morning participations: wartime work schedules. With money in its pockets, the rooster's audience is one well worth cultivating.

## Groceries

**WAR CORRESPONDENT** On the home front, *Food Fights for Freedom*. On the battlefield, the men in uniform fight the same battle for freedom with tanks, guns and planes. Because the two must fight together, the KUNER-EMPSON COMPANY OF COLORADO, canners of Colorado grown fruits and vegetables, took to KOA with the transcribed feature, *War Correspondent*.

Denver, Col., listeners listen in on the heroic stories of a new kind of American hero whose only ammunition is pen and pad. Based on the exclusive reports of the *War Correspondents* of the ASSOCIATED PRESS, WIDE WORLD, and the CANADIAN PRESS, the dramatized reports bring listeners history at first hand. Heroes are the *War Correspondents* who daily risk their lives to bring news of America's fight for freedom.

Commercials relate the victory contribution of war correspondents to the KUNER-EMPSON contribution to victory through food packed and canned, sent on to the armed forces. Stressed is the fact that the bumper crop of peas, corn, tomatoes, beans, pumpkin, other Colorado grown produce, was harvested by businessmen and women during vacations and free time.

To produce a bumper crop of listeners, screen trailers in FOX DENVER and INTER-MOUNTAIN THEATRES got the attention of devotees of the silver screen. Cards on the entire fleet of YELLOW TAXIS added to the fanfare. Courtesy announcements and merchandising letters to grocers also reaped a harvest of listeners.

**AIR FAX:** Featured in the all-star cast is John B. Kennedy and Jimmy Wallington. A 35-piece orchestra provides the theme music. Series is a sequel to *Eye Witness News*.

**First Broadcast:** April 29, 1943.

**Broadcast Schedule:** Thursday, 9:15-9:30 P.M.

**Preceded By:** Fred Waring.

**Followed By:** Skippy Hollywood Theatre.

**Sponsor:** Kuner-Empson Co.

**Station:** KOA, Denver, Col.

**Power:** 50,000 watts.

**Population:** 303,273.

**Producer:** Frederic W. Ziv.

**COMMENT:** Rich in entertainment value, high in public morale content is a program which brings to dramatic life the story of the world wide conflict which is felt in every village and hamlet the world over. Sponsor here has the advantage of a network cast and program at purely local costs.

## Groceries

**CONCERT HALL** Although it does not need the seating capacity of the music

often unsung heroes who contribute their bit without benefit of fanfare. Thanks to the NEW ENGLAND SCREW CO., WKNE listeners are taken behind the scenes to watch such John Does in action.

To all civic, social and fraternal organizations and service clubs went the invitation to make this weekly half-hour feature their mouthpiece. On each broadcast, some one organization has the chance to present its story. What the 30 organizations have in common with NEW ENGLAND SCREW CO.: the aim and purpose to promote the best interests of Keene, N. H.

From the Y.M.C.A. come young people to tell of their work in the organization. A joint convention of the Mayor and Board of Alderman and the Common Council took listeners behind the scenes for a glimpse of city government in action.

**AIR FAX:** First Broadcast: November 21, 1943.  
Broadcast Schedule: Sunday, 8:00-8:30 P.M.  
Preceded By: We the People.  
Followed By: Crime Doctor.  
Sponsor: New England Screw Co.  
Station: WKNE, Keene, N. H.  
Power: 5,000 watts.  
Population: 13,832.

**COMMENT:** Programs of the kind here bolster that very community pride which is essential for business enterprise.

## Groceries

**UNCLE AL AND CHARLIE** Uncle Al to kids of every age in the KFNF listening area, he doesn't care of fig newton if his popularity is threatened by Charlie the Studio Cat. The two are inseparable, and when the imaginary white cat ran away from his grandma's catnip farm near Pussycat Hollow, Neb., ended up in Shenandoah, Ia., it was Uncle Al who befriended him. Currently he purrs for AMRED PRODUCTS, Omaha, Neb., gets a saucer of milk five times a week for yeoman service in keeping up the demand for COMIC POPPED WHEAT. Results from contests and returns from proof-of-purchase offers proved to AMRED that Uncle

Al and Charlie are more than figments of the imagination.

Charlie goes to *kitengarten*, is under the tutelage of Miss Esmerelda Pickens. His playmates include "Roger, the C-A-L-F," whose father is a tobacco



salesman whose picture often appears on billboards. The entire quarter-hour is an utter fantasy with animals talking, otherwise acting like human beings.

**AIR FAX:** Broadcast Schedule: Monday through Saturday, 6:00-6:15 P.M.  
Preceded By: Music.  
Followed By: Music.  
Sponsor: Amred Products Co., Omaha, Neb.  
Station: KFNF, Shenandoah, Ia.  
Power: 1,000 watts (d).  
Population: 6,846.

**COMMENT:** That blood and thunder serials aren't the only direct routes to the youthful ear is proved by programs of this variety. While advertisers have found the wisdom of penetrating the home through the good will of the small fry, sponsors who rely on offerings which cause the blood pressure to raise sales often incur the wrath of parents and teachers.

## Men's Wear

**HERE'S THE LATEST** While most advertising capitalizes on a youthful appeal, today's advertisers find that the man with grey in his hair also has an ear for what is up-to-the-minute and timely. To fathers and the older men, FURMBILT CLOTHES, with stores in California and Utah, offers *Here's the Latest* over KDYL, Salt Lake City, Utah.

Each program highlights the latest



● FURMBILT store window displays a mannequin standing before a KDYL mike with a news ticker at his side.

news in sports, motion pictures, books, music, styles, other timely subjects. Each news bit is introduced with the phrase: "Here's the latest in . . ." While manager Le Roy Furman geared the show to hit the older men between the eyes, a portion of the program is aimed straight at young men working in war plants with extra dough for good clothes. Commercials are worked into the continuity as news items on the latest men's fashions.

**AIR FAX:** Announcers Ray Ovington and Glenn Harris handle the mike chores on the weekly quarter-hour.

**First Broadcast:** October 23, 1943.

**Broadcast Schedule:** Wednesday, 6:30-6:45 P.M.

**Preceded By:** News.

**Followed By:** News.

**Sponsor:** Furbilt Clothes.

**Station:** KDYL, Salt Lake City, Utah.

**Power:** 5,000 watts.

**Population:** 238,506.

**COMMENT:** Advertisers who are faced with the problem of replacing lost vol-

ume are finding that radio is the quick way to establish a new clientele. While the format here is simple, the elements of *showmanship* in presentation are what make the program effective.

SAMPLE SCRIPT AVAILABLE

## Shipbuilders

**DOWN THE WAYS** While adventure on the high seas produced such classics of literature as *Moby Dick* and *Seven Years Before the Mast*, new chapters in the saga of the sea are being written today by men who go down to the sea in ships. In Portland, Ore., many of these men sail on ships fitted by the BUCKLER CHAPMAN Co., a shipfitting firm which outfits the KAISER ships built in the Portland area.

To keep public relations on an even keel, keep employee morale out of dry dock, BUCKLER CHAPMAN turned to KEX, launched a 30-minute weekly show. Listeners tune-in a dramatic account of true stories of the sea brought back by men of the Merchant Marine who land in Portland. Weekly advertisements in the *Portland Oregonian* help rouse the interest of the landlubbers.

**AIR FAX:** Program director Homer Welch pilots the institutional craft, keeps everything ship-shape. Piping the tunes for the tars is the KEX staff orchestra.

**First Broadcast:** September 29, 1943.

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

**Preceded By:** This Is Your Business.

**Followed By:** Watch the World Go By.

**Sponsor:** Buckler Chapman Co.

**Station:** KEX, Portland, Ore.

**Power:** 5,000 watts.

**Population:** 305,349.

**COMMENT:** Loaded to the gunnels with a heavy cargo of good will is the institutional vessel, and advertisers who book passage today are assured a successful crossing to the land of plenty.

## Shoes

**CHILDREN ANALYZE THE NEWS** Seeing the small fry in a new light are WLAC listeners in Nashville, Tenn.

When BELL'S BOOTERIES took to the airwaves, it put reverse English on the old adage that "children should be seen and not heard," came out with *Children Analyze the News*.

Six public school youngsters take up topics of national interest, give vent to their own opinions in a roundtable discussion on each of the weekly broadcasts. Selection of the panel is determined within the various Nashville schools, is based on the six best informed, most alert moppets between the ages of ten and 13 years. No script is used, but a brief discussion before air time gets the youngsters warmed up, rarin' to go.

Strictly a newspaper advertiser until WLAC came up with *Children Analyze the News* was BELL'S BOOTERIES. After a short trial period with the novelty feature, store manager Rue Roberts went way out on the limb, not only signed on the dotted line for 52 weeks, but also bought two additional programs. Other programs to which BELL'S BOOTERIES name is now signed: a Sunday half-hour of *Memories that Linger*, and a weekly half-hour musical show.

Little direct selling is written into commercials. The ball that store manager Roberts wants to keep in motion: the good will of the younger generation for future business. *Example:*

*"Bell's Booteries knows the kinds of shoes children love . . . and their experts are able to fit them in the exact sizes they should wear. So, boys and girls, keep these facts in mind when you come to town with Mother and Dad for your new shoes. Ask them to visit Bell's Booteries with you, and see the different styles in Simplex Flexies and Vitality Shoes."*

Opening and closing commercials are handled by announcers.

**AIR FAX:** Program director Paul Oliphant handles the show, stands by ready to give the youthful commentators the helping hand.

**Broadcast Schedule:** Thursday, 5:15-5:30 P.M.

**Sponsor:** Bell's Booteries.

**Station:** WLAC, Nashville, Tenn.

**Power:** 50,000 watts.

**Population:** 167,402.

**COMMENT:** High in favor with educators for their educational value are programs of this kind. While the program here is directed to the children, it is also interesting and entertaining for adults.

## Theatres

**THEATRE TIPS** When INTERSTATE THEATRES took on KTBC for its press agent in Austin, Tex., it took a tip from its own claim to fame, ie, "*Your Best Bets in Entertainment*," saw to it that its week-day quarter-hour stacked up to the same level. What it gives listeners in addition to the commercial listing of current pictures includes a round-up of Hollywood news, and hit music from a current picture. Patter between announcer and femme-announcer on the merits of INTERSTATE THEATRES works in the commercial the painless way.

Original format included a telephone call to a name picked at random from the telephone book. If it were a lucky day for the person dialed he could tell what was playing at a certain INTERSTATE THEATRE, was thereby made richer by two free tickets.

**AIR FAX:** *Format:* Theme; announcement of program; patter between narrator and announcer; current show list by announcer; round-up of Hollywood news by narrator; show time from a current picture; more Hollywood news; a longer, more complete listing of current Austin pictures by narrator; sign-off, and theme.

**First Broadcast:** June 18, 1943.

**Broadcast Schedule:** Monday through Saturday, 10:30-10:45 A.M.

**Preceded By:** Music.

**Followed By:** Music.

**Sponsor:** Interstate Theatres.

**Station:** KTBC, Austin, Tex.

**Power:** 1,000 watts.

**Population:** 87,930.

**COMMENT:** As the motion picture industry itself makes greater use of radio to publicize individual pictures, distributors will find it profitable to capitalize on this additional fanfare through the medium of a consistent radio schedule. All to the good here is the close tie-up between the advertised product and the program content.



# SHOWMANSCOOPS

RADIO SHOWMANSHIP welcomes unusual photographs of merchandising stunts used by businessmen to promote listener interest in their radio programs.

## Tune-In Tune-Ups

● (Left) . . . Fighting men in the South Pacific had something with which to barter as a result of a one-time request on *Romance of the Highways*, a KFRC feature aired for GREY-HOUND BUS LINES. Commander A. W. Scott, commentator, and Phyllis Neumann check over packages of listener-sent junk jewelry.

● (Below) . . . When KWLM, Willmar, Minn., set out to promote *Gracie Fields Victory Show* it did so with a vengeance. For five weeks president-manager H. W. Linder (left) and promotion manager Gil Frayseth were as busy as one-armed paper hangers. *Promotionotions*: distribution of free packs of PALL MALL cigarettes with a special audience promotion sticker; a picture hi-lite in KWLM's *Radio Guide*; sound car tie-in with *Holy Matrimony*, starring Gracie Fields; 500 letters to cigarette dealers; 272 radio announcements, and 67 newspaper advertisements.





### Tune Up Tune-In

● (Above) . . . Fighting heroes and members of their families get the spot-light in the KOA weekly half-hour feature for the MAY CO., Denver, Col. To keep the tune-in tuned up, sponsor uses window displays (center). (For story, see RS, January, 1944, p. 25).

The MAY CO

OFFICIAL DISTRIBUTORS



HEROES IN THE NAVY

PAST  
PRÉSENT

EVERY  
TUES  
NIGHT

6 to  
6:30

● (Below) . . . When the *Desert Warrior*, her bombing crew from Italian campaigns, arrived in Salt Lake City, Utah, to give the morale of UTAH OIL REFINING CO. High Octane Plant workers a shot in the arm, KDYL covered every phase of the event. Entire proceedings were condensed into a 15-minute program which gave listeners an overall picture of activities.



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# WHAT THE PROGRAM DID FOR ME

This is the businessman's own department. **RADIO SHOW-MANSHIP** invites radio advertisers to exchange results and reactions to radio programs for their mutual benefit.

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## Groceries

**MUSICAL CLOCK** "I have found that intelligent use of radio as an advertising medium the *best*, if not in my case, the *only* medium to acquaint the public with what **PAY 'N' SAVE SUPER MARKET** has to offer. Radio has something that other advertising methods cannot offer. That is instantaneous publicity. Whenever I am able to make an advantageous purchase of fresh fruits or perishables of any kind, I can acquaint the consumer with this fact immediately through the use of radio. If I had to wait to put my message into print, the stock would perhaps spoil before it could be moved. I would lose and the public would lose.

"Radio has established mass selling at **PAY 'N' SAVE** and through mass selling as in mass production, I can afford to keep prices down. Nor have I found radio advertising to be expensive. It is the cheapest form of advertising possible, and moves merchandise faster and with less effort than any other advertising media. I have tried just about all the advertising media and I feel that I know what I'm talking about."

**FRANK REARDON, OWNER**  
*Pay 'n' Save Super Market*  
*Butte, Mont.*

**AIR FAX:** Pay 'n' Save uses every trick in the radio book, is on the air through-out the day.  
**Sponsor:** Pay 'n' Save Super Market.  
**Station:** KGIR, Butte, Mont.  
**Power:** 5,000 watts.  
**Population:** 67,883.

**COMMENT:** Here is one advertiser who answers the question of whether radio can work for a multi-operation store with a loud, emphatic affirmative. It didn't take *jack* to build this house. It was the selection of the right medium and the proper use of that medium that did the trick.

## Home Furnishings

**SPOT ANNOUNCEMENTS** "We have done considerable advertising over both Detroit and Toledo stations during the past several years and the most effective program we have used to date has been a one-minute transcription of a one-way telephone conversation. Various conversations are carried on, but at no time is the price of furniture mentioned.

"The woman carrying on the telephone conversation tells her friends or relatives about the beauty of the **FLORAL CITY FURNITURE** showroom, and comments on the various styles of furniture. In some instances she brings out the point that she has just visited the showroom and made a selection of various pieces. On some occasions she advises her friends that delivery has just been made by the **FLORAL CITY FURNITURE CO.** van and that she is getting her house settled. Of course she tells them how beautiful the house looks. We have now used this program for the past 12 months and response has been very good."

**H. F. GERTZ**  
*Secretary-Treasurer*  
*Floral City Furniture Co., Inc.*  
*Monroe, Mich.*

**AIR FAX:** A regular schedule of spot announcements is used.  
**Sponsor:** Floral City Furniture Co., Inc., Monroe, Mich.

**COMMENT:** For the advertiser who wants to be certain that his commercial message will be given exactly as he intends it to be heard, transcribed announcements tailor-made for his business are the answer. By means of transcriptions the sponsor can achieve dramatic and attention getting announcements that are impossibilities when the message is given live.



## SHOWMANSHIP IN ACTION

Promotions and merchandising stunts that will lift a program out of the ordinary.

### Bakeries

**SAM ADAMS YOUR HOMEFRONT QUARTERMASTER** No man knows the wartime trials and tribulations of the corner grocer better than *Sam Adams Your Homefront Quartermaster*. Genial Sam knows because he is one himself.

To ring the bell with grocers in Vincennes, Ind., **BELL BAKERIES** brings Sam, his friends and his customers to WAOV listeners three times weekly. To bring the show into focus for each and every local grocer, **BELL** stocked its larder, staged a buffet supper for the men and women in the area who provide the housewife with her daily bread.

Further indication that **BELL BAKERIES** knew its groceries when it came to radio: window and showcase displays, posters on delivery trucks and direct mail-to-grocers. **BELL's** sponsorship of the series designed to soften the blow of rationing, scarcities, et al, for grocers, was a bountiful spread of strictly unrationed good will.

**AIR FAX:** A tailored, transcribed series, *Sam Adams* combines first rate entertainment with educational content for the consumer. To keep the educational content Grade A, strictly fresh, the series is cut a week at a time, is aired the following week in all parts of the country by food accounts who are garnering good will today for the fruit it will bear tomorrow.

**First Broadcast:** November 8, 1943.

**Broadcast Schedule:** M-W-F, 9:30-9:45 A.M.

**Preceded By:** What's Now.

**Followed By:** Markets and News.

**Sponsor:** Bell Bakeries.

**Station:** WAOV, Vincennes, Ind.

**Power:** 250 watts.

**Population:** 18,228.

**COMMENT:** While good will itself is an intangible asset, very tangible are the

methods by which it is built. Here is a current, timely series designed to accomplish this one purpose. Wisely, sponsor here used everything in the book to call the grocer's attention to its sponsorship.

### Drug Products

**WEEK IN REVIEW** While mother may rock the cradle, thereby rule the world, the infant in that cradle is the person who rules the roost. To reach His Majesty the Baby through his parents, the **WM. W. LEE & Co.**, makers of **SAVE THE BABY**, a cold product, offers **WSNY** listeners in Schenectady, N. Y., its environs, a weekly summary of the news.

Key that opens the front door for the **WM. W. LEE & Co.** offer to listeners of a five dollar War Stamp plus a product sample for questions on the news. Those answered on the broadcast draw the bonus. No proof-of-purchase is required. Listeners merely send in questions of general interest, be they on news, science or what-have-you.

Commentator, analyst, poet and philosopher **Jim Healey** is the man who presents the weekly parcel of international and domestic news. Oddities, human interest bits, other items calculated to draw the listener's ear, make up the quarter-hour.

While **SAVE THE BABY COLD REMEDY** has for 70 years had a place of honor in the family medicine chest, the *Week in Review* is the first time **WM. W. LEE** has used a network. Program originates from **WSNY**, is also heard over the New England Regional Network. Review of mail response indicates that mother and dad lend a willing ear to current events.

**AIR FAX:** Announcer **Bob Wallace** handles the commercials.

**First Broadcast:** October 10, 1943.

**Broadcast Schedule:** Sunday, 4:30-5:00 P.M.

**Sponsor:** **Wm. W. Lee, Inc.**, Watervliet, N. Y.

**Station:** **WSNY**, Schenectady, N. Y.

**Agency:** **Leighton & Nelson Adv. Agcy.**

**COMMENT:** For the advertiser who would have his news broadcast cited for sales activity above and beyond the line of duty, merchandising angles provide that something *extra* which is needed.



## JOHNNY ON THE SPOT

News, reviews and tips on spot  
announcements in this column.

### STRANGER THAN FICTION

When newspapermen first watched radio rear what was to them its ugly head a battle royal was a-brewing. Progress was made when the opponents found there was a place in the sun for both. Publishers who took unto themselves radio stations were the first to wave the white flag of peace. One such media-wise representative of the third estate was the *Evening Star*, owner and operator of WMAL, Washington, D. C.

But even hard-shelled newspapermen blinked, sat up and took notice when the *Star* took up a radio campaign that embraced not only WMAL but every D. C. radio station!

The *Star* did not want to increase its circulation. The combination of stringent curtailment of newsprint and its claim to the largest circulation of any morning or evening newspaper in Washington ruled out circulation increases. Nor did it want increased advertising lineage.

When the *Star* set out on its radio campaign through the KAL ADVERTISING AGENCY, it went out on the limb with just one objective. With transcribed announcements and station breaks it launched what is probably the largest appropriation ever spent in a prestige campaign. Its purpose was to help orient the tens of thousands of newcomers to Washington customs and habits. The one fact impressed on listeners all through the day and night: "*If you read it in the Star, it's True!*"

### ONE GOOD TURN

One good return led to another in Davenport, Ia. What put the ball in play was one spot announcement over WOC for the GROCERERIA. Signal was called to advertise peach lugs of which the GROCERERIA had a plentiful stock on hand. When time was called, WOC put this *poser* to its advertisers: how many peach lugs did that one announcement sell? While the guesses ranged from no gain to a touchdown, those who placed their bets under-estimated the power of a woman. Winner who submitted the nearest guess as to the number of peach lugs sold was Mrs. Henry Lischer, able assistant to her husband in the operation of the 12 SCHLEGEL DRUG STORES in the quad-cities. Her guess: 200 lugs sold. But even merchandiser Lischer under-estimated the power of radio by more than 50 per cent. Actual number of lugs sold was 560! Reward for her pains: 26 free announcements for SCHLEGEL DRUG STORES.

### KOPY KAT

In Washington, D. C., as in other parts of the country, transcribed, one-minute messages are apt to consist of identifying fanfares, supplemented by announcers bursting with passionate enthusiasm. KAL ADVERTISING for the KOPY KAT account put a stop to that stereotype.

In May, 1942, Washington radio was jolted out of its stereotyped calm with "*It's Kopy Kat . . . it's Kopy Kat.*" Those words, vocalized by a smart girl trio, presaged the first tailor-made, musical transcription for a local client.

KOPY KAT, a chain of exclusive women's wear specialty shops, with a spot announcement schedule making use of WOJL, the other five Washington, D. C., radio stations, doubled its retail business within four months! At the close of the year, KOPY KAT's advertising appropriation, exclusively in radio, was three times greater than the live-copy, pretranscription schedule it had previously used.



## SPECIAL PROMOTION

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

### Department Stores

**EASTER DAY PARADE** Milady in her new Easter bonnet didn't have to worry lest her new costume go unnoticed in Holyoke, Mass. On the spot with its mobile unit to follow the morning and afternoon Easter fashion parades was **WHYN**. Listeners so inclined could thank **McAUSLAN & WAKELIN Co.**, department store, for its institutional gesture.

On hand to cover things in general, ladies' styles in particular were announcers Ward Gardner and Helen Hope. Both broadcasts originated as congregations filed out from church services, and all churches were covered on the roving assignment. To each parishioner interviewed went a corsage with the compliments of **McAUSLAN & WAKELIN**.

**AIR FAX:** Ad lib interviews were the mainstay of each of the two half-hour broadcasts.

**First Broadcast:** April 25, 1943.

**Broadcast Schedule:** Sunday, 10:30-11:00 A.M.; 3:30-4:00 P.M.

**Sponsor:** McAuslan & Wakelin.

**Station:** WHYN, Holyoke, Mass.

**Power:** 250 watts.

**Population:** 53,750.

**COMMENT:** While sponsor here passed out corsages, orchids go to the advertiser for an original idea that may be adapted to any community, is almost certain to reach a high audience potential.

### Department Stores

**GOOD NEIGHBOR TALKS** While there's much talk about the *Good Neighbor Policy*, it takes more than lip service to put theory into practice. When the **C. R. ANTHONY STORES** put its name to the first single-station international broadcast of its kind over **KRGV, Weslaco, Tex.**,

added was a new link in the friendship chain.

Act of friendship was the broadcast of good neighbor talks by governors from both sides of the Rio Grande. Program



originated at the Third Annual Agriculture and Industrial Exposition of Victoria, Tamaulipas, Mex., and was arranged as a feature of the first extended good-neighbor trip into Mexico by a governor of Texas. In the 30-minute broadcast from Mexico arranged with the approval of both American and Mexican governments, the two governors exchanged pledges of continued and accelerated efforts toward Inter-American relations.

**AIR FAX:** Chief engineer Lewis Hartwig supervised the hook-up. Staff announcer Bob Stephenson drew the emcee assignment.

**First Broadcast:** September 11, 1943.

**Sponsor:** C. R. Anthony Stores.

**Station:** KRGV, Weslaco, Tex.

**Power:** 1,000 watts.

**COMMENT:** With special broadcasts of this kind, advertisers draw dramatic attention to their contributions to the cultural and civic progress of the communities in which they serve. (For a complete story on the radio activities of this advertiser, see *RS*, June, 1943, p. 192.)



## The *SUPER-MARKET* of Recorded Radio Shows

**I**F you are looking for sure-fire, ready-made programs to solve the help problem, have a look at the shelves at radio's super-market, the NBC Radio-Recording Division.

You'll find a show for every taste, well-seasoned and neatly packaged, unrationed and far below the ceiling prices.

NBC's list of syndicated features contains many programs of varied lengths and varied subjects . . . all within a price range which enables you to keep the budget balanced . . . all of *proven* worth.

Here are a few of the outstanding buys:

**The Weird Circle**—spine-tingling mysteries by master storytellers of the past;

**Modern Romances**—real-life love stories, vibrant enough for the young, mellow enough for the old, from the pages of *Modern Romances Magazine*;

**Stand by for Adventure**—tales of exciting happenings in far places, among strange people;

**Through the Sport Glass**—a close-up of America's sports personalities and events with Sam Hayes.

The big-time list goes on and on—*The Name You Will Remember*, *Let's Take a Look in Your Mirror*, *Betty and Bob*, *Time Out for Fun and Music*, *Getting the Most Out of Life Today*—and many others.

And don't forget radio's super-market has a catering department too—to build programs to your specifications.

*Also see advertisement page 000*

National Broadcasting Co.

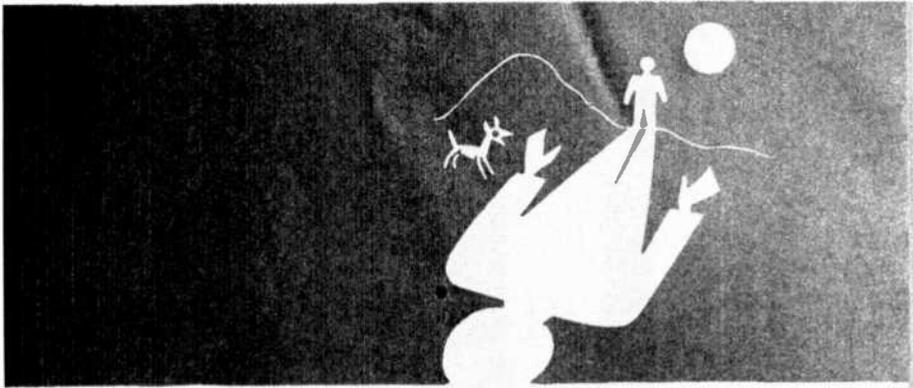


A Service of Radio  
Corporation of America

# NBC RADIO-RECORDING DIVISION

AMERICA'S NUMBER 1 SOURCE OF RECORDED PROGRAMS

RCA Building, Radio City, New York, N. Y. . . Merchandise Mart, Chicago, Ill.  
Trans-Lux Building, Washington, D. C. . . Sunset and Vine, Hollywood, Calif.



## NEXT MONTH

**A. L. PALMER**, general sales manager of Moore's, 1822 Ohio County street retail outlets, presents the case for a coordinated advertising campaign, gives radio a prominent place in the plan.

**HENRY GERLING**, advertising manager, tells how the Kaye Drug Co., Kansas City, Mo., promotes its million dollar sale and Christmas merchandising with merchandisable spots. Its *Musical Hit-Bits*.

**W.M. CANNON**, owner, points with pride to the remarkable growth of the Cannon Tailoring Co., Cleveland, O., attributes success entirely to radio.

**Plus Tested Programs and Promotions You Can Use in Your Own Business.**



**S** **TATIC** With RAI  
finitely lower cost