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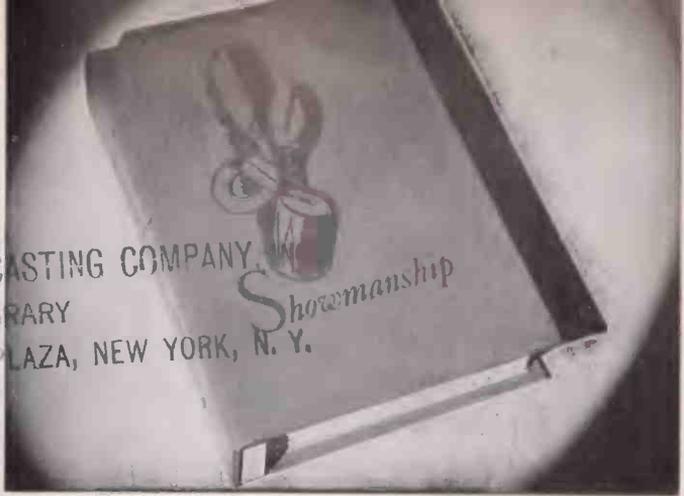
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SUBSCRIPTION RATES: United States and possessions, \$2.50
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The Open Mike

Increased Product Demand Basic Factor in Evaluation of Success

An Interview With
Helen Mobberley
National Advertising Manager
WWDC, Washington, D. C.



Born July 21, 1907, on a farm near Fairfax, Virginia, Helen Mobberley to this date hasn't been able to pull her roots out of Virginia soil. She now lives just across the Potomac in Arlington County.

At the tender age of 16 she had her high school diploma, and had completed a one-year business college course in four months. Equipped with such bountiful knowledge, she set forth to prove the graduation speaker's statement that the world was her oyster. Over the years, she's choked on that oyster a few times, but still thinks the old boy had something!

It was back in 1931 that she entered the field of radio and except for a brief period at the beginning of the war when she was with the Office of Facts and Figures, she has remained on the Washington radio scene. For the past four years she has held her present position with WWDC.

Q. Do you foresee a return to the hard-hitting pre-war selling commercial?

A. During the war years, production of civilian goods was necessarily cut to a minimum. And the problems of distribution facilities, manpower, materials for packaging, plus price control, were insurmountable obstacles for those industries not devoted entirely to war production. As a result, more broadcast advertisers were compelled to use institutional copy, with an if-and-when approach to commercials. Radio came across with a fine public relations job for a great many advertisers who used the medium consistently during the war years. I believe that peacetime broadcast advertising will strike a happy medium between the hard-hitting selling commercial formerly used, and the quieter product claims we hear today.

Q. Is there any basic change in the approach to broadcast advertising in the local and regional field?

A. The most significant trend in the use of radio advertising by local and regional accounts is the increased use of program time rather than heavy announcement schedules. In that connection, I would like to see more national agencies placing spot business on a program basis.

Q. Is a failure to sustain an increased sales volume an indication of the fail-

ure of a broadcast campaign?

A. Acceptance of a product or service by the public, reflected in increased demand, is certainly the most important factor in evaluating the success or failure of a radio campaign. But if that increased volume is not sustained, I would say that the sponsor's product had somehow failed to meet the claims made for it, or that distribution or other factors involved in getting the goods to the people and the people to the goods should be reviewed.

Plain Words About Radio Advertising for Retailers

Basic Factors for Successful Broadcast Advertising

by WALTER L. DENNIS

Director, Radio and Television,
Allied Purchasing Corporation, New York

RADIO ADVERTISING BY MOST RETAILERS hasn't been taken seriously and their use of the medium has reflected this indifference in the hit-or-miss, on-again-off-again tactics employed.

When it is considered there are now considerably more radio stations operating or building than there are daily newspapers, one would think it high time retailers would get on the radio beam and learn how and what.

Perhaps the fact there will be about 63,000,000 radio sets in nearly 95 per cent of all homes in the United States in 1947 will implement retailers' awakening to a medium generally treated as an orphan entitled by them to an occasional hand-out.

Add to this the fact that housewives listen a daily average of about *six hours* to radios and the feeling should grow that radio does get something across to the people.

And if those facts aren't enough, the national advertisers' tremendous success story should be. Radio is the chief medium for these exacting and hard boiled boys and the distance between radio and its chief competitor widens every year.

Ask and Answer Questions First

Armed with these facts, a retailer desires immediately to avail himself of this wonderful medium at once. What should be his approach?

He should ask and answer some questions:

1. *Why do I want to use broadcast advertising? What will it do for me?*
2. *Who can I reach by air? Where do they live? What do they do? Earn? Spend? Save? How many are there? What are their preferences in shopping, radio listening, media, etc.?*
3. *What department, departments or merchandise should I present on the air to audiences I want to reach?*
4. *What kind of programs or announcements would make the best framework for the message, merchandise or departments I want to promote?*
5. *What time or times during the day or evening would my broadcast message be most effectively scheduled to reach the audience I want to influence?*
6. *When and how and to whom shall I promote my broadcast advertising, programs, etc.?*
7. *Who shall direct and supervise my radio schedule?*
8. *What kind of copy shall I use to obtain the best results for the various types of promotion I want to broadcast?*
9. *What length of time shall I broadcast any given promotion, providing I have sufficient merchandise to back up reasonable volume demands?*
10. *How can I check results without penalizing the customer with such infantile tricks as "hidden merchandise," etc.?*

Shortcomings on Both Sides

For more than two years ALLIED has been studying these basic questions and arriving at some answers. Some of these answers have been successfully transmitted to our stores. We certainly have been most successful in turning up a great deal that was wrong in the use of radio advertising and the approach to it.

We have learned that the radio industry and the department store industry, for example, for many years have been doing business together without knowing much about each other. This is the principal cause of most of the trouble between the two.

In order to overcome this great obstacle, ALLIED's radio bureau attempts to close the gap in cities where we have stores by scheduling meetings, luncheons, etc., between store and station managements to discuss their respective businesses and other "ice breaking" topics.

The radio industry claims two primary difficulties in its relationships with retailers:

1. It is hard to get to "see" the right people.
2. It is virtually impossible to get the "figures" to prove or disprove results and in many instances to attempt to "guide" the choice of copy, merchandise items, and even production.

If the radio account man would like the "figures" to see how the radio advertising results are coming, it wouldn't be violating any store secrets to give him percentages. And the radio man and store executive would actually be more closely identified with what they both are trying to do—produce results beneficial to both.

Among the list of so-called indictments of radio representatives by retailers, these loom large:

1. Lack of knowledge of retailing and especially the individual retailer's character, needs, policies, types of customers, goods and price lines and even histories.
2. The constant desire to "sell" a retailer a program or program series without having any idea of the use

the retailer may make of the program or programs he may buy. Or following up to see that these programs are used properly when sold.

Naturally, in our work at ALLIED we have uncovered other shortcomings on both sides, but the above are the major complaints.

Copy Is Keystone of Selling

Keystone of selling via radio is the same as anywhere else—assuming the product is good and fairly priced—namely, copy. What do you tell people about your goods and services and how do you tell them?

Strangely enough there are no authoritative works in existence giving copy information designed specifically for retailers. ALLIED had to design its own formulas and techniques and to prepare a copy manual for stores' use.

The copy responsibility rests entirely with the stores. In case of lack of effectiveness, mistakes or other undesirable results arising from poorly executed copy, the buck cannot fairly be passed to radio stations or agencies to which stores may have "farmed out" their copy. Copy should be passed upon for content by at least a responsible store advertising executive, the department head or buyer involved.

There isn't room here to explain in full our approach to copy treatment, but I can suggest that copy should be simple and should be evaluated on the basis of what you are offering will do for the consumer. We also operate on the premise that advertising's main function is to sell goods and attract traffic. All else is secondary and supplemental.

This is particularly true in our use of radio.

The fact that radio copy requires different treatment from that for printed media is axiomatic, but many retailers ignore or overlook this vital requirement.

This probably stems out of the fact that the men running the retail industry today are not of a "radio generation." They were brought up on printed media. Most of them know little or nothing of radio except as casual listeners and the knowledge they do get is heavily indoctrinated with personal opinions having little foundation in actual processes.

Radio-Trained Personnel

Both for the copy requirement and to educate store people as to what radio is and how it works, we have recommended to our stores the employment of competent radio-trained personnel to direct the radio advertising schedules.

Unless the personnel so charged with this responsibility is backed up by management and selling floor interest and cooperation, however, better not to retain same.

Such personnel functioning effectively can educate those hard-headed realists—the buyers and department heads. If these people are not sold on the medium then radio has its work cut out.

Obviously the best way to influence these people is through the cash register. For this reason closest inspection of copy techniques, merchandise advertised and store study are mandatory to the education so necessary to insure radio a continuing spot in department store advertising schedules.

A definite objective and plan should be set for radio advertising in the same manner as for other media. Buyers, department heads, management and the advertising department should all work together on this planning, with radio production people and talent fitting in as required.

A factor in radio scheduling often overlooked by retailers is the necessity to promote radio programs through other media inside and outside the store—such as newspaper ads, bus cards, window displays, department displays, counter cards, “toppers,” etc. In planning a radio schedule, allowances should be made for the costs of such promotion.

We make quite a point of the necessity for such promotion, which should be carried on consistently and well. Radio stations can be of great help to stores in this special field, by providing assistance, counsel and ideas as well as by carrying on the stations' own promotional campaigns.

Repetition Does the Selling

Getting back to the national advertiser and his successful use of radio, we discover a simple fact—repetition. When one

thinks of almost any big radio show, one thinks in terms of a single product advertised for years on that program.

Many retailers pass this point by. Specialty stores, by reason of a limited goods range, adhere to it more often than do more complex retail establishments, which seldom do.

ALLIED preaches that radio is a “one product at a time,” “one message,” “one idea at a time” medium and a rifle bullet brings down bigger game than shotgun loads.

Answers to the questions regarding types of programs and time are important and should evolve only from careful cooperative study by store and station.

All kinds of merchandise cannot be sold with equal effectiveness on any kind of radio show. Fitting the proper vehicle at the proper time makes up the majority of our radio bureau work.

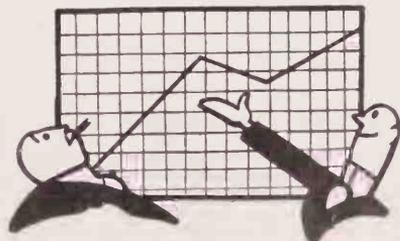
It is for this reason we have not attempted to date any “spectacular” radio stunts.

We want to build solid programming which will provide good and measurable results over the long pull. Accumulation of as much background material as possible is accomplished before we even begin to think about types of programs or schedules.

A detailed reference work in the technique of “beaming” programs is the recently issued “Radio for Retailers” report on the JOSKE'S OF TEXAS store radio advertising study. This may be obtained from the National Association of Broadcasters at Washington or from the National Retail Dry Goods Association.

In scheduling time for local accounts, such as retailers, most so-called “good stations” i.e., stations with powerful signals and network service, are cramped by dis-

(Continued to page 106)



Is There a Corollary Between Listener Ratings and Sales?

In first eight weeks, Murder at Midnight successfully meets stiff network competition, produces most direct evidence of advertising success as reflected in increased sales, ever experienced by Ehret Brewing Company, a new-to-radio advertiser

by FRED J. HAMM,

Executive Vice-President, Moore & Hamm, Inc., New York City

EHRET BREWING COMPANY'S advertising history had always been one of outdoor posters, billboards, spectacles, car cards, newspapers—in fact almost everything but radio, so when MOORE & HAMM ADVERTISING AGENCY decided to recommend this “new” medium to one of Manhattan's oldest breweries (80 years old, in fact), the decision was an important one and not without some dangers. New York radio audiences are tough to crack; it would take a top quality radio program at the best hours of the evening to produce results, and this all added up to a large budget. The client naturally was somewhat skeptical, but if there was some assurance of good results at not too great an expenditure, they would try it out . . . but only for 13 weeks!

Satisfactory Rating Essential

We knew the potential of radio, but with such pressure also realized the importance of spectacular success almost immediately—no small task to achieve. First the station and time had to be just right, but even more important, the program itself must get a satisfactory rating almost from the outset since this was the client's only indication of success. Point



of sale results, it was anticipated, would be many, many months away.

Time was obtained on WJZ, New York. The only 30-minute spot available was at 10:30 p.m. opposite fairly strong NBC and CBS and MBS network competition, plus other stations. The show *had* to produce and produce fast. Live talent was out of the question because of the great cost, so scores of syndicated transcriptions were considered.

Quality to Meet Quality

Since metropolitan area listeners which includes New York City, parts of New

Jersey and Connecticut, were offered such a great variety of good radio fare daily, there was no hope of getting a real audience unless the show was comparable to the best the network had to offer. We felt that *Murder at Midnight* filled the bill; a 30-minute mystery-suspense series produced by the LOUIS G. COWAN office. We checked all the programs in the first 13-week cycle and each one seemed better than the one we had just heard. The scripts were outstanding; extremely competent acting talent was employed, and the director, Anton M. Leader, had already achieved a reputation as one of the finest in the industry. We played several of the programs for George Burghard, the president of EHRET (himself a great mystery fan) and he agreed that these programs were on a par with such top mystery shows on the networks as *Suspense*, *Molle Mystery Theater*, and *Inner Sanctum*. If anything could crack the New York market and do the trick, it should be *Murder at Midnight*. At least it was worth a 13-week trial. Too, the reputation of the COWAN office as producers of outstanding shows made us feel certain that there would be no let-down in quality as the series progressed.

So *Murder at Midnight* went on the air for EHRET; 10:30 p.m. Monday nights over WJZ. The competition was somewhat formidable with *Dr. I. Q.* on NBC and the well-known SHICK-EVERSHARP program on CBS. But we felt sure of our show. When the first four weeks' rating was issued we were not only pleased but amazed. *Dr. I. Q.* with a national rating of 11 ranked behind *Murder at Midnight* as did the Mutual show. We were only slightly behind CBS—an understandable situation since the program from 10 to 10:30 p.m. was *Screen Guild* with a national rating of over 20. All the remaining New York stations were far behind our rating.

The rating was immediately reflected in EHRET BEER sales. After only eight weeks of broadcasting, the sales manager of the brewery reported that never in its history had it had such direct evidence of advertising success. Never before had it opened so many new accounts and reopened as many old ones as it had as a

result of the *Murder at Midnight* radio campaign. Our campaign to this point had already brought EHRET from twenty-second place in the market to twelfth. Now, as a result of this recent incentive, we are certain that spring will find the EHRET BREWING COMPANY in tenth place in the Manhattan beer sweepstakes . . . and going up! People are now coming into grocery stores and delicatessens all over metropolitan New York not only asking for EHRET BEER but actually discussing with the dealers the unusual stories they hear on the radio program. This represents real sponsor identification and impact!

One day I had lunch with a client at the Roosevelt Hotel and I asked the waiter for a bottle of EHRET BEER. Imagine my surprise when he answered, "bet you heard about it on that *Murder at Midnight* program." When I coyly said "no," he started to tell us about "last night's thriller." We knew we had something!

What is the attitude of our client today regarding radio? I'll let our future plans speak for themselves. First, we've renewed *Murder at Midnight*. Second, we're already planning advertisements in connection with our 1947 newspaper campaign tying-in the radio show to all our advertisements. Third, we're now preparing a spot announcement campaign for all the leading stations in New York to augment the weekly show, and also assist in publicizing it to an even greater audience. All the spots will carry a plug for the show. Fourth, we're now attempting to interest all the EHRET distributors around the country in broadcasting *Murder at Midnight*. And all this after some ten weeks on the air.

Latest *Murder at Midnight* rating in New York indicates that it is now the No. 1 program at that time, ahead of CBS, NBC and MBS, following two point increase. Increase is particularly significant in view of fact that *Dr. I. Q.* has a national rating of 14, while CBS inherits 21.2 from preceding show. *Murder at Midnight* inherits 0.8.

How Radio Series for One Department Produces Results for Retailer

Condon's Department Store Now in Its Sixth Successful Year of Sponsorship Over WTMA, Charleston, S. C. for Its Shoe Department

SINCE FEBRUARY, 1941, *Hollywood Headlines*, featuring Alicia Rhett, has given the ladies of Charleston, S. C., and vicinity an intimate view of the lives of the stars of Hollywood, stage, radio and other women celebrities. Five days a week, in the early afternoon, Alicia Rhett informally unfolds the private lives, hopes, fears, loves and problems of the headliners from coast to coast. Its sponsor is, and has been, CONDON'S DEPARTMENT STORE.

One of South Carolina's largest and most progressive department stores, CONDON'S was one of the local pioneers of radio advertising. From the beginning of radio in Charleston, CONDON'S has been a leading broadcast advertiser. It was among the first to realize the potentialities of this new means of selling the public.

Each Department Handled Separately

Because it is a large store with many departments, CONDON'S handles each department's advertising separately, and when Matthew Condon, vice president and general manager of the shoe department, was presented with the idea for this series by the WTMA sales staff, he was quick to see its value as a sales medium for the shoe department. After all, the latest gossip has always been of prime interest to the fair sex (and to men as well, though they won't admit it). *Hollywood Headlines*, as



Alicia Rhett, director of women's activities for WTMA, goes over a *Hollywood Headlines* script with sponsor, Matthew Condon, vice president and manager of the shoe department of Condon's Department Store, Charleston, S. C.

it was presented to Mr. Condon, would give them this and it would give them conversation for the next bridge game or social. It was felt that Charleston women would listen not only to the program, but to the commercials as well. A contract was signed for a full year. The unanimous choice for a personality to handle *Hollywood Headlines* was Alicia Rhett, WTMA director of women's activities, well known Charleston actress and artist, and nationally known for her role of In-

(which up to June, 1946, were below the first five months of 1945) commenced a steady upward trend traceable, according to the local store manager, Ken Durham, to WREN and the daily 30-minute program of songs by Ted West, Nellie Brown and the WREN *Range Riders*.

These pleasant sales comparisons represent plenty of hard work and lots of cooperation between the Lawrence GAMBLE store and the radio station. Many ideas were discarded before the format of the series was definitely established, and trial and error methods produced a few lemons. But in the long run, the record established in four months' time indicates that department stores can and do profit from well-planned radio advertising.

GAMBLE'S, operating more than 2,000 retail department and specialty stores throughout the United States, bought the program June 6, 1946, and the store decided to test the *Range Riders*, known through surveys to pull its audience from both rural and urban groups.

Here was a series which had been inaugurated on WREN in 1936, and in the decade prior to GAMBLE'S sponsorship it

had developed a tremendous following in the heart-of-the-nation territory. It had also met the requirements of several sponsors, and continuous personal appearances had created considerable familiarity between the group and its radio audience. What GAMBLE'S wanted to know was whether the series could be used to increase its business with both rural and urban patrons.

Program Format

1. *Editorial Content.* The programs of Ted West and his *Range Riders* comprise music from all popular categories: current popular favorites, western songs and sacred music. Songs by Ted West and Nellie Brown, duets, vocal trios and instrumental specialties are featured on each program. Instrumentation of the unit is unusual: it includes guitar, accordion, string bass, trumpet, piano and Novachord.

2. *Commercial Approach.* Under GAMBLE'S sponsorship, three 100-word commercials are scheduled, one following the first musical number and the other preceding the final number. The sponsor capitalized on the personality of Nellie

Gamble's doesn't miss a trick. This crowd assembled to watch a personal appearance by Gamble's *Range Riders*. Overflow heard the show from speakers in the second floor home furnishing department. Several hundred stood outside the entrance to listen over speakers there.



Brown by creating a daily "Nellie Brown Radio Special," scheduled each day following the third musical selection. The message is delivered by Miss Brown in person, introduced and concluded by the program announcer.

3. *Merchandising Hook.* The show's daily highlight occurs as announcer Arden Booth makes a telephone call from the studio, to a number selected at random from directories representing all communities in GAMBLE's trade area. The housewife answering is asked to identify the day's "Nellie Brown Radio Special" as announced earlier in the program. Her correct answer wins for her one of the articles advertised as the special; a house dress, robe, handbag, raincoat, household furnishings—whatever item is promoted by Nellie Brown. If she cannot answer, she is awarded a consolation gift by GAMBLE's, usually a box of ladies' handkerchiefs. Through the use of this telephone give-away angle, GAMBLE's achieves the value of an additional sales message which supplements the three one-minute commercial announcements.

Promotional Cooperation

Neither WREN nor the sponsor has overlooked the value of joint program promotion. Principal efforts have been made in behalf of GAMBLE's daily "Nellie Brown Radio Special." In the store, the *number one counter position* is used to display the daily special, which goes on view at 1:00 p.m., immediately following the program's conclusion. *Window space* is devoted to specials that are held longer than one or two days.

WREN and GAMBLE's jointly devised a *counter card and newspaper mat* to use in promotion of the "Nellie Brown Special" beyond the radio program. Hard-to-get items featured by Nellie Brown receive *space in small-town dailies and weeklies* throughout the trade area. The lay-out of the counter-card and ad-mat is simple and direct; it features a photograph of Nellie Brown and ties into GAMBLE's sponsorship of the *Range Riders*.

All merchandise promoted on the *Range Riders* shows carries "As Advertised" counter cards for the duration of the individual promotion. Store clerks

are instructed to include *reminders of radio-advertised items* in dealings with patrons, particularly with respect to daily "Nellie Brown Radio Specials."

WREN maintains a complete schedule of *station-break promotion announcements* to create additional interest in the current "Nellie Brown Special" and telephone gift.

On special occasions, the *Range Riders* make personal appearances and broadcast direct from the GAMBLE STORE on Saturday afternoons. These are plugged for two weeks in advance and special promotions are devised to draw capacity store traffic on such dates.

Announcements are made during all *Range Riders* personal appearances calling attention to GAMBLE's sponsorship of the daily broadcasts.

The Pay-Off

From close checks maintained daily both by the local GAMBLE STORE and the main office in Minneapolis, it was easy to ascertain the increase in gross sales. While gross sales were doubled in four months' time over the corresponding four months the previous year, merchandise supplies remained essentially the same during the June-September period of 1946 and the corresponding period of 1945. Nor, according to Ken Durham, local GAMBLE STORE manager, were there any greater stocks of so-called hard-to-get items available for promotion on the broadcasts.

What is especially interesting is a sales chart which GAMBLE's prepared, showing sales for May through October for both 1945 and 1946. The graph line for 1945 sales fluctuated noticeably, the irregular high peaks indicating, according to manager Durham, immediate but short-lived response to newspaper campaigns.

In accounting for the relatively even rise in the 1946 sales line, Mr. Durham attributes the lack of such fluctuation to the longer-lasting effect of sales messages delivered on *Range Riders* broadcasts. The 1946 sales line shows not an abrupt and sudden increase in store income; rather, it indicates a gradual and steady increase, with less chance for a future break in the value of their current program of radio advertising.

Shift from Announcements to Program is Profitable

Since Mid-1940, Home Federal Savings & Loan Ass'n., Tulsa, Okla., Has Successfully Sold Home Ownership With Dignified Commercials

WHEN LOUIS W. GRANT, president of the HOME FEDERAL SAVINGS & LOAN ASSOCIATION, Tulsa, Okla., decided in mid-1940 that radio advertising should be the answer to the needs of his firm, he called in a group of his associates and sought their opinion as to what form that radio advertising should take. HOME FEDERAL had done spot business in plenty but now it was interested in a program.

Almost unanimously, they agreed with Mr. Grant that the program medium should be one of dignity, one which took full account of the American citizen's modernity and one to which people would listen not from habit alone but because it interested them. Further discussion brought forth several suggested types of programs ranging from classical music to high-plane drama.

Louis Grant had his own mind made up on this score almost as soon as he finished sampling his friends' and employes' opinions. News had dignity. It appealed to the average man's intense interest in current affairs. It provided a definite, regular service. Why not a HOME FEDERAL news broadcast?

Accordingly, he turned to that great

American pasttime known as dial-twisting. He heard newscasts at every conceivable hour, from every size of station, voiced by dozens of different men. An idea began to form. If he could send people to bed every night with the latest news fresh in their minds, and if that latest news was pounded home as a service of HOME FEDERAL, he'd have the ideal formula, the key to their interest.

That posed another question. When did people go to bed? Nine o'clock? Nine-thirty? Ten? Ten-thirty? Another little impromptu survey showed that most of them retired between ten and ten-thirty. That settled it.

The HOME FEDERAL news broadcast, aired nightly over KVOO at 10 o'clock, was born September 1, 1940, a few days after Louis Grant made his decision. The commercials were simple and short. They extolled the virtues of home ownership and offered the services of the company toward making home ownership possible. Commercial copy was kept to a minimum and it was the very essence of dignity. No loud claims were made, no flashing *talk-ing* points. It was straight-forward, dignified copy.

TABLE A

CONLAN DISTRIBUTION OF LISTENING HOMES AMONG STATIONS FOR 10:00-10:15 P.M. PERIOD

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
KVOO-Home Federal	58.2	64.9	65.0	59.5	68.2	53.7	76.1
Second Station	30.2	27.0	27.5	35.1	25.0	31.7	21.5
Third Station	11.6	5.4	7.5	5.4	6.8	14.6	2.4

That precedent was followed from that time on. No effort is made to *doctor* the news. Instead, stories of international, domestic and local significance are handled, not in commentary form, but in straight reportorial fashion. The sensational type of news is granted little space. KVOO's news staff cooperates happily in preparing and presenting the type of news every newsman likes to handle.

Though no one announcer was assigned to the HOME FEDERAL show, one member of the KVOO News Bureau staff who has had the job of handling most of the ten o'clock evening assignments continues to do them under the savings and loan company's sponsorship, and with the exception of a 12-month period when he was occupied with other work, Bud Jackson has continued to handle it an average of five days per week. KVOO news editor, Ken Miller, Johnny Ryan, Jim Todd and others have worked the show fairly regularly during his absence.

No flashy promotional schemes, no merchandising plans, no off-the-air advertising *gimmicks* have been planned or instituted. Louis Grant and KVOO both reason that if they can give people a top-notch, understandable summary of the news each night at bedtime, the show will be its own best promotional device.

The Conlan figures for the 10 to 10:15 p.m. period reflect the soundness of the theory. The figures for the HOME FEDERAL-KVOO show in contrast to the figures for the two next highest ranking stations in the area present an interesting picture as shown in table A on page 87.

In the words of Louis W. Grant:

"During the past six years we have received numerous letters from listeners to our news broadcast throughout Oklahoma, Texas, New Mexico, Colorado, Wyoming, Nebraska and Kansas. Many of these listeners have become savers or investors with our association because of this radio contact.

"We consider radio on a par with any other advertising medium if the commercials are on an institutional basis.

"Our willingness to continue this news-cast over KVOO for the sixth year exemplifies our confidence in the results of our radio program."

Simple Gimmick

THERE IS A BAKERY OUT in Los Angeles that is a natural for radio advertising, and being smart in just about everything it does, it makes the most of its opportunity on the air.

The HELMS BAKERIES started from scratch 15 years ago and today does nearly ten million dollars volume annually selling bread and other bakery products, house to house. It is believed that this is the biggest operation of its kind out of one bakery in the entire country. The founder and perennial spark plug of the business is the dynamic Paul Helms who learned house-to-house selling with a bread basket on his arm and a horse-drawn rig for transportation. Today more than 300 automobiles almost completely cover the extensive geographic area that is metropolitan Los Angeles.

Simple Whistle Tells Ad-Story

Early in his career Paul Helms discovered the value of announcing the presence of the bakery wagon in the neighborhood by the use of a whistle. Over the



years he has used the same whistle, bringing it with him to California when he established the present business. It is a simple little brass affair, nickel plated, with two cylinders, such as doormen now use in every large city for calling cabs.

When you consider that the HELMS BAKERIES have over 300 smart looking bakery coaches traveling the streets and highways of Los Angeles every day in the

Helms Sales Results

Brass Whistle an Effective Gimmick Used to Identify Helms Bakery, Los Angeles, Calif., and Its 200 Weekly Transcribed Announcements

by DANA H. JONES,

President, Dana Jones Company, Advertising

year, and that each of them is a rolling outdoor display with panels of advertising fore and aft and on each side, you realize something of the thoroughness with which the HELMS advertising story is impressed upon local housewives. Add to that the distinctive sound effect heard in every neighborhood, somewhere between breakfast and a late dinner hour, in the form of two short blasts on the distinctive whistle, and you realize that it is pretty hard to be deaf or blind to the HELMS BAKERIES in the area it serves.

Ad-Concentration in Spot Announcements

Since the founding of the business HELMS has used large quantities of all forms of advertising, but for the past three years the greatest concentration has been in transcribed spots of 15- and 30-second length. Nearly 200 a week are used currently, mostly during daytime hours. They open and close with two blasts of the whistle, with a simple little singing commercial in between. Every housewife and school kid in the vast area covered can whistle the tune or sing the words. The words have been varied to some extent, but they always convey two ideas; HELMS products are good, and door-to-door service is extremely convenient. The latter is incorporated in a simple couplet—"Save a trip to the store—just walk to your door."

The original tune has been played so many thousands of times and is so well known in the local area that lately Mr.

Helms proposed that he would like to try out a tune done instrumentally with no words whatever, punctuated fore and aft and in the middle with the well known whistle. This was certainly taking the ugly out of the alleged *plug-ugly*, but the stations said no. FCC says that the sponsor and the product advertised must be mentioned. So, the records were made with an instrumental combination playing the well-known tune and a child's voice coming over the music calling to the mother saying the *Helmsman* was coming and asking the mother to buy some one of the specific products, and some comment about how good the doughnuts or cookies or cake tasted.

Repetition Produces Results

Many a family and hundreds of dogs have been fooled by the whistle coming by radio, but the purpose of these recordings is not to fool anybody. It has been to carry on a day-in-and-day-out repetition of the cheerie sound effect of the *Helmsman* with his coach full of good things to eat.

How effective is this? What are the results? There are no figures to answer these questions except the steady, almost miraculous growth of the bakery and the fact that occasionally live announcements are used to push some seasonal product. For Thanksgiving and Christmas, HELMS fruit cakes have been widely pushed by this means and thousands of them have been sold.

TRANSCRIBED FOR LOCAL



OTHER ZIV SHOWS • EASY ACES • THE BARRY WOODS
• SINCERELY, KENNY BAKER • KORN KOBBLEKORN
CALLING ALL GIRLS • OLD CORRAL • PHILO VANOR

ND REGIONAL SPONSORS

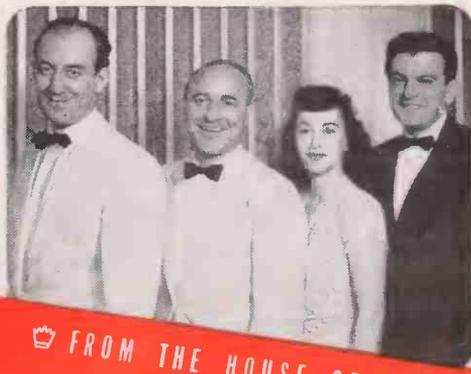
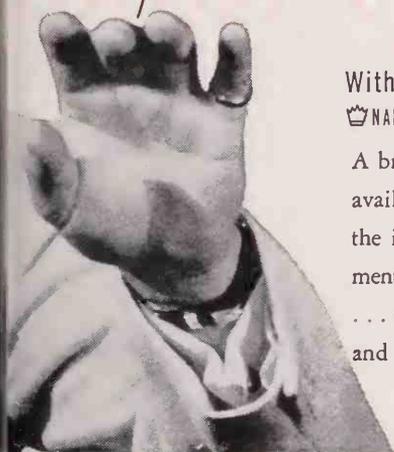
Frederic W. Ziv Company

PROUDLY PRESENTS THE

Wayne King Show"

With  WAYNE KING AND HIS ORCHESTRA
 NANCY EVANS  LARRY DOUGLAS  FRANKLYN MACCORMACK

A brilliant, new, half-hour show now transcribed and available for local and regional sponsors . . . starring the incomparable waltz king . . . his famous arrangements and original numbers . . . his golden saxophone . . . the voices of Nancy Evans and Larry Douglas . . . and narrated by Franklyn MacCormack.



• BOSTON BLACKIE
LEASURE PARADE •
ANGS OF GOOD CHEER

 FROM THE HOUSE OF HITS

Frederic W. **ZIV** Company

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK • CHICAGO • HOLLYWOOD



Reprinted with permission of the editor from the November, 1946, issue of *Florists' Telegraph Delivery News*.



Florists on the Radio

An analysis of a variety of broadcast advertising campaigns, with emphasis on the factors which made them successful from the point of view of the florist. In the main, such campaigns are educational in nature to encourage the wider use of flowers, with increased sales the end result.

By MARIE FORD

AS THE YOUNGEST MEMBER of the advertising family, radio is not so well known generally as the other media and yet it has been a successful advertising medium both for individual florists and for florists' associations throughout the country. For example, the Florists' Association of Greater Cleveland first began using radio back in 1932 to increase sales through constant reminders, to build seasonal demand and to advise listeners on market conditions. It established a record of over ten years on one station, WGAR, year in and year out, each year adding to its schedule of spot announcements.

Purpose of Radio Campaign

Among individual florists using broadcast advertising, Braswell's Flower Garden, Houston, Tex., may be cited. It is the opinion of B. W. Braswell that the popularity of his radio program has been directly responsible for a big share of the increased business which has been noted since the first broadcast. He believes that

radio is one of the chief methods of bettering business for florists.

At San Antonio, Tex., Bobby's Flower Shop reported that within four months after it began a radio campaign there was a fifty per cent sales increase.

Most advertisers have to sell the public on their product. Not so with the florist. The beauty and adaptability of flowers are generally appreciated, and little is to be gained in a campaign built on the use of flowers for special holidays and occasions. Most florists have all the business they can handle during special seasonal periods.

The florist who uses radio successfully has generally set out more on an educational campaign than on a selling one, with increased sales the end result. The idea behind most successful radio campaigns for florists has been to encourage the wider use of flowers in modern living. The result is more sales to more people

more of the time, with greater sales in off moments and odd seasons.

For example, in connection with the spot announcement campaign for the Florists' Association of Greater Cleveland, Kent A. Nesbitt, executive secretary, who is president of the Nesbitt Service Co., advertising agency, said, "Radio fits into our other methods of advertising and is a cardinal part of this continuous, educational program on flowers."

For this group, according to Mr. Nesbitt, radio was an efficient and economical way to keep the public informed. The spots were used not only as reminders, but also to keep homemakers informed on actual market conditions.

This is not, of course, to imply that radio cannot be used to increase sales in connection with peak seasonal periods. For example, the Butte Floral Co., Butte, Mont., used a "Bouquets of Music" series on KGIR three times a week to maintain prestige and to build good will. But for holiday seasons or other special promotions such as Mother's day, Easter, Christmas, etc., James King, president and manager, supplemented this schedule with plenty of spot announcements.

Likewise, the Worcester Florists' Association used a spot announcement campaign to get one particular idea across to the Worcester, Mass., listener; "Send flowers to your mother on your birthday." To establish the idea, it used a 100-word announcement preceding the 1 p.m. news on WAAB, seven days a week.

Audience, Program Selection

While women represent the greatest consumer market for the florist, it has been found most effective to get a woman's ear at a time when the man of the family is also listening. In other words, the kind of an educational campaign which is most successful for the florist is one which stimulates greater use of flowers on every occasion, for home and office, and a campaign of this nature tends to be most successful when the entire family group is exposed to the florist's message.

Just as there is great unanimity among florists in the selection of the particular

audience to which a campaign is directed, so is there rather general agreement as to the type of program which will interest this audience group.

Poetry, philosophy and soft music make up one basic format that has proved successful, and it was this type of program which Bobby's Flower Shop presented over KMAC, San Antonio, Tex., once a week. Informative commercials about "The Language of the Flowers" were an integral part of this quarter-hour program which was aired each Sunday at 2:45 p.m.

At Stamford, Conn., four leading florists sponsored a similar series over WSRR. Memories of local prewar good times were woven into each broadcast, with romance and sentiment an important part of this Sunday afternoon words-with-music quarter hour, "Say It With Flowers."

Another type of program popular with florists includes a salute to local citizenry for public service. "An Orchid to You," sponsored by Tipton & Hurst, Inc., over KARK, Little Rock, Ark., is illustrative. This fast-moving, 5-minute Sunday feature, aired at 1 p.m., revolved around the simple theme of selecting an outstanding person in the community and sending him an orchid at the time of the broadcast. A short, transcribed organ number dedicated to the winner of the orchid, following the award, rounded out the program. Members of the listening audience submitted names of candidates for the award.

It was the same "An Orchid to You" theme which proved successful for Braswell's Flower Garden, over KTHT, Houston, Tex. The series first went on the air December 3, 1944, and week after week the Sunday program singled out local individuals for personal tribute, in combination with "sweet" music and facts on flower etiquette.

While these two types of programs by no means represent the only material suitable for florists, they are relatively easy to produce, are low-cost and have certain natural tie-ins with the product advertised that are extremely effective.

Time Factor

In each of these cases, it is significant that the time at which the programs were aired was early Sunday afternoon. This time unit represents a period when the audience the florist wants to reach is available, and for that reason it should prove generally effective for florists. This does not mean of course, that other time units will be ineffective.

At Savannah, Ga., Paul's Flowers broadcast, "Flowers to Savannah's Own" over WSAV each Friday night at 7:30 p.m., with good results. Evening time here reached the mixed audience that represents the florists' market.

It is interesting that most florists are on a once-a-week broadcast schedule. While the amount of money available for a campaign is a factor in the determination of frequency, frequency is also, in part, determined by (1), the impact the advertiser wants to make on the audience; (2), the specific purpose behind the campaign, and (3), the nature of the program itself. On each of these counts, a weekly schedule serves the needs of most florists.

Selecting the Station

When it comes to the selection of the station over which to broadcast a campaign, the decision should be based on which station does the most economical job of covering the area the florist wants to reach.

It was the 50,000-watt station, KMOX, St. Louis, Mo., which the Allied Florists of Greater St. Louis used for its "Sunday Magazine of the Air." The Butte Floral Co. used a 5,000-watt outlet, KGIR, and Bobby's Flower Shop was successful on a 250-watt station, KMAC. The coverage of the 50,000-watt station is greater than that of the 250-watt station. For this reason, time costs may vary tremendously, since the advertiser has to pay more for the opportunity to reach a more widespread audience. However, each station, regardless of power and coverage, has an audience, and the florist should spend only the amount necessary to reach the

people who are prospective customers. Since most florists limit their trade area to the community and its immediate environs, and since in most cases, advertising budgets are restricted, there is a noticeable tendency to use the smaller-powered stations that cover only the trade area.

In determining program length, audience preference, time availability, program content and the nature of the commercial message are the factors. On all these counts, the 15-minute intervals on a once-a-week schedule, seems to be most acceptable to florists.

Commercials

In the case of the Butte Floral Co., commercials centered on the use of flowers as home decoration, with an occasional commentary on their significance, characteristics and origins. Bobby's Flower Shop used informative commercials about "The Language of the Flowers." An example follows:

"The snowdrop is dedicated to the Virgin Mary, and tradition asserts that it blooms on the second day of February, or Candlemas day—the day kept in celebration of the Holy Virgin taking the child Jesus to the temple and there presenting the appointed offering of two turtledoves. The snowdrop is symbolic of hope. By this same token, Bobby's Flower Shop extends to you, its many friends and customers, the bouquet of words and music with the hope that in their humble way, they will add a little more beauty to the passing day, through the language of the flowers."

The Allied Florists of Greater St. Louis used brief, low-pressure commercials woven into the script—"Remember with flowers," or "Flowers are a constant reminder of your good wishes."

In planning copy for commercials, the florist should remember the original purpose in going on the air. If that purpose is to make the use of flowers for all occasions more widespread, the commercials should be written with that thought uppermost. Just how much leeway that approach permits is illustrated by a 100-

page booklet, "Radio and the Florist," prepared by the W. E. Long Co., in connection with its syndicated program, available to florists, "Flowers for the Happiest Happenings."

This series was used at San Antonio, Tex., by a concern with two flower shops, the Kelly-Scherrer Flower Shop and the St. Anthony Hotel Flower Shop. It is interesting that after the series had been on the air over KMAC for two months it was generally felt that no other advertising campaign had been so productive. A semi-educational campaign about flowers was the purpose behind the radio series, and commercials were blended in with the theme of the script and written in the same style as the actual continuity in such a way as to be an integral part of each broadcast.

Soft music and soft words made for good radio entertainment, and as an additional stimulant to listeners, a brief history of one particular flower was discussed on each broadcast. That flower became the floral key for the day. The city of San Antonio was broken down into smaller sections, and each day the residents of one particular section were eligible to call in to the radio station, giving the floral key. The first person to call was mailed a card, entitling the holder to a free orchid. Cards were presented at the Kelly-Scherrer Flower Shop, where the winner received the orchid.

What happened? At the end of two months, the sponsor reported a 49.9 per cent business increase over the same period the previous year. Since the only change in the picture was the use of broadcast advertising, the first use the sponsor had made of the broadcast medium, much of this increase could only be attributed to radio.

"Gimmicks"

In connection with commercials, florists should not overlook opportunities to suggest sponsorship through subtle reminders which are quite separate and distinct from the commercials themselves. In the radio industry, such reminders are referred to as "gimmicks."

Titles comes in the category of "gimmicks," and "Bouquets of Music" serves to illustrate the point. "An Orchid to You" is another example of a program title with "gimmick" value. Both suggest flowers and florists.

Theme music may also have a sponsorship reminder value, and to this end, the theme song of the Allied Florists of Greater St. Louis was of value. When listeners heard "Just a Little Flower Shop," the association between sponsor and product was immediately established.

Program Promotion

The advertiser who leaves the size of his listening audience to chance will, in most cases, find that some other program has the audience he wants to reach. On this basis, promotion for a radio series has much to recommend it.

For example, Kelly-Scherrer used showcards in various window displays and newspaper advertisements to acquaint listeners with its "Flowers for the Happiest Happenings" on KMAC.

A program will be broadcast over the same station at the same time over a period of weeks or years. This gives the sponsor a chance to present his advertising to the same group of listeners time and time again, while also developing new audiences. This factor alone justifies efforts to add new listeners.

On the theory that what was worth buying was worth promoting, the Allied Florists of Greater St. Louis went all-out for its series. "Sunday Magazine of the Air." Articles and pictures of "An Orchid to You" winners appeared in war factory house organs; letters went to 300 local florists, and copy about the series was included in the "KMOX Mike," distributed to 2,400 druggists and grocers in the St. Louis area. Direct mail, newspapers, magazines and point-of-sale displays may all play a part in promotion for a radio series.

Merchandising Promotion

Program promotion is promotion designed primarily to increase the tune-in for a specific radio campaign. Merchan-

dising is also an important part of successful broadcast activities. While the two sometimes overlap, merchandising may be said to be directed mainly toward the product, sponsor or service offered.

In this respect, florists are particularly fortunate. The merchandising tie-in between flowers and the listener is an obvious one, and in line with the theory that radio promotion is designed to create greater consciousness of flowers as a symbol of good wishes on any and all occasions, the use of flowers as a merchandising hook for florists is particularly effective.

In the case of Braswell's Flower Garden, for example, each person selected for tribute on the radio series received an orchid. Mr. Braswell himself made the presentation while the broadcast was in progress and at the same time presented each honoree with a scroll to commemorate the event.

As a tie-in with this merchandising effort, Mr. Braswell also developed a program promotion angle. Cards were sent to friends and business associates of each person honored on the program in advance of the broadcast tribute. Each person was invited to tune in the particular broadcast in which he would be most interested.

Both merchandising and promotion were combined in the series of broadcasts, "Flowers to Savannah's Own," aired over WSAV, for Paul's Flowers. Each broadcast consisted of a salute to three native sons or daughters in the armed forces, and a corsage was sent to the next of kin of each person honored on the program. As a part of the promotional activities for the series, Paul's featured a window display, banked with flowers, in honor of all persons to whom tribute had been paid on the program.

Programs not designed to do a consistent merchandising job may also lend themselves to merchandising effort. For example, the Butte Floral Co. sponsored a contest as a test of listener interest in its radio series. Each broadcast included the playing of a record in which the name of

a flower appeared in the title. The first person to call the station with correct identification received a gardenia corsage.

Both program promotion and merchandising were incorporated into a campaign at Fort Wayne, Ind., in connection with the Sunday evening program aired over WOWO for the local unit of the Florists' Telegraph Delivery Association.

Special promotion consisted of program stickers to all Fort Wayne florists for use on mail and statements. Also, once a week, Jane Watson, director of the WOWO "Modern Home Forum," interviewed a local florist on such topics as the care of house plants. Listeners were invited to send in questions on any problem related to flowers, and both questions and answers were printed in mimeographed leaflets available to listeners on request. Newspaper ads called attention to the radio series, and small microphones with the lettering "We're on the Air" were placed in the windows of each florist.

Essential Success Factors

All such promotional and merchandising efforts contribute to the satisfactory completion of a broadcast campaign, in spite of the fact that the basic ingredient of a successful, economical program is good entertainment. It is a form of showmanship which offers added value and buying inducement to the customer.

Relative impact seems to be more important to success than the number of dollars spent. It is interesting to note that none of the campaigns cited here involved a heavy expenditure, but all were successful. In accounting for the success of such ventures, consistency of effort is an important element, with coordination of all advertising activity another important factor.

In some instances, individual effort is indicated. In other areas, group activity is equally effective. In such cases, group activity achieves what the individual florist could not afford, and while each member bears a small portion of the total expense, everyone benefits from all extra promotion and merchandising.

Building Brand Preference

Grocers Trade Association Promotes Members' Interest With Radio

TO (1) PROMOTE TRADE for home-owned businesses and industries, (2) to sell the idea of good labels and brands to the consumer, and (3) to create consumer interest in shopping at member stores was the threefold purpose which led the OKLAHOMA RETAIL GROCERS ASS'N. to take on sponsorship of the KTUL-KOMA *Homemakers' Correspondent* feature.

What sets this homemaker's feature apart from the run-of-the-mill program of this type are the various devices incorporated into its format which adapt it to the needs of the 225 wholesalers, jobbers and grocers who comprise the membership of the ORGA.

1. Home Planning and Brand Labels.

In connection with the first half of the daily program, homemaking tips of interest to the housewife are a basic part of the format. Questions from listeners about problems in homemaking are answered, and much of this part of the program consists of questions from the mailbag.

Labels and brands are discussed, with excellent results. In the case of BLUE GOOSE oranges, the product was discussed on the program for five days. At the end of the fifth day, wholesalers handling BLUE GOOSE oranges reported that they were unable to keep up with the demand. Because material of this kind is woven into the program itself, it isn't necessary to bring the program to an abrupt halt while an announcer extols the merits of the client's products.

2. Human Interest and Store Traffic.

Human interest is the basic ingredient of a device which creates additional listener interest and which also stimulates store traffic and consumer good will for member grocery stores.

Each day a part of the program is devoted to a vignette of an odd, amusing or out-of-the-ordinary occurrence in one of

the member stores in the past 24 hours. No names are given, other than that of the store, but the listener who can identify herself in that situation is instructed to call at the store for an award. Typical teaser copy:

Annrc: As we told you yesterday, today's bonus winner was a shopper in the Cadenhead Grocery, 1007 North Florence Place . . . another one of those small home-owned stores that has contributed so much to our American way of life.

Croft: You wore a pretty flowered print dress.

Annrc: You are very young . . . in your early twenties and about 5' 3" tall.

Croft: You have a very pretty smile and are a trifle on the plump side.

Annrc: You live in the ten hundred block on North Gary.

Croft: You have two little girls about three and four years old who always accompany you to the store.

Annrc: You celebrated your fifth wedding anniversary just last week.

Croft: You bought two large bags of groceries and in them was Sweetheart lunch meat . . . quite a variety, too. And round steak, apples, tokays and potatoes . . . all these had just been delivered from Schuler Fruit this morning. And you listen to this program, too.

Annrc: Does she like the program?

Croft: Not only did she say she liked it. She said it was making her brand conscious. She never thinks of tomatoes any more except as Belle Isle.

Annrc: Then we have helped make a homemaker conscious of good buys, getting more for her money, haven't we?"

At the conclusion of each broadcast, listeners are told the name and location of the store from which the next bonus winner will be selected.

Only one straight commercial as such is used on the program. Coming at the end of the broadcast, it is designed to promote trade for home-owned businesses and industries.

The series is broadcast 10:45-11:00 a.m., Monday through Friday, with the TRGA secretary-manager, Vera Croft, as *Homemaker's Correspondent*. With her on the show is KTUL announcer, Harry Abbott. TRGA began sponsorship of the series September 30, 1946.



AIRING THE NEW

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

Book Stores

HOBBY HORSE PRESENTS To widen the interest among children in Chicagoland in books, CARSON, PIRIE, SCOTT & COMPANY presents a weekly broadcast over WMAQ which ties-in with the efforts of the public schools in their library programs.

Each broadcast centers around one particular book. The program opens with a brief description of the book-of-the-day, followed by a narration of a portion of the book with sound effects and music. Interviews with outstanding teachers or librarians, as well as with the author of the book-of-the-day are featured on each broadcast. In turn, children from city



and suburban schools interview the author.

The only commercial on the program is given at the end of each broadcast, with price mention of the day's book and an invitation to attend the autograph session at CARSON, PIRIE, SCOTT & COMPANY'S Hobby Horse Book Shop to be held that afternoon at the store. Teachers and school library authorities are kept informed of the programs and of

forthcoming books and authors to be presented. In 18 weeks, the sponsor had received over 20,000 requests from the public asking for authors they wanted presented on the program.

Program is announced throughout the store and the book shop places an advertisement in the Chicago *Daily News* every Friday night. Telling point, sales-wise: sales on the book presented rise not only at CARSON'S but at all other book stores in the area.

AIRFAX: Series is written by Ruth Harshaw, of Carson's educational service bureau; directed by NBC producer, Ed Bailey. Jack Lester does the narration. Contract calls for 39 weeks.

First Broadcast: October 5, 1946.

Broadcast Schedule: Saturday, 8:45-9:00 a.m.

Preceded By: Music That Sings.

Followed By: Adventures of Frank Merriwell.

Sponsor: Carson, Pirie, Scott & Co.

Station: WMAQ, Chicago, Ill.

Power: 50,000 watts.

Population: 3,440,420.

COMMENT: Here's an excellent example of the "beamed" technique recommended for department stores in their use of broadcast advertising. With modifications, the basic approach here could be effective in other communities. The sponsor of such a series can certainly count on the good will and backing of parents and teachers.

Catering Service

PARADE OF THE PIONEERS For a catering service with a weather-eye open for new business, business firms and large industrial organizations hold out the prospect of company parties and banquets. In addition to that business, the caterer can also anticipate business from the outside organizations and clubs to which the individuals connected with the business firms belong.

To reach this group, as well as the general public, the BILL WILLIAMS CATERING SERVICE, Houston, Tex., found the solution in radio. What is offered the KPRC listening audience is good public relations for individual industries in Houston, and it's good business for BILL WILLIAMS.

Each week, the broadcast salutes a specific industry in the area. Selection of the

industry to be singled out for honors is based on the contribution of that industry in the growth and development of the Houston area. It may be a long-established industry, or one created by wartime expediency. The only requirement is that the industry must appeal to the pioneering spirit.

A letter from Bill Williams extends the invitation to participate. This letter is sent one month in advance of the proposed broadcast. Once the wheels are set in motion, an agency contact writer visits the firm, goes through the plant, meets and chats with working personnel. Scripts are written from this direct contact, as well as from industry publications and material in the public library, then sent in mimeographed form to the industry concerned for checking and approval.

Each *Parade of the Pioneers* broadcast tells the story of a successful industry in the Houston area by dramatic narration. Production requires four men and one woman, each playing several roles.

And on Friday night at 6:30 p.m., there's a command audience of employees and friends of the industry saluted. Local newspapers and house organs have published programs in their entirety. One firm ordered nearly \$100 worth of transcription copies. The GIEZENDANNER COMPANY, handling agency, has an enviable file of complimentary letters from officers of the industries which have been presented on the broadcasts. And BILL WILLIAMS, CATERER, is happy.

Short commercials at the beginning and end of each show sell the service to the listening audience, and the contact with the personnel of the various industries is most effective.

AIRFAX: The *Parade of the Pioneers* idea was first originated by Charles J. Giezendanner, Jr., president of the agency. In pre-war days it was presented as *Salute to Cities* under the sponsorship of the Foglewest Funeral Home.

Broadcast Schedule: Friday, 6:30-6:15 p.m.

Sponsor: Bill Williams, Caterer.

Station: KPRC, Houston, Tex.

Power: 5,000 watts.

Population: 437,885.

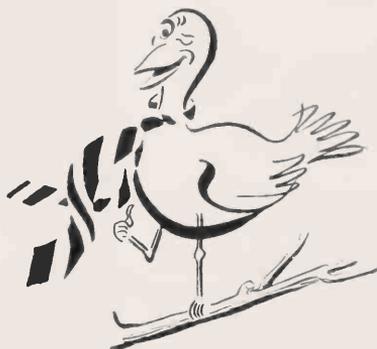
Agency: The Giezendanner Company.

COMMENT: Local and regional advertisers, as well as those whose business is national in scope, have found that civic pride in the hometown is a not-to-be-

forgotten factor in public relations. And good public relations is good business. The approach may be institutional but the end result is increased sales.

Clothiers

PERSONAL APPEARANCE When the WNEW studio audience assembles for the 4:00 p.m. Sunday broadcast, hats are tilted to the correct angle, neckties are straightened and everyone has on his best bib and tucker. And with reason. What's in store for audience and listeners is an analysis



of dressing habits and styles worn by people of the studio audience.

On each broadcast, a person is selected from the audience by former Hollywood fashion and make-up counsellor, Richard Willis, to be brought on trial before a jury of two men and two women, also selected from the audience.

The two women voice their opinions about masculine fashions, and the two men vent their views on feminine styles. Willis, acting as judge, then takes over and offers expert advice to the witness before the jury, with suggestions which would improve the defendant's personal appearance.

Sponsor of the fashion-show-on-the-air is PRENTIS CLOTHES, and the WNEW studio walls feature blow-ups of PRENTIS factory salesrooms. Novel twist in the commercial presentation: contestants from the studio audience read a PRENTIS limerick, with winner getting a gift certificate for a free PRENTIS outfit.

AIRFAX: Idea for the show originated with producer Ted Cott, WNEW's program director. Staff announcer Dick Bradley handles interviews and commercials.

First Broadcast: January 12, 1947.
Broadcast Schedule: Sunday, 4:00-4:30 p.m.
Preceded By: Record Show.
Followed By: News.
Sponsor: Prentis Clothes.
Station: WNEW, New York City.
Power: 10,000 watts.
Agency: Levy Advertising Agency, Newark, N. J.

COMMENT: For program unity, it's all to the good when the editorial content of a broadcast has some direct relationship with the product advertised. It isn't an essential, but it does contribute to increased effectiveness.

Grocery Stores

HERE'S THE PAYOFF! Six time a week, KGVO, Missoula, Mont., listeners, get a five-minute package of strange stories from real life. Such human interest yarns as the strange fate of a man who followed advice contrary to his premonitions are the *Payoff Stories* in *Here's the Pay-off!*

For the **RED & WHITE STORES**, *Here's the Payoff*, commercially speaking: two brief commercials which tie-in with the editorial content of the program. *Example:*

"The Red & White Store in your neighborhood presents, 'Here's the Payoff,' five exciting minutes of a story from the pages of life. In just one minute you'll hear the story of Bert Henricks and the strange fate he met as the result of following advice contrary to his premonitions. But first, housewives . . . don't wait for a premonition before shopping at your Red & White Store! As for advice, my best advice to you this morning is to make Red & White shopping a habit . . . because . . . for consistent food quality, for greater variety, for scarce food items and for prices that please your pocketbook, you do better at the Red & White Store in your neighborhood."

Commercials are so placed as not to spoil the effect of the story nor to destroy the value of its punch line. An institutional message embracing all the independent merchants concerned is used the first three days of the week. Week-end shopping specials are featured the last three days of the week. Results: extremely gratifying.

AIRFAX: Continuity chief, Dorothy Miller scripts the show, with chief announcer, Bill Strothman voicing the program.
First Broadcast: August 27, 1946.
Broadcast Schedule: Monday through Saturday, 8:40-8:45 a.m.
Sponsor: Red & White Stores.
Station: KGVO, Missoula, Mont.
Population: 18,512.

COMMENT: To those who question the fact that a five-minute strip feature can move merchandise, here's a pat answer. Sponsor's experience here indicates that it can and does.

Jewelers

GEMS OF MELODY When S. O. HAWKES & SON, Yakima, Wash., jewelers, took on sponsorship of *Gems of Melody* over KIT, it wanted to reach the upper income homes, with commercial emphasis on top lines of sterling, china, crystal and better diamonds. To make sure that it was a welcome guest, HAWKES rang the bell with an offering of music, poetry and prose.

Program features *Gems of Melody*, with transcribed David Rose music and *Gems of Literature* with poetry and prose by writer-announcer, Jimmy Nolan.

Commercials are an integral part of the program, with emphasis on tradition, artistry or background.

Says Vernon Cary, of the VANCE SHELHAMER ADVERTISING AGENCY: "We gave the program a mail test for free booklets and were amazed at the pulling power. We tried it on advance orders for crystal and results were excellent. When we used a Thanksgiving theme, advertising table settings, it was amazing the number of customers who requested that the hostess table be set for them as suggested on the *Gems of Melody* program. It's a good show, and we plan to continue it indefinitely."

AIRFAX: *Sponsor:* S. O. Hawkes & Son.
Station: KIT, Yakima, Wash.
Power: 1,000 watts.
Population: 27,221.
Agency: Vance Shelhamer Adv. Agcy.

COMMENT: In most productions of this kind, it's the personality that counts. Consistency of effort does the rest.

Milling

SONS OF THE PIONEERS While the LAURINBURG MILLING COMPANY is operating almost at capacity, and its products are in daily use on farms surrounding Dillon, So. Car., it figured that foresight was

better than hindsight. Against the day when business will once more be highly competitive, LAURINBURG took to the WDSC airwaves with a program tailor-made for the rural listeners for whom WDSC is largely programmed. Its choice of listener entertainment: *Sons of the Pioneers*.

With the transcribed series as the backbone of its broadcast advertising campaign, LAURINBURG selected the 15-minute period from 12:30-12:45 because WDSC surveys revealed the fact that its largest rural listening audience tuned-in between 12:00 (noon) and 2:00 p.m. Signed on a 52-week basis, the schedule calls for five broadcasts a week.

Within three months, the show had built up a tremendous following, as indicated by letters and the effect on products manufactured by LAURINBURG and distributed through local outlets.

In addition to opening and closing credit lines, two one-minute commercials are used on each broadcast. Commercials are primarily promotional and institutional, with a limited time given to complimenting and identification of various local outlets.

Products advertised on the series are divided into three categories, seeds, feeds and flour, with the possibility that fertilizer may also be included. The product featured in the commercial is selected for seasonal appeal, i.e., as the planting season approached, concentration was upon its brand of seed sold under the trade name of McNAIR'S YIELD TESTED SEED.

AIRFAX: A relatively new transcribed production, the series has been successful for a wide variety of broadcast advertisers.

Broadcast Schedule: Monday through Friday, 12:30-12:45 p.m.

Preceded By: Dental Snuff Varieties.

Followed By: On the Farm Front.

Sponsor: Laurinburg Milling Co.

Station: WDSC, Dillon, So. Car.

Power: 1,000 watts.

Producer: Teleways, Inc.

COMMENT: Because it's a guarantee of high calibre production, with uniformity of performance and the elimination of many production headaches to recommend it, the *good* transcribed series has come into its own with both advertiser and station. The important thing is to get a *good* show.

Sporting Goods Stores

LET'S LOOK AT SPORTS For the sporting goods store, whose logical market is the sports participant or the sports fan in general, it's only logical to assume that a broadcast series having to do with such events would be an effective advertising medium. It was on this theory that HOMAN & COMPANY, Fresno, Calif., took on sponsorship of the KFRE series, and twice weekly the sponsor invites listeners to *Let's Look At Sports*. What was good in theory has been equally good in fact.

While the advertising has been institutional in nature, due to shortages in merchandising, HOMAN & COMPANY reports a definite sales increase since it signed its 52-week contract almost a year ago. And the broadcasts have further promoted HOMAN & COMPANY's reputation as a quality sporting goods store.

What makes the series a listening must for sports enthusiasts in the area is the fact that it deals only with area sports, covering high school, collegiate, professional, semi-pro and community league sports. In addition, it touches upon hunting, fishing and sports conditions within a 100-mile radius of Fresno. Local names are used in the news. Local sports personalities are promoted. And interviews with outstanding athletes in the locale add human interest to the sportscasts.

Two one-minute commercials are used on each broadcast. In each case they are either written or ad-libbed by sports commentator Bob Blackburn, and the same commercial is never used twice.

AIRFAX: Series is a part of a definite KFRE campaign to promote a greater interest in local sports. Both play-by-play broadcasts and sports commentaries are a part of the over-all strategy planned and executed by the station.

First Broadcast: April 2, 1946.

Broadcast Schedule: T-Th, 7:30-7:45 p.m.

Sponsor: Homan & Co.

Station: KFRE, Fresno, Calif.

Power: 250 watts.

COMMENT: The size of the listening audience is relatively unimportant. The important thing is that the advertiser reaches the group that represents the logical purchasing market. To shoot beyond that is a waste of advertising ammunition.



PROOF O' THE PUDDING

Results based on sales, mails, surveys, long runs and the growth of the business itself.

Automobile Supplies

ZOOK SPORT SPOTLIGHT When the ZOOK TIRE COMPANY focused the *Zook Sport Spotlight* on KOA, Denver, Colo., listeners, it was primarily as an institutional venture, but a single sales test pointed up the fact that good will is boon companion to increased sales. When a number of good used tires were offered on the show, hundreds of orders came from such places as Iowa, Nevada and Oklahoma, plus Colorado and all adjacent states.

While the commercial time-out is clocked just less than one-minute each, with two commercials on each quarter-hour show, the series has been used to build good will among dealers who handle ZOOK ARMOR TREADS, with name mention of dealers used to good advantage.

Series originally started on a local 250-watter as a daily program, but in 1944 it was moved to KOA on a weekly schedule to cover all Zook dealers and plants. Series ran 39 weeks in 1945, only taking time-out for summer vacation.

During the football season, there's a transformation on the show with emphasis on football. What listeners get during the pigskin heyday is a *Football Scoreboard*. Sportscaster Mark Schreiber rounds up football scores of the nation, in sections, starting with the home region with all scores broken down into sections and highlights used only on important contests plus local games. Also included in the format: *Today's Top Sport Stories*, *Next Week's Sports Calendar Locally*, and two award selections, the *Zook Team*

of the Week and the Zook Player of the Week.

Promotion includes screen trailers in Fox theatres featuring a picture of sports writer-announcer Schreiber; taxi cab signs on all Yellow Cabs, newspaper lineage and KOA courtesy announcements. Zook plants feature store displays with time-and-station data, and envelope stuffers for outgoing Zook mail are also used from time to time.

AIRFAX: First Broadcast: September 21, 1945.

Broadcast Schedule: Saturday, 6:00-6:15 p.m.

Preceded By: Curtain Time.

Followed By: Musical Menu.

Sponsor: Zook Tire Co.

Station: KOA, Denver, Colo.

Power: 50,000 watts.

Population: 450,000.

Agency: Ball & Davidson, Inc.

COMMENT: Step number one in the planning of a successful broadcast series is to select a program which will appeal to the audience group that represents the logical market for the advertiser. That such a plan works is indicated by the sponsor's experience here.

Department Store

COME AND GET IT For the J. T. McCULLOCH COMPANY, Portsmouth, O., one thing lead to another, radiowise. The chain began with a transcribed quarter-hour, *Voice of Experience*. That experience led to *Come and Get It*, another transcribed feature. Listeners responded to the *Come and Get It* appeal of the McCULLOCH commercials to such an extent that at the conclusion of the series, McCULLOCH contracted for the 10:00 a.m. news on a twice-a-week schedule over WPAY.

More than pleased with the results from the *Come and Get It* series was store manager, J. T. McCulloch. His comment: "From time to time, we used various outstanding household furnishing articles from stock as *specials* on our three commercials, and we received almost immediate and very successful results."

Because this transcribed program is designed primarily for women, but also has interest and entertainment value for other members of the family, *Come and Get It* gave McCULLOCH's the exact audience

it wanted to reach. Commercials featuring household items were slanted at this particular audience group.

Current schedule: the complete series of 156 programs, *Modern Romances*, an NBC-RRD transcribed show.

AIRFAX: Food facts and fancies, combined with an audience participation quiz, keep the audience coming back for more. Listeners travel the food centers of the world with Alma Kitchell and Gaynor Maddox, the Board of Experts. Emcee, Bob Russell, chief cook and bottle washer, quizzes contestants on food topics.

An NBC-Radio Recording Division feature, the series is available in Canada through All-Canada Radio Facilities, Ltd. (Program Division). With 156 episodes available, series may be aired on a three-a-week basis for 12 months.

First Broadcast: January 27, 1945.

Broadcast Schedule: T-Th, 10:15-10:30 a.m.

Sponsor: J. T. McCulloch Company.

Station: WPAY, Portsmouth, O.

Power: 250 watts.

Population: 53,304.

Producer: NBC-Radio Recording Division.

COMMENT: Food is a topic of general interest, but most radio programs dealing with the subject have lacked the light touch. Because the heavy hand is entirely absent in this series, the program is high in entertainment value.

Jewelers

BING CROSBY SINGS 'Way back in 1941, BRENT'S JEWELERS signed for a nice fat spot announcement schedule on KROW, Oakland-San Francisco, Calif. That schedule of time signals and short, jabby commercials moved merchandise to such an extent that BRENT'S not only continued its 60-spot announcements weekly, but in addition, it contracted for a quarter-hour, *Bing Crosby Sings*, 9:30 a.m., Monday through Saturday. In addition to Crosby solos, the show occasionally presents a *guestar* who has recorded with the *Great Groaner*.

Promotion for the series included KROW lobby window cards, neighborhood theatre trailers and display cards in BRENT'S store windows.

Commercials play to the emotions, with the *love motif* one of the basic appeals. *Example:*

"Have you been forgetful lately . . . walking around in a daze with your head in the clouds? Could be you're in love! When the time comes to put that ring on her finger . . . head straight for Brent's Jewelers! That's definitely the most practical thing to do . . . because Brent's diamond values make it possible for you to get the best diamond to

be had within your price range. And Brent's cheerful, courteous credit is especially suited to love-on-a-budget. Pay as little as \$1.25 weekly and give her diamonds she'll cherish forever! Diamonds from Brent's Jewelers, 1215 Broadway, Oakland . . . 822 MacDonald, Richmond."

Other lead-ins to the BRENT'S commercials include the birthday angle, i.e., "*Forgotten any birthdays lately? Here's a birthday suggestion from Brent's Jewelers for any lovely lady you know. . . .*"

AIRFAX: Show includes latest tunes and a memory melody or two.

Broadcast Schedule: Monday through Saturday, 9:30-9:45 a.m.

Preceded By: Nat Brandwynne Orch.

Followed By: Freddy Martin Orchestra.

Sponsor: Brent's Jewelers.

Station: KROW, San Francisco-Oakland, Calif.

Agency: Manning, Russell & Rogers Adv. Agcy.

COMMENT: Programs don't have to be costly, the format elaborate, when the advertiser gets on a consistent schedule and sticks to it through thick and thin!

Participating

THE LAST WORD If it's *The Last Word*, it's a safe bet that a woman has it. In Duluth, Minn., that woman is Elizabeth Daniels. With service to homemakers as the keynote, *The Last Word* is a 30-minute series aired five times weekly. What has jumped its Conlan rating 50 per cent in one year is a Daniels-brewed mixture of chatter, music and listener-participation angles.

High in favor with the audience is a *Swap Club* feature in which 3,000 listen-



ers have participated in the last 12 months. *Household Hints* also made a hit with the distaff side, with listener-invented hints another heavy mail puller. When a booklet containing these hints was offered to the public, a thousand of them were in the mails in a matter of weeks.

Music with a purpose describes the *Tune of the Day* segment which is under the STALEY banner. Each day, an unnamed tune is played on the air, and the first person to call the station with correct identification is rewarded with a giant package of STALEY merchandise, either corn starch, crystal white syrup or cube starch. At least four top tunes make up the musical part of *The Last Word*, with music selected by Oliver Clayton.

Brand new feature is *Bright Sayings of Children*, with the LAN-O-SHEEN COMPANY utilizing this department for its daily commercial pitch. To the woman who contributes the brightest saying of the week goes a five pound drum of LAN-O-SHEEN.

News of special interest to Northwest women rounds out the show. Commercials are worked into the scripts in easy-to-take dosages, with six commercials used on each broadcast. Products and sponsors currently finding that *The Last Word* has a definite dollars and cents value: A. E. STALEY CO.; LAN-O-SHEEN; NASH COFFEE; OSCAR MAYER; RED DEVIL SOOT & CARBON REMOVER and TINTEX.

What the sum total of *hooks* add up to in the terms of mail pull: hundreds of letters a month built up form a maximum of ten letters a week in its *hookless* state a year ago.

AIRFAX: Now station continuity director, Elizabeth Daniels learned about copy the hard way, first as a copy writer at Powers Dry Goods Company, Minneapolis, then as advertising manager at Freimuth's, Duluth department store.

Broadcast Schedule: Monday through Friday, 10:00-10:30 a.m.

Station: KDAL, Duluth, Minn.

Power: 1,000 watts.

COMMENT: It takes more than a very gracious air saleslady to move merchandise. She must also have a thorough knowledge of the needs of individual advertisers and a personal interest both in the product she is selling and in the homemaker to whom she directs her message. With that combination, programs for homemakers have turned in amazing records.

For the advertiser who wants mail, the participating program with plenty of listener incentive for sending in the letter or postcard is a good bet.

DICK TRACY While the exploits of *Dick Tracy* are part of the daily lives of thousands of radio listeners and newspaper readers, a new chapter was written in the life of the detective hero, a new knotch cut in his belt, when KARL'S SHOE STORES, Los Angeles, Calif., offered KECA listeners a give-away of the Master Detective Pistols.

Initially, KARL's supplied each of its 55 stores in the Los Angeles area with 500 pistols. After three brief announcements on alternate days, things were popping. Practically every store had exhausted its supply of pistols and many stores had already re-ordered from the warehouse.

In a survey letter mailed to all stores requesting information on the juvenile reaction to the give-away, store managers were asked how many additional pistols would be needed. Requests for renewed supplies ranged from one to five thousand. No other method was used to acquaint the children with the give-away.

Comments J. B. Kiefer, J. B. KIEFER ADVERTISING AGENCY: "For the time being, we will not need a Crosley on this one!"

In the reorder, KARL's doubled its original order. What it added up to: 27,500 pairs of feet (as a conservative estimate) walked into KARL SHOE STORES as the result of the three KECA announcements.

AIRFAX: Broadcast Schedule: M-W-F, 5:15-5:30 p.m.

Preceded By: Terry and the Pirates.

Followed By: Jack Armstrong.

Sponsor: Karl's Shoe Stores.

Station: KECA, Los Angeles, Calif.

Power: 5,000 watts.

Agency: J. B. Kiefer Adv. Agcy.

COMMENT: Properly used, there's nothing like a give-away to check listener interest, create store traffic.





SHOWMANSHIP IN ACTION

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

Children's Wear

PUNCH AND JUDY FUN CLUB When the PUNCH AND JUDY SHOP prepared for its opening in September, 1946, the management wanted an unusually effective program, not only to introduce it to Savannah mothers and youngsters, but also to establish it quickly as the only complete children's shop in Savannah, Ga.

The *Punch and Judy Fun Club* was WSAV's answer. Broadcast from the stage of the Victory Theater, which was playing a children's program of comedy shorts each Saturday, the *Fun Club* hits the air at 12:30 each Saturday, catching a theater full of youngsters in a receptive mood.

Program is designed to further that mood, being a combination of stunts, community singing, contests and general all 'round fun. All participants are drawn from the audience. All contestants win a prize, the winner an appropriate gift from the PUNCH AND JUDY SHOP, the loser a ticket to the theater for the next Saturday's movie and *Fun Club Show*. Jimmie Woods, WSAV's production manager, emcees the show. Mel Peacock, WSAV's musical director, handles any song the children want to sing on his accordian.

Commercials for the most part are ad-libbed around the gifts which the PUNCH AND JUDY SHOP furnishes.

AIRFAX: First Broadcast: October 5, 1946.

Broadcast Schedule: 12:30-1:00 p.m. Saturdays.

Preceded By: Consumer Time.

Followed By: National Farm and Home Hour.

Sponsored By: Punch & Judy Shop.

Station: WSAV, Savannah, Georgia.

Power: 250 watts.

Population: 160,000.

COMMENT: Program here offers a natural vehicle for reaching the desired audience and for weaving commercials into the show as prizes are given. And it's a splendid way to reach the home through the audience group who are the sponsor's logical market, namely, the children.

Finance

SECURITY SYMPHONIA What keeps father at his daily grind and mother pinching the pennies is the age-old human desire for security. To give them the information which leads toward that goal, the SECURITY FIRST NATIONAL BANK, Los Angeles, Calif., took to the air with *Security Symphonia* broadcast over KMPC. Its intent and purpose: to offer listeners information about the various departments of the bank, i.e., real estate, personal loans, checking accounts, trust department and employment. Once each month there is a brief report from the research department of the bank on business conditions of Southern California.

To promote its program of strictly classical and semi-classical music, SECURITY BANK issues a bi-weekly program schedule which is circulated in all branches of the bank. "Take One" counter cards are placed throughout the banks so that visitors will pick them up. Booklet lists the daily selections to be heard on the broadcasts for the next two weeks.

When the bank took on sponsorship of the series, it distributed 11,000 postcards among its employees for mailing to their friends. Postcards called attention to the bank's program on KMPC. In addition, both KMPC and SECURITY NATIONAL placed advertising in local newspapers.

AIRFAX: With Howard Rhines as emcee, the program includes brief program notes about the lives of composers, other pertinent information.
First Broadcast: August 19, 1946.

Broadcast Schedule: Monday through Friday, 7:05-7:30 p.m.

Preceded By: News.

Followed By: Firestone Favorites.

Sponsor: Security National Bank.

Station: KMPC, Los Angeles, Calif.

Power: 10,000 watts.

Population: 1,805,687.

Agency: Foote, Cone & Belding.

COMMENT: The first essential is to select the specific audience to which the spon-

sor wants to direct his message. After that, it's important to select a program which will appeal strongly to that particular listener group. Time itself will do the rest, but it's well to remember that what is worth *buying* is also worth *promoting*.

Restaurants

HOWDY CLUB There's a large sign near the city limits of Austin, Tex., that reads in part, "*Austin, the Friendly City.*" To contribute to that reputation, KNOW now broadcasts an ad-lib show which combines *Ladies Be Seated, Breakfast in Hollywood* and the *Breakfast Club*.

When the *Howdy Club* is called to order at the *Old Seville*, the friendship table gives Austin's oldtimers an opportunity to meet newcomers to the city. While the audience-participation show is sponsored by the *Old Seville Restaurant*, local merchants donate such prizes as corsages, nylons and other merchandise. Ice cream, cookies and coffee are served after each 30-minute on-the-air session of the *Howdy Club*.

Newspaper ads, letters to newcomers and signs in strategic spots within the city preceded the first broadcast. Sponsor's objective: to run more traffic through the Spanish restaurant during the afternoon periods.

AIRFAX: Show is scripted by Ann Durham Robinson, with KNOW program director, Conrad Vernon as master of ceremonies.

Broadcast Schedule: Wednesday, 3:00-3:30 p.m.

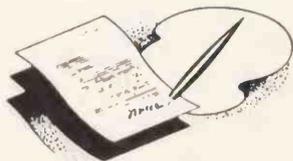
Sponsor: Old Seville.

Station: KNOW, Austin, Tex.

Power: 250 watts.

Population: 87,930.

COMMENT: Advertiser here illustrates the value of a *specific purpose* in the use of broadcast advertising. With a definite objective, it's a relatively simple matter to adapt a basic format to achieve that goal.



WORDS FOR RETAILERS

(Continued from page 79)

posing of most of their premium time under contract or option to network and national accounts, other than network.

This handicaps the local man, but at ALLIED we have met this condition by stipulating only first choice, "guaranteed" time for what we want to do on the air. We do not compromise with marginal time (before 7:00 a.m. and after 10:30 p.m.) and when we do take second choice, it is with the understanding we move at the first opportunity.

Radio, improperly used, is not a cheap medium. Programming of inferior calibre, or positions with small audience potential, shoot up the expense to unprofitable levels in a hurry.

One outgrowth of radio failure is the proneness of retailers to condemn the radio industry as a whole with some comment such as "we tried radio and it didn't work." Quite often the failure was the retailer's fault as much as the radio station's—and any individual station's failure should not blacklist the industry.

It might be remembered that when a store sells an inferior or damaged piece of goods as full value, the customer blames that store and not the retail industry.

Supplementary, But on Its Own Feet

Radio in ALLIED's thinking is a member of the Sales Promotion team. It is additional promotion—it is not intended to replace. It supplements and stands on its own feet while so doing.

Radio has been given objectives and is subjected to the necessity of producing results. Our checking systems are based on sales results and we measure as best we can the trends and their relationships to current and past positions.

And, in closing, there is this thought—if retailers continue to slough off this medium and to give it the orphan treatment, if any treatment at all, then what will happen when television becomes practical and demands the far greater detail, attention and expense it will?

IF YOU WANT WHAT YOU
WANT WHEN YOU WANT IT

YOU WILL APPRECIATE A
RADIO SHOWMANSHIP
FILE

BINDER

If you like facts and figures at your fingertips (and who doesn't?) you'll appreciate the utility of a *Radio Showmanship Magazine File Binder*. It holds 12 issues. With it, you can tell at a glance which of the 12 editions carry material of especial interest to your business. It's the convenient, compact method of keeping your copies in permanent chronological order. *Order now!*

RADIO SHOWMANSHIP MAGAZINE
1004 MARQUETTE
MINNEAPOLIS 2, MINNESOTA

Gentlemen:

I want what I want when I want it. Send me copies of the *Radio Showmanship File Binder*, at \$1.75 per binder, postage paid. Check enclosed . Bill me later .

Name

Address

Company

Position

City State

*If you need back copies to make your file complete, we'll try to fill your order.

FB-3-47



DIRECT HITS

S

TATIC: Radio gives an advertiser more business because it reaches more people, more often, and at less cost than any other media!