

S



AUGUST 1947

Showmanship

**PROGRAMMING FOR
BROADCASTERS • ADVERTISERS
AM FM TELEVISION FACSIMILE**

35c

30c IN CANADA



Come On In . . .

The market's fine! Even if your advertising budget is limited, you aren't over your depth . . . your message aired over this station is your springboard to sales results.

With one stroke, your message will be translated into sales, good will and acceptance . . . all of which will stand you in good stead in the fast and furious selling days ahead.

Why not jump in with both feet NOW? One of our representatives will be glad to discuss programs and time availabilities.

NATIONAL BROADCASTING COMPANY, INC.
GENERAL OFFICE
485 ROCKEFELLER PLAZA, NEW YORK, N. Y.

NOW
and from now on
THE BEST
in transcribed shows

the
SMITHS
of
Hollywood

RED RYDER Joe McCarthy



Barber Shop Harmonies



THEATRE OF FAMOUS RADIO PLAYERS



MURDER

at
MIDNIGHT



TOMMY DORSEY
DISC JOCKEY SHOW
ON TRANSCRIPTION



It's all up there in the headline—and on those billboards. The Cowan organization offers local and regional sponsors seven of the hottest transcribed shows in the business ... and they *mean* business.

Every program gets big-budget results on small-budget terms. Every show is tops in its field—disc jockey, situation comedy, mystery, drama, sports, music.

TOMMY DORSEY DISC JOCKEY SHOW
Here's market domination five full hours every week!

THE SMITHS OF HOLLYWOOD

All-time, all-star half-hour situation comedy hit! Big names, big production, big audience!

MURDER AT MIDNIGHT

Renewal after renewal, highest ratings against toughest competition! Half-hours.

JOE MCCARTHY SPEAKS

Greatest authority of them all tells inside baseball stories. 5-minutes.

RED RYDER

Most successful, most promotable half-hour series ever! Five years of delivering sales prove it!

THEATRE OF FAMOUS RADIO PLAYERS
Radio's greatest dramatic talents in radio's greatest half-hour dramatic transcriptions!

BARBERSHOP HARMONIES

Scores of advertisers prove it merit. Only one of its kind! 15 minutes.

LOUIS G. COWAN
INC.

NEW YORK:
485 Madison Ave., New York 22, N. Y. Plaza 9-3700

CHICAGO:
8 So. Michigan Ave., Chicago 3, Ill. Randolph 2022

HOLLYWOOD:
Guaranty Bldg., 6331 Hollywood Blvd.
Hollywood 28, Calif.

Cowan transcriptions turn the tables on competition.



PUBLISHER-EDITOR

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SUBSCRIPTION RATES: United States and possessions, \$3.00 one year; Canada, \$3.50. Single copies—35 cents. Canada—40 cents.

CHANGE OF ADDRESS should be reported to Radio Showmanship Magazine, 1004 Marquette, Minneapolis 2, Minn., three weeks before it is to be effective. Send old address with new.

A Magazine for Radio Advertisers

Programming is the life blood of radio. • Editorially, and through its advertising pages, RADIO SHOWMANSHIP Magazine presents in stories, pictures and advertising, reasons and arguments that aid in selling merchandise through radio. Every issue carries a host of selling ideas and it is a monthly compilation of the latest trends in radio programming.

Your Business at a Glance

★ What others in your business field accomplish through broadcast advertising, classified by business field.

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Read your RADIO SHOWMANSHIP!

Buy Time Wisely to do Effective Selling Job

Program must appeal to audience sponsor wants to reach, but Northrup, King and Company, Minneapolis, has built its basic schedule for over ten years on the 7:00 a. m. time slot

by JAMES D. McTIGHE, radio director, Olmsted & Foley

IF YOU WOULD use radio as a successful advertising medium, you must jump into it with both feet, plant yourself firmly, and stay put. At least, that's the theory behind the radio schedules of Northrup, King and Company of Minneapolis, one of the country's largest processors of seeds and feeds.

Success from the start

And it's paid off handsomely, since the first running jump that Northrup, King took in 1936. That was when WCCO, Minneapolis' CBS outlet, discovered that its early-morning record-and-weather jockey was relieving his boredom with jokes and gags . . . gags that pulled mail from a surprising number of dawn-dialers. Clellan Card, the jockey, found himself with a sponsor, and the sponsor, Northrup, King, found itself with a radio audience that increased by the day. And better yet, it found itself with seed and feed orders piling up on the spindle.

To make a success story short, this went on six days a week at 7:00 a.m. for seven years. More farm listeners each day heard Northrup, King's straightforward, believable commercials . . . and went out to buy Kingscrot hybrid corn, and Sterling and Northland Feeds and Seeds. Even the thousands of city listeners

boosted sales of Sterling Lawn Seed and famous Northrup, King garden and flower seeds.

In 1944, when Clellan Card left the station, Northrup, King realized the value of its quarter-hour at 7:00 a.m. and stayed with it when the network scheduled a round-up of world news. This quarter-hour is still held, six days a week, by Northrup, King and shall be held for as long as the 7:00 to 8:00 a.m. period proves to be one of the top listening periods for both rural and urban radio families. This quarter-hour is "basic" in Northrup, King's consumer advertising . . . other seasonal and special schedules, placed each Spring on a long list of Midwest and Mid-East stations, are always added to this basic schedule.

Basic principles applied in other markets

This theory of buying radio time wisely and extensively enough to do a thorough job was also applied when Northrup, King went on WMT, Cedar Rapids, with a quarter-hour of farm news and music every Monday through Saturday at 7:15 a.m. When Chuck Worcester, former *CBS Farm Journal* director joined WMT as Farm Radio Director, he was placed on the program. Chuck's firsthand knowledge of farming and his ex-

perience in network radio, assures him, and Northrup, King, a heavy Eastern Iowa farm audience.

Future radio plans follow this same reasoning: go into the medium when the time is right and the market warrants a good radio budget . . . buy the most appropriate program or schedule available, or build your own . . . and stay with it, not for weeks or months, but for years.

Then, radio can work for you, can be your star salesman, your merchandising leader, your greatest promotion "piece," and your direct, friendly link with the people whom you expect to buy your products.

This is the "radio rule" of Northrup, King. It's agency, Olmsted & Foley, Minneapolis, agrees that this rule is sound . . . and puts it to work.

Repeat Basic Appeals for Commercial Effectiveness

Repetition of name and creed told with variations the basis for \$20,000 annual radio budget built up for past 23 years for Axelrad Furniture & Carpet Company, Salt Lake City

by GORDON CROWE, president, Cooper & Crowe Advertising Agcy.

WHEN THE AXELRAD FURNITURE and Carpet Company, Salt Lake City, Utah, started using radio, the great transmission channel of entertainment was still in its infancy. As a matter of fact, radios were a luxury in those days, and the man who owned a crystal set was considered quite a prosperous citizen. To be exact, Axelrad's Furniture and Carpet Company's first spot announcement appeared on KDYL in 1924, one of the west's pioneer stations. And here's how that spot announcement sounded exactly 23 years ago:

ANNCR: Shop at Axelrad's, where you ALWAYS shop to advantage. Yes, Axelrad's Furniture and Carpet Company, conveniently located in spacious modern quarters at 255 South State in downtown Salt Lake City, bring you high-styled, high quality furniture at consistently moderate prices. Axelrad's low economies of operation plus huge

sales volume make this possible. So remember, shop where you always shop to advantage, at Axelrad's Furniture and Carpet Company, 255 South State!

Today, more than 23 years later, you may tune any one of Salt Lake's four major stations and in essence, you'll hear this very same commercial.

Repetition success keynote

Axelrad's owners, A. Z. and Sam Axelrad, have followed the same sound principle in radio advertising through the years: repetition of name and creed, told as many ways as possible, but still conveying the same message . . . it will pay off. And it has. From a few hundred dollars a month in 1924, Axelrad's now has a yearly budget for radio of close to \$20,000 . . . made possible only through

tremendous increase in store sales, for which radio can proudly claim its share.

Current schedules varied

Axelrad's present schedule includes spot announcements that are carefully chosen at favorable periods during both night and day broadcasts, on KSL, KALL, KUTA and KDYL. Axelrad's also sponsors a 15-minute newscast three times a week on KUTA, and an excellent transcribed show *Flight With Music*, on KDYL, starring Marion Hutton. Stations in which shows are used furnish window displays for Axelrad's and ads on local newspaper radio pages. Axelrad's also posts information on its shows in its windows and in its radio department.

Tried and true format

Axelrad's format for shows is a simple but tried and true one. Opening and closing announcements always institutionalize on store policy and the firm's slogan "You can always shop to advan-

tage at Axelrad's." Middle commercials on shows are used for merchandising, as are spots. Announcements are changed weekly on all stations but commercial content of spots is limited to two items per week, making sure each announcement is heard more than once on each of the four stations used.

Correlated with newspaper

Copy selected for radio, is carefully correlated with Axelrad's newspaper ads to give complete coverage. Warde Johnson, advertising manager for Axelrad's, meets each week with a representative of the Cooper and Crowe Advertising Agency. Copy material is selected and checked before it is put on the air, and through Mr. Johnson comes the final touch on the Axelrad radio copy that has not only helped sell furniture for the past 23 years, but has established good will and respect for this firm with both its customers and competitors in the Intermountain area.



Display cards in the radio department remind customers of the radio entertainment offered Axelrad's Furniture and Carpet Company over four major Salt Lake City stations. Here, a display card for Axelrad's KDYL series, *Flight With Music* is inspected by Gordon Crowe, agency president, and Warde Johnson, Axelrad's advertising manager.

Facsimile Offers Advertising

Editions slanted at specific audiences will combine visual facilities of the printed page with the time advantages of broadcasting for local and regional sponsors

FACSIMILE IS BEING discussed with increasing frequency, and to advertisers its possibilities are limited only by one's imagination. While the combination of timely delivery and permanently recorded pages cannot be adequately evaluated at this time from the standpoint of the advertiser, we can, however, note some of the characteristics of the facsimile newspaper which will serve as bases for facsimile advertising developments.

One of the most fascinating advertising characteristics of the facsimile newspaper is its facility for presenting advertising messages at the same time as, and adjoining in space with pictures and other reading matter. It is the same facility offered by newspapers and magazines.

The possibilities offered by this characteristic of the facsimile newspaper are great—especially the opportunity to place advertising in the “editions” and next to the kind of editorial matter that is likely to draw readers with particular interests. This is a tremendously useful device, when well handled, but it calls for a note of caution: subscribers to the facsimile newspaper are likely to insist that every page be of some service or interest. If it isn't, the subscriber need only switch off his recorder or tune-in to a different facsimile newspaper.

Small advertisements predicted

It may mean that advertisements on the facsimile page will have to be kept

relatively small in size, so they do not offend the readers' sense of value received. Yet as we all know, certain kinds of advertising are considered both serviceable and interesting—for example, department store sales advertising to housewives. Therefore, it would be impossible to try to set arbitrary limits on the size of facsimile advertisements.

The practice facsimile advertisers must watch, it seems, is that of adapting the advertising—product, appeals and space—to the probable audience. And the kind of audience will depend largely on (1) the time the facsimile edition is being transmitted and (2) the people to whom it is aimed.

Editions for specific audiences

Here, then, is another characteristic of the new medium with great promise for advertisers. Facsimile permits delivery of printed messages and pictures to specific audiences at times when they are most receptive to the appeals employed. It combines the visual facilities of the printed page with the time advantages of broadcasting.

Here are a few examples of ways in which these facsimile characteristics might be applied. Early morning editions of the facsimile newspaper might contain, among others, entertainment advertisements to help people plan for evenings out. Later editions aimed editorially at housewives, and perhaps carry

► *Presented here are excerpts from a talk given by C. L. Thomas, general manager for KXOK and KXOK-FM, St. Louis, Mo., before the St. Louis Advertising Club.*

eliness and Permanence

by C. L. THOMAS, general manager KXOK and KXOK-FM

ng up-to-the-minute marketing news, might well carry food and department store advertising; financial ads in editions carrying stock market statistics; children's editions in late afternoon with advertisements appealing directly o them; ads for farmers in editions which give them market reports; service tation ads in weekend editions contain- ing highway information and suggested rip routes; raincoat and umbrella ads long with rain-predicting weather re- ports.

If there are any limits to these possi- bilities, they are the limits on editorial ontent set by the facsimile newspaper's ublisher and editor, and the limits on pace allowed for advertising of various inds in various editions.

The fact that advertisements are like- y to be kept small in the facsimile new- s- paper results partly from the small size f its pages. At the same time, this is a ompensating factor, in that the smaller e page, the less material there is com- eting for the readers' eyes—and the more tention any single ad, no matter how all, will get.

ecorder paper to create store traffic

A way to use facsimile as a drawing rd to bring people into stores is that f selling rolls of facsimile recorder paper s a loss-leader—or even *giving away* a oll with a single purchase, as one large epartment store has suggested it may do. he value of this device will, of course, epend on the ultimate cost of facsimile e recorder paper. While it is believed that ass production will make it quite inex- ensive, it will always cost something to roduce, and therefore, will probably ways be a desirable "bargain" or "gift" o facsimile newspaper readers.

One additional device has been sug-

gested in connection with facsimile as an advertising medium which would reduce the cost of the paper to facsimile fans. That is to print advertisements along the margins of the facsimile page. Properly done, this could be used as a cheap, yet effective bit of advertising space.

Tie-ins with standard media

The characteristics of facsimile offer ways too numerous to mention of supple- menting a newspaper or radio station's service to the public. Some of the same devices which serve that purpose can also serve advertisers in the parent newspaper or radio station. For example, compara- tively small advertisements in the fac- simile newspaper can direct people's at- tention to advertisements in the conven- tional newspaper or to sponsored sound broadcasts from the radio station.

No attempt has been made as yet to fix space rates but the cost will be in direct proportion to circulation and results ob- tained.

Only new FM service

As the foregoing ideas indicate, the possibilities of the facsimile newspaper for advertising can only be guessed at now. But it seems likely that advertisers who get in on the ground floor, using the new medium as soon as it becomes avail- able, will gain an advantage over others in learning how to use facsimile both for prestige and profit. One advertiser in Miami was convinced of it several months ago during a facsimile newspaper demon- stration there. He contracted for space in the Miami Herald's facsimile edition as soon after regular transmissions are begun this fall as advertising is accepted.

Facsimile is the most promising devel- opment now in sight for promoting Fre- quency Modulation broadcasting.

Variety Essential for Long Range Programming

Whether it's for sales or institutional purposes, it takes spice for a lingering flavor, with strong mass appeal

by ENID DAY, Davison-Paxon Company, Atlanta, Ga.

IF VARIETY IS THE SPICE OF LIFE, variety will assuredly add long life to your radio program, and your popularity on the air. Nothing is so fatal to a radio program as *sameness*. Sameness day after day becomes tiresome. Not even Adam and Eve could stand the monotonous sameness of Eden. And boredom is something no radio audience will endure for long. It is entirely too easy to twist the dial or push the button that brings calm to the air and surcease to the anguished ear.

Mass appeal important

The sponsor of a retail radio program, and the person who writes and produces the show, should give thought to the need for *variety* when a long range program is contemplated. *Mass appeal is one of the most important ingredients in any daily radio show.* No program can be slanted to catch the ear of any one group or class—it must never be too high hat for those who live across the railroad tracks, and it must never be aimed only at customers whose budget is bent, if not broken. Nor can its appeal be to the middle bracket alone. It must appeal to the Big Bear, the Middle Sized Bear, and the Little Bear. A good retail store program must strike an even keel in its audience appeal if it is to become an institution in the minds of the community.

A program is designed first of all to

sell the sponsor's product or products and win friends for his firm. Like all good advertising, radio can do two things. *It can sell merchandise, and it can also sell the firm that offers the merchandise for sale.* In this day and time when competition is keen among stores, the reputation of a merchant is not made altogether on the quality of his wares and the value he gives for a dollar. It is made on service.

And a large portion of service in the operation of a firm is the method used to convince people that what you have to sell is worth more to them than the money it takes to buy it. For the sake of variety in the presentation of merchandise, display managers constantly change their windows and interior displays. Advertising managers search unceasingly for new ideas in writing ad copy and in artwork. A radio program which is designed to be a part of the advertising pattern must also search—and find—sufficient variety to have a fresh appeal day after day and month after month.

There are many ways to inject variety into daily radio sales continuity. There are many ways to keep copy fresh and interesting, so that whatever you wish to sell, however prosaic or exciting an item may be, it will have a definite appeal to those who hear about it over the air. There are many ways to inject variety into a daily program designed to sell various items of merchandise, however

In answer to a long felt need and hundreds of requests for a formula for successful Retail Radio Broadcasting, Enid Day of the Davison-Paxon Company, Atlanta, Georgia, has written that formula under the title RADIO FOR RETAIL MERCHANTS.

Enid Day's radio program over WSB has been cited for many years as one of the outstanding personality type programs in retail store radio. Pioneering in this field when women announcers on the air were as scarce as women pilots in the air, she set the pattern for successful retail store radio and has deviated little from that original pattern.

RADIO FOR RETAIL MERCHANTS, scheduled for Fall publication by Fairchild Publishers, Incorporated, deals not only with how to write and produce successful retail store programs, but also with the responsibility of the sponsor in the success of radio as an advertising medium.

We quote an excerpt from one chapter of the forthcoming book.



unrelated those items may be each to the other, so that perfect continuity may be kept throughout the program.

Program belongs to listeners

But to inject the kind of variety in a program plan over a long period of time requires more than a knowledge of how to write and deliver good sales copy over the air. It calls for a thorough course in the study of human nature. It goes without saying that the sales type of program must also be entertaining to those who hear it. Programs not designed to sell must also be entertaining. A retail concern which has made, or desires to make a place for itself as an institution in the community it serves, has a good ally in radio, for a radio program may so be an institution in the life of the community as well as a medium of sale. To accomplish this, *people must be made to feel that the program belongs as much to them as it does to the sponsor.* Lack of ability to accomplish this one thing often accounts for failure of a radio program to fill the place the sponsor intended it to fill when he signed on the dotted line. Yet the answer to that problem is simple.

Customers are people. People like to hear about themselves, their projects, their hobbies. They like to hear about anything that touches their lives and hopes and dreams. They like programs

that pay tribute to things in which they are personally interested, and they also like programs that give them an opportunity to hear people in whom they are interested, yet may never have an opportunity to meet. One of the best ways to inject variety in a program pattern is to intersperse sales programs with interviews. Those interviewed may range in prominence and interest from lion tamers to ambassadors, stars of stage or screen, sportsmen, authors, and home town boys made good. Other variety programs may deal with civic events, national fund drives, salutes to neighboring cities and towns in a trading area—employee and employer relations, new industries, book reviews, scientific discoveries, merchandise quiz programs, and a hundred other subjects which may be classed as audience participation, educational, or human interest types.

Educational medium, too

A radio program has a remarkable opportunity as an educational medium, not only in relation to schools and colleges, but in relation to the education of a customer, in teaching that customer to buy more wisely. The formula for a well rounded radio program designed to draw new customers while it clings to old customers who have long been friends

of the firm, is like any successful formula: it must be well balanced; it must have sufficient good taste to please the most fastidious; it must have sufficient appeal to whet the shopping appetite of even the most lackadaisical budget; it must have freshness and variety to avoid same-

ness and maintain interest and it must give to those who listen, something to keep—something to benefit the mind and heart and soul as well as answer the desire of the purse, and the longing for something better in day to day necessities on the shopping list.

Food Flashes Sell Groceries, Perform Consumer Service

10 years away from radio, Fisher Brothers Company, Cleveland, returns to airways, attributes expansion to its co-ordinated advertising campaign with newspaper and radio in combination

THE FISHER BROTHERS COMPANY, Cleveland, O., has had a year and a half of successful radio advertising with Betty Brownell and her program, *Armchair Planning*, a 15-minute morning program over WTAM which has given pleasure and service to housewives in northeastern Ohio. And Fisher Brothers is satisfied, after ten years away from radio, that its return to the air has rounded out and dramatized Fisher Food Service in a co-ordinated program of merchandising and advertising.

Service through advertising

As a bit of Fisher Foods advertising history, the company previously placed the bulk of its advertising budget in the newspaper medium. This is still true, but the company is now convinced that the happy result of expansion attributable to advertising has come through the co-ordinated plan between newspaper and radio. And the company is completely aware that only by way of radio is its

"food flash" service to the public possible.

The "food flash" service cannot be minimized because it was born during the harrowing, hectic days of the shortages. It repeatedly served as a life-saving idea to the worried housewife whose entree for the evening meal was still a blank. Came the flash—"Fisher's have cheese today!" And in little more than a flash, a relieved housewife was off to market with an idea for dinner and a secure knowledge that Fisher's didn't "flash" an item unless the supply warranted it. The "Sorry, we're out" sign would not disappoint her when she reached her neighborhood store or master market.

The "flash" continues to be a valuable "idea" service in connection with this WTAM feature. The item advertised has been so conscientiously selected that not infrequently the program is on the air when a hurried telephone call comes in from Fisher's: "Pull the beef commercial! A load of fresh asparagus has just arrived! There will be asparagus in all Fisher



stores today." That dependable, last-minute service is one that more than pays off in happy-housewife-dividends.

Coordinated with newspapers

There is a smooth operating coordination between the week's featured foods as advertised in newsprint and on the air. Holiday specials, for example, are not a mere listing of turkey prices and "place your order now." The newspaper ad may be a pictured dinner with a suggested menu, while on the air are tips on how to make that dinner a super-special event—sometimes recipes, sometimes not. It all adds up to helpful, friendly service. As a tie-in with the program, the sponsor has distributed recipe sheets through its stores in Greater Cleveland and Northeastern Ohio.

Now for the program itself *Armchair Planning* is a visit from Betty Brownell (Vin Lindke in private life) into the kitchens of her listeners. She brings with her a plan within the realm of possibility even though she may take them to Marikesh, Africa, with a wonderfully mouth-watering description of a meal with a sheik. She knows there isn't one chance in a billion that she or any one of her listeners will ever dine with a sheik in Marikesh—but there's not a reason in the world why every single one of them can't taste the delights of that same meal. And that, you see, is the plan!

As Betty tells her plan for the day she accompanies herself on the piano with music keyed to the mood of her picture story.

Merchandising tie-in

Five \$5 food certificates are given each week to people who write the best *Armchair Plans* and send them in with their favorite recipes. There is very little plug for these letters. There doesn't need to be. The letters pour in to Betty Brownell, their friend.

When Betty Brownell took off June 14 for the realization of a few of her own armchair plans, she had completed 380 consecutive broadcasts, and had provided the perfect tie-in program for the Fisher Stores with the friendly service.

The campaign is handled by Gregory and House, Inc., Cleveland advertising agency, with Ruth S. Jett as account executive.

Symphony Orchestra Build

Weekly broadcasts over WCFL principal element in the public relations plan for the Chicago Title and Trust Company, lend support to firm's quasi-public utilities character

EXECUTED BY: Earle Ludgin & Company, Chicago

OUTSTANDING AMONG the country's local broadcasts is the Chicago Symphony Orchestra program sponsored by the Chicago Title and Trust Company. Few local shows enjoy the large-scale planning and production efforts that make these concerts possible—few local broadcasts offer a program that rivals the best of network shows.

Outstanding talent

Supplementing the famous Chicago Symphony Orchestra on these broadcasts are guest artists of international reputation whose special talents are featured from time to time. Such favorites as Dorothy Maynor, William Kapell, Vronsky and Babin and (on one "lighter" occasion) Larry Adler, have been heard on the show. Leading instrumentalists



from the orchestra itself often make solo contributions. Among the distinguished conductors heard last season were the orchestra's regular musical director, Desire Defauw, and guest conductors including such musical guests as Fritz Busch, Charles Muench, Nicolai Malko, Tauno Hamikainen and others. For the 1947-48 broadcasts starting next September, the Symphony's new musical director, Arthur Rodzinski, will be the regular conductor.

Definite advantages gained

This radio program constitutes the principal element in the sponsor's broad public relations plan. Sponsorship of the city's leading musical organization lends

How another title insurance and trust company makes successful use of radio, with quite a different approach, is told in the December, 1946 issue of Radio Showmanship Magazine, p. 412. It's the story of the Title Insurance and Trust Company of Los Angeles, and its sponsorship of Romance of the Ranchos over KNX for long-range institutional and public relations purposes. Half-hour dramatizations of California history, romance and adventure consistently top all local Hooper ratings.

Prestige and Sells Trust Service

support to the Company's quasi-public utilities character. The broadcasts promote a feeling of friendliness toward the firm; they educate the public in the need for guaranteed real estate title protection and the value of the Company's title services in general; they point out the need for estate planning, and, in so doing, aid in establishing Chicago Title and Trust Company as a leader in the trust business.

Warmly human approach

Radio has very distinct advantages as a medium for advertising the sponsor's Title Guarantee Policy, used in real estate transactions, and in explaining its varied trust services. Generally, discussion and explanation of such services is rightly considered dry and dull. However, dramatized commercials, coming at the half-way point in the hour's broadcast, make it possible to present the Company's services in an interesting, warmly human way. In a way that is completely harmonious with the dignity of the program as a whole, these brief dramatic sketches explain, in terms of every day living, how Chicago Title and Trust Company's Title Guarantee Policy protects real estate ownership against loss through title flaws, and how the Company's trust services safeguard the affairs of clients and their heirs.

When Chicago Title and Trust Company began its participation in radio, the plan was to advertise only the Company's title services as there was some doubt as to the suitability of this medium to the promotion of specialized trust services. Experience has shown, however, that both are equally well adapted to radio advertising.

Widespread public interest

Outlet for the broadcasts is station WCFL. The concerts are heard on Wednesday evenings from eight to nine throughout the Fall, Winter and Spring.

An audience of approximately 1,000 gathers each week in the Eighth Street Theatre where the broadcasts originate. By arrangement with school authorities, student groups from public and parochial schools regularly attend as guests of the sponsor. Many more thousands of Chicago's music lovers hear these concerts at home, and, in turn, request tickets for the broadcasts. The ever increasing number of such requests indicates the wide interest this program enjoys.

In bringing Chicago's own symphonic orchestra to the radio audience Chicago Title and Trust Company performs an outstanding civic service—and has found it an unusually effective advertising venture.

Earle Ludgin & Company, Chicago, is the advertising agency handling these broadcasts.

Other Advertisers Also Build Prestige With Symphonic Music

Sponsor

First National Bank
of Boston

Station and City

WBZ-WBZA, Boston-
Springfield, Mass.

● FOR THE INSTITUTION'S first major entrance into radio, it selected a 30-minute concert conducted by Arthur Fiedler, director of the Boston Symphony Pops Orchestra. Tickets were made available at the bank, and 3,000 people were in attendance at each of the Sunday afternoon concerts. Friendliness and the service motif were stressed in commercial copy written in a narrative style.

January, 1945, p. 22

Sponsor

Standard Oil Company
of California

Station and City

NBC Pacific Coast Network

● AS THE OLDEST network program of symphonic and operatic music in the United States, the Standard Hour celebrates its twenty-first year of consecutive performances on October 21 of this year. Entirely a public service gesture, only opening and closing credit lines are used. A variety of Coast symphony orchestras are featured.

December, 1945, p. 406



How a Grocery Store Traffic Wins

New twist performs 4-fold purpose for California Markets, Evansville, Ind. grocer, in aggressive WEOA campaign

HOW A TELEPHONE give-away show creates store traffic, backs-up newspaper promotion, emphasizes store locations and values and builds sustained listener interest is illustrated by the California Markets, aggressive grocery merchandiser of Evansville, Ind. Early in the new year, the California Markets launched its *Spotlight Quiz*, Monday through Friday, 5:30-5:45 p.m. over WEOA.

What distinguishes this series from the typical telephone give-away show is the comprehensive merchandising plan behind it which makes this substantial radio effort one of the most pretentious budget outlays undertaken by Evansville grocers.

The series for California Markets involves (1) listener incentive in merchandise rather than in cash, and (2) the selections of the names of those to whom telephone calls are made are determined by the listeners themselves.

Basic format

Each day, the program producer makes a pre-program contact with 24 Evansville women by telephone, with three persons involved in the selection of each of eight names to be called on the broadcast that afternoon at 5:30. The first person called is asked to select a page of the telephone directory; the second person selects a column from that particular page, and the third person selects a number from that column. This name then becomes one of the eight to be telephoned, and the process is repeated until the selection of all eight names is completed.

On the program itself, listeners are first asked if they know any of the *Spotlight* values in the California Markets' advertisement appearing in that day's newspaper. If the listener can repeat any one of these specials, he or she is given a merchandise certificate and an opportunity to answer the jackpot question.

Arrangements were completed with VIP Service before the advent of the show to supply gifts in return for commercial credits made during the broadcasts. Such items as electric grills, electric irons, luggage, insulated picnic bags, hammered metal hostess trays, magazine subscriptions, pressure cookers, disposal cans, strings of pearls, sets of aluminum wear, individual percolators, toasters, water pitchers, men's and women's sports wear, etc., have been included among the items presented on the *Spotlight Quiz*. Without question the value and desirability of the merchandise itself is a strong factor in building sustained listener interest, but the entire burden of building and maintaining audiences isn't left to the merchandise itself.

Merchandising behind it

Various *gimmicks* increase the value of the radio series for California Markets, according to store director, Wilbur Schuler.

(1) *Store Traffic* The answer to the jackpot question asked of each person telephoned during the broadcast is available each day from any clerk at any of the California Markets. In this way, all listeners have an opportunity to correctly answer the questions on the air by

Titles Build Listeners, A

If it suggests editorial content, listener appeal or sponsor credit, the title of your show is doing the job it should

WHILE IT'S the *program* that builds listeners, the importance of the title of that program in building listeners and serving a variety of other useful purposes cannot be underestimated.

For the most part, (a) a title should be short, (b) direct and (c) easily understood. This combination of factors is an aid to listener memory, an element which is particularly important in connection with a new program offering.

Beyond this general qualification, the title of a program may (1) suggest its editorial content, (2) indicate the type of listener to whom the program is directed, and (3) constitute a subtle type of advertisement for the sponsor.

(1) Editorial content

The stage is set by the title, and the listener continues to listen or tunes to another program on the basis of what type of entertainment the title promises him. The listener who enjoys quiz shows, listener or studio audience participation programs would most certainly stay tuned to such titles as *Passing the Buck*, *Money For You*, *What's the Answer?* or *What Do You Know?* Other titles which convey information of this particular type are: *Ask and Learn*, *Answer Man*, and *Are You Wise?*

When it comes to news, music or sports broadcasts, a title may perform a double service, in that it suggests one of these categories in general, but at the same time indicates the specific nature of the program.

Music: Titles such as *Harmony Trail*, *Date With Music*, or *Musical Discoveries* are general in nature and suggest a general type of musical entertainment. On the other hand, *Band of the Day* or *Battle*

of the Bands indicate popular music. In the same way, such titles as *Memory Song Man*, *Serenade in Waltz Time* or *Album of Familiar Music* suggest nostalgic music.

News: Because of the general nature of the most news broadcasts, titles for such programs are usually general; *Headline Edition*, *Highlights and Headlines*, *Journal of the Air* or *News Round-Up* are illustrative. More specific in that they indicate the special nature of the newscast, are such titles as *Headlines in Review*, *Interpretations of the News*, *Ahead of the Headlines*, *Background of the News* or *Names in the News*.

Sports: In sports we go from such general titles as *Sports Page of the Air*, *Sports Flash*, *Sports Parade*, *Sports Digest*, *Spotlight on Sports*, *Sports Spotlight* or *Sports Mirror*, to titles which pre-select listeners who are particularly interested in a specific athletic event. *Baseball Warm-Up* or *Dug-out Interviews* would certainly catch the ear of the baseball enthusiast. Likewise, whether it was called *Ten Pin Time*, *Pin Patter*, *Let's Go Bowling*, *It's a Strike*, *Strikes and Spares*, *Bowling Briefs* or *Alley Dust*, the bowler would be certain to listen. The same is true of *Football Warm-Up Time*, *Gridiron Gossip*, *Hot Off the Gridiron*, *Pigskin Preview*, and *Pressbox Quarterback*.

(2) Suggests special listener interest group

The most obvious title to indicate that the program in question is intended for a special listener group, is that which divides listeners on the basis of sex or age.

There are programs, for example, whose titles imply broad general interest to all women, with *Calling All Women*,

Sponsor Identification

or *Every Woman's Hour* indicative. Titles can further narrow the audience by clearly indicating what special interest the program caters to. There is (a) the appeal to the homemaker in such titles as *Homemaker's Correspondent*, *Homemaker's Center* or *Homemaker's Quiz*; (b) the appeal to mothers in particular, in such titles as *Mother's Morning Meeting*, and (c) the appeal to women primarily interested in cooking, in such titles as *Kitchen Klatter*, *Calling All Kitchens*, *Kitchen of the Air*, *Fun With Food* or *Magic Kitchen*.

It's a specific age group which is preselected in such titles as *Teen O'Clockers*, *Teen Jamboree*, *Hi-Time Date*, *Teen Town*, *Teen-Age Time*, *Junior Town*, *Junior Forum* or *Young American Club*.

Quite aside from sex or age, titles may appeal to special interest groups, with these groups composed on the basis of occupations or avocations.

For example, such titles as *Swap Shop*, *Air Exchange*, *Trade Winds* or *Trading Post* suggest editorial content, but in the title, *Farmer's Exchange*, the sponsor is slanting his program directly to one particular occupational group. The following titles illustrate how editorial content and appeal to a special group may be combined: *Farmer's Almanac*, *Farm Family Circle*, *Farm Digest*, *Farm Journal*, *Farm Facts and Fun*, *Farm Forum*, *Farm Question Box*, *Farmer's Special* and *RFD Review*.

Such titles as *Fisherman's Corner*, *Garden Guide* or *Camera Club of the Air* illustrate titles which appeal to special interest groups on the basis of personal hobbies.

(3) Sponsor advertisement

The sponsor's opportunity for salesmanship isn't entirely limited to commercial continuity, as the network advertisers well know. Titles with gimmick value which contribute to sponsor identification are of two kinds: (1) titles that

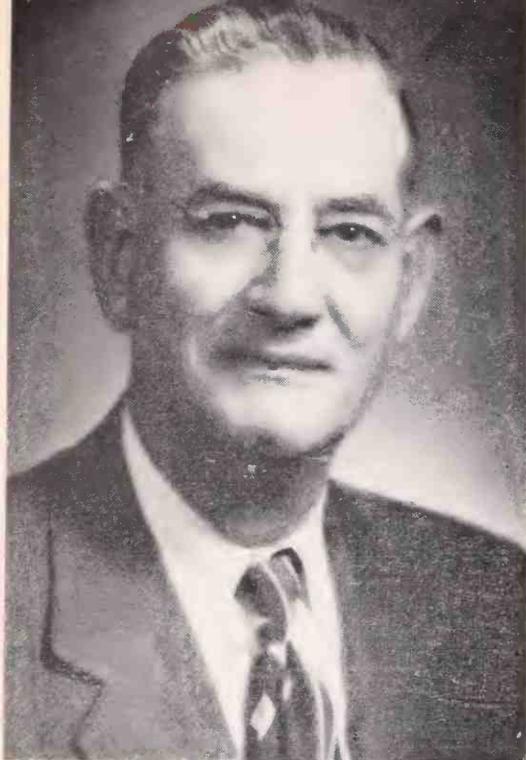
suggest the product, and (2) titles that suggest the brand or firm name.

To illustrate titles that suggest the product or service: *Compounded For You* definitely suggests sponsorship by a drug store; *Cracker Barrel* by a cracker manufacturer; *Chapel Echoes* a mortuary; *Voice of Vision* an optometrist, and *Musical Milkwagon* a dairy.

Other titles which apply to specific business fields: (a) **Jewelers** . . . *Gems of Melody*, *Gems of Romance*, *Jewels of Entertainment*, and *Treasure Chest*; (b) **Women's Wear** . . . *Spotlight on Fashion*, *Parade of Fashion*, *Melodies and Fashions*, *Fashions in Music*, *Fashion Window*, *Fashion Letter*, *Styles in Tempo*; (c) **Breweries** . . . *Tap Time*, *Light and Mellow*, *Mild and Mellow*, *Tap Room Ballads*, *Musical Night Cap*, *What's Yours?*; (d) **Automobile dealers or gasolines** . . . *Romance of the Highways*, *Highway Harmony*, *License Quiz*; (e) **Beauty Salons** . . . *Beauty Becomes You*, *Beyond the Looking Glass*, *Make-Up Box*, *School of Charm*; (f) **Florists** . . . *Bouquets in the Air*, *Bouquets of Music*, *Language of the Flowers* and (g) **Photographers** . . . *In Focus*, *Candid Capers*, *Portraits in Music*.

This gimmick value of titles is most effective when the brand or firm name lends itself for use in the title, ie, *Star-time* for the Star Brewing Company, Boston, Mass.; *Hearts Delighters* for Hearts Delight Flour and Feeds, San Antonio, Tex.; *Fairteen Club* for The Fair Store, Chicago, Ill.; *Carr Melody Bakers* for Carr-Consolidated Biscuit Company, or the *B & M Messenger* for the B & M Specialty Store, Peoria, Ill.

Occasionally a program lends itself to a title which incorporates all three elements, but usually some one element must be sacrificed to achieve the proper emphasis in relation to the program itself, and the sponsor's purpose in the broadcast campaign.



CARLOS RICHTER

WHILE retailers have come more and more to the opinion that *considered and consistent* use of radio represents a productive advertising medium, how best to make effective use of broadcast facilities is still a moot point.

Richter's Department Store, Laredo, Texas, exemplifies one successful approach to the problem.

Three generations ago, when August C. Richter founded the store, he instituted what was then an unheard of "one price policy" which eliminated what was at that time customary haggling between customer and retailer. This consistent one price policy, "*Richter's, El Precio Fijo,*" is still a store slogan, and sons and grandsons still carry on in the same progressive tradition that made the firm a leader three generations ago.

The store's advertising policies have been as progressive as its merchandising, and Richter's consistent use of radio for both institutional and sales purposes exemplifies this spirit. *What adds even more point to the story is the fact that the facilities of KPAB are used to good ad-*

A Department

vantage not only by the department store itself, but its two leased departments, millinery and shoes, are also consistent users of the broadcast medium.

Radio for the store itself

(*Program Selection*) Richter's has used programs in combination with spot announcements to achieve maximum sales and institutional value, and since KPAB became a Mutual affiliate, Richter's has consistently sponsored a network co-operative program.

During the war years, the urgency of world events prompted it to buy a 15-minute co-operative newscast. Its current network co-operative show is *Kate Smith Speaks* which made its debut on June 23, with Carlos Richter and brother J. James Richter, co-owners of the store, backing up the new offering with such pre-broadcast promotions as spot announcements and a store window display featuring copies of Kate Smith's autobiography, pictures and time-and-station data.

In addition to sponsorship of network co-operatives, Richter's has supplemented this schedule with numerous spot announcement campaigns to highlight sales. Special "beamed" 15-minute local and transcribed shows are also used, along with seasonal promotions.

For example, as a seasonal promotion, Richter's installed a Santa Claus in the store last Christmas, and his conversations with the children were broadcast over KPAB every day for the month preceding Christmas. The thing that distinguished this Christmas feature from the usual Santa Claus broadcast promotions was the fact that this was a bilingual Santa Claus. It was an innovation which met with immediate listener response, in that a large proportion of Laredo people speak both English and Spanish, and Richter's, located as it is on the border, also pulls many of its customers from the Mexican side.

(*Commercial Continuity*) Richter's

ore Departmentalizes Radio

Richter's, Laredo, Tex., combines institutional and departmentalized approach, with separate KPAB campaigns to promote its two leased store departments

commercial continuity, developed by KPAB's continuity department, falls into two categories. On the institutional side, such slogans as "*Richter's, Laredo's leading department store,*" or "*Richter's, Serving Two Nations*" build good will on both sides of the border.

Richter's also uses departmentalized radio, playing up departmental features, one department at a time. Commercials on transcribed or local shows employ the "beamed" technique. Spot announcements are written for direct sales appeal.

Radio for shoes and millinery

Both of the leased departments make consistent use of radio advertising, with the millinery department concentrating largely on spot announcements.

One distinguishing feature in connection with radio for the shoe department is that a single radio program is used to

promote three different stores. Sam Sullivan, head of Richter's shoe department, not only has leased Richter's shoe department, but he also owns the Scooti Shoe Store and is completing plans for opening another retail outlet.

What he set out to do was to advertise all three on a single program, and to this end, he now sponsors *Meet the Press*, a half-hour Mutual co-operative show broadcast once weekly, which is coordinated with extensive use of newspaper advertising.

To lend a personal touch to the program, Mr. Sullivan occasionally appears on the program, and on such occasions, uses the commercial time in friendly talks to listeners.

Throughout its radio activities, Richter's has worked in close cooperation with Mrs. Doane Chapman, KPAB's general manager.



J. James Richter (left) and brother, Carlos Richter, co-owners of the Laredo department store, believe in consistent, planned use of radio both for institutional and direct sales values. They practice what they preach with a varied schedule.

Another disciple of the broadcast medium is Sam Sullivan, who coordinates radio with a heavy schedule of newspaper advertising. Richter's shoe department is leased to him, and the radio effort is in support of this department and two other shoe stores which he owns.



How to Produce Sales on Small Radio Budget

One daily spot announcement launches new business firm, with two additional spots added to schedule on basis of dollars in the cash register for Shoemaker Appliance Co., Shenandoah

WHEN AN ADVERTISER in a highly competitive field such as the appliance market allocates most all of his 1947 advertising budget to radio, it's a foregone conclusion that the advertiser's previous experience with the medium has been extremely productive in terms of sales and good will.

The advertiser is the Shoemaker Appliance Company. The station is KFNF, Shenandoah, Iowa.

The story begins in 1942 when Don Shoemaker was general manager of McMichaels Firestone Farm and Home Appliance Store in Shenandoah. Over a period of four years, McMichaels used two spot announcements daily on KFNF. Results were consistent and cumulative . . . so cumulative that at the end of the fourth year, McMichaels business had increased several hundred per cent as a direct result of its radio campaign.

When Don Shoemaker opened his own appliance store late in the Fall of 1946, he was fully aware of the fact that there were over a dozen appliance stores in Shenandoah. To make a success of the venture, in what was an unusually competitive market, what was needed was an advertising medium that would do the most effective and complete selling job in the rural and regional market around Shenandoah. Previous experience had convinced him of radio effectiveness.

At the outset, Shoemaker Appliance used a participating spot announcement on KFNF's morning homemaker program. Because of outstanding results, this

schedule was expanded to include two more daily spot announcements, one in the early morning and the other in the early evening.

On the basis of dollars in the cash register, Mr. Shoemaker regards this advertising schedule as an essential factor in his business success.

How Others in This Field Use Radio for Sales

Sponsor Van's Modern Appliances
City and Station WRRN, Warren, Ohio
TRADING POST: A daily schedule, with emphasis on service is this advertiser's method of meeting post-war competition. Commercial emphasis is on the service angle.
June, 1947, p. 205

Sponsor Servant's Appliance Store
City and Station KROW, San Francisco-Oakland, Calif.
LONGHORN JOE'S WESTERN RANGERS: A half-hour of Western music, six days a week, with emphasis during the war years on good will.
June, 1946, p. 210

Sponsor Modern Radio Service
City and Station WOC, Davenport, Ia.
1420 MELODY LANE: Cream Sunday afternoon time, intended primarily for the promotion of electrical appliances, even at a time when such merchandise was not generally available. Sponsorship was for good will and future sales.
April, 1946, p. 133

A Pledge to Mr. Sponsor

Programs and services to build listeners, knowledge of sponsor's problems and a sincere desire to produce results keynotes local station says **NORMAN A. GITTLESON**, WGKV sales promotion manager

THERE'S A LOT OF TALK of comparative value of media. Naturally, we're sold on radio. And it's our business to make the advertiser as enthusiastic as we are.

Right from the start we realize one thing, and we want our advertisers to know that we realize it. There's only one reason for any advertiser to spend good money for advertising . . . and that's to *help him do a better job of merchandising with his clients and prospects*. Unless advertising contributes in some way to the success of his business, he's wasting his money. And that applies to all media, not only to radio.

What it takes to achieve success with the broadcast medium is a combination of factors, but it's essential that (1) *the advertiser has a saleable product* and (2) *that he does his part to make that broadcast campaign a success*.

It adds up to one thing. The advertiser and the time salesman have to work together in mapping out a sales campaign for a product, a store or a service.

This very fact puts a terrific responsibility on the time salesman. He's got to know radio, and it's essential that he has a thorough knowledge of the sponsor's business.

In combination, the sponsor and the time salesman, have one responsibility that is jointly shared. That is a responsibility to the listener. If listeners are satisfied, the sponsor is almost certain to be, because listeners are the stuff from which sales are made.

How this works in practice is illustrated by our experiences here at WGKV. It's a small station . . . 250 watts. All of us work together, and we all realize that

sales and programming go hand in hand. We feel that radio is not the only type of advertising that will do a good job, and it's the job of the entire staff, both in sales and programming, to see that we maintain a listening audience that represents a key market for our advertisers.

In the latter part of 1946 Charleston, W. Va. had an influx of new radio stations, and instead of the two that had been here, there were five stations in January of this year. Here was one of the toughest problems that any station could run up against.

It meant conference after conference . . . management, directors, announcers, office personnel down to the last man and girl. Certain things crystallized in those conferences, among them the fact that we were to mind our own business, never knock the other guy, and build up all the good will possible.

With that established, we didn't set up any fancy advertising budgets, but we saw to it that our sponsors were satisfied in terms of programs and service. The result was that we sold more time than had ever been sold before . . . in fact, with allowances for public service, good will programs, churches, etc., we reached the saturation point.

We're convinced that this formula works. In April, four of the local stations sponsored a Robert S. Conlan and Associates survey. WGKV came out on *top* . . . more listeners than any other station, in spite of competition from 5,000 and 1,000 watt stations. That's all the incentive we need . . . we're working harder than ever!

It's Better Established

Pardon us for pointing with pride to these excerpts from a few of our many hundreds of letters from enthusiastic broadcasters

► *Here's what we mean when we talk about reader interest and loyalty. Station and commercial managers . . . program directors . . . account executives . . . from all of them come expressions of interest in and enthusiasm for Radio Showmanship Magazine and its contribution to the successful use of radio for local and regional advertisers.*

We appreciate the compliments and welcome the opportunity for service to radio and its advertisers.

. . . We have just discovered Radio Showmanship, and we are wondering what we've been doing without it all these years. As an idea digest to assist us in planning programs and in servicing our accounts, we feel that Radio Showmanship is a *must*.

Gerry Karlton
KGCX Radio Station
Williston, No. Dak.

. . . We feel that Radio Showmanship fills a very much needed spot in the radio picture, and hope to see it continue for many years to come.

N. W. Brandon
Assistant Manager
WSAV Radio Station
Savannah, Ga.

. . . Would it be possible to obtain a copy of your August, 1945 issue? Incidentally, you are doing a swell job. Best wishes for your continued success.

Mark L. Haas
Director Public Relations
WJR Radio Station
Detroit, Mich.

★

★

★

. . . Your first issue in our current subscription has just arrived. We feel that much value can be gained from its contents and we congratulate your editorial staff.

Phil A. Reilly
Account Executive
KIRO Radio Station
Seattle, Wash.

. . . Enclosed is my check to cover a year's subscription to Radio Showmanship. This magazine is an excellent help to me as a time salesman and I enjoy it very much.

Paul R. Davis
WNOX Radio Station
Knoxville, Tenn.

. . . Please enter our subscription for four copies, beginning with the current issue. I have read the last two issues of Radio Showmanship very carefully and believe your straightforward presentation of problems and solutions is the very thing needed in this market.

Randall McCarrell
Commercial Manager
KXRJ Radio Station
Russellville, Ark.

★

★

★

. . . Our Topeka sales representative is making plenty of good use of Radio Showmanship and he finds its contents are proving helpful in many ways.

John P. Bondeson
Promotion Director
WREN Radio Station
Lawrence, Ka.

. . . We need help in selling advertisers and in keeping them sold. That's why your little magazine caught my eye. Most of the material that crosses our desk isn't of any great assistance, but Radio Showmanship comes across with the needed stuff for the sponsor and for the time salesman.

Norman A. Gittleson
Sales Promotion Manager
WGKV Radio Station
Charleston, W. Va.

. . . Your magazine is well read here, and speaking for myself, I have received a good deal of helpful information from it.

Howard G. Bill
Account Executive
WMBD Radio Station
Peoria, Ill.

with a Good Testimonial!

... Radio Showmanship is excellent. You are to be complimented in every way for the very great service you have done and are doing for both the local and the regional advertiser and for the listening audience.

W. J. Phillips, Jr.
Promotion Manager
WHKK Radio Station
Akron, Ohio

★

... Your magazine deserves a vote of praise. I am a constant reader of our station's floating copies. Please enter my personal subscription.

Don L. Chapin
Account Executive
WMOH Radio Station
Hamilton, Ohio

★

... You are to be congratulated for the outstanding contribution you are making to the Radio industry. In particular, I want to compliment you on your very fine May issue. I think that it was one of the best issues I have seen on the market today.

Station Manager
WHOB Radio Station
Gardner, Mass.

★

... We have compiled a large scrap book, indexed according to types of business, to contain all the articles that have appeared in Radio Showmanship since its first issue. This is to be used by our salesmen when it is thought that experience stories might be useful in connection with our advertisers. It certainly presents an imposing array of material for advertisers and for all who are boosters for radio.

W. E. Wagstaff
General Manager
KIDO Radio Station
Boise, Idaho

... Radio station promotional material such as Radio Showmanship is certainly scarce, and the excellent editorial and printing job that you are doing deserves a world of success.

John Carey
Sales Manager
WIND Radio Station
Chicago, Ill.

★

... Please enter my subscription, and send information on back copies to complete my files. I would also like a magazine file binder. Your magazine is splendid and I have thoroughly enjoyed the issues I have read at the station.

Edward Skogman
Omaha, Nebr.

★

... May we congratulate you on operating a really progressive radio publication!

H. C. Burwell
Commercial Manager
WMBS Radio Station
Uniontown, Pa.

★

... I want to congratulate you on a real magazine that, so far as I am concerned, is one great big help in selling radio time.

D. M. Brown
Commercial Department
WLAK Radio Station
Lakeland, Fla.

★

... I feel that your magazine fills a very definite need in the broadcasting industry.

P. G. Sewell
Manager
WFLZ Radio Station
Florence, So. Car.

... Your magazine has given me a good deal of pleasure along with help in planning new programs and promotions.

John Griswold
Program Director
KVOS Radio Station
Bellingham, Wash.

★

... Either I did not get my last November, this March and April copies of Radio Showmanship, or they went astray... which appears fairly unlikely, because I always put them in the file binders quickly to keep scavengers from glomming on to them for take home interest. Please send the missing issues if they are available.

Lambert B. Beeuwkes
General Manager
WROV Radio Station
Roanoke, Va.

★

... We would appreciate receiving one each of as many back copies as you may be able to furnish us.

T. A. Lanes
Program Director
De Kalb Sound Studios
De Kalb, Ill.

★

... I'd like to compliment you on Radio Showmanship. It is attractive and serves a need. I wish you lots of luck.

Geth Osborn
KVOO Radio Station
Tulsa, Okla.

★

... You have a splendid magazine. I wouldn't want to be without it.

Mary S. Barber
KOPP Radio Station
Ogden, Utah



AIRING THE NEW

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

Farm Supplies

HONEY TIME To convert Iowa farmers to farm bee-keepers and to sell the idea of honey as a delicious and nutritious food, the C. R. Corey Bee Company presents a Sunday quarter-hour of semi-light classical music for KSIB listeners.

With this two-fold objective, Corey set out first to remove many of the misconceptions held by farmers about the care of bees. In this manner, the sponsor hoped to interest more farmers in keeping colonies of Corey bees on a share basis. In addition to launching this campaign to expand honey production, the sponsor wanted to make the general public more aware of Happy Maid pure honey, during the honey season.

Because the program was beamed both to the producer and to the consumer, time selection was a compromise, with Sunday afternoon chosen because of the general character of the listening audience. A modest advertising appropriation for radio which allowed for only one broadcast a week for this new-to-radio account further indicated that Sunday time was a best buy.

Music for the program follows the Gershwin, Kern, Romberg type, and the entire 1:00-2:00 p.m. strip consists of similar programs, giving *Honey Time* the advantage of the last quarter-hour of this strip of mood listening.

Commercials are of the educational type, starting with a significant but little-known fact about the honey bee or its product. Recurrent themes in all copy: ease of caring for a bee colony, value of

the honey bee as a pollinizer, and the value of honey as a food.

AIRFAX: *First Broadcast:* March 30, 1947.
Broadcast Schedule: Sunday, 1:45-2:00 p.m.
Preceded By: Music.
Followed By: Local Amateur Talent.
Station: KSIB, Creston, Ia.
Power: 1000 watts.
Population: 8,033.

COMMENT: Here's another example of the flexibility inherent in broadcast advertising. During the peak sales season, the advertiser here will reap the benefit from its year-round campaign. To make the most of the peak sales season, all that is required is a change of copy angles.

Ice Creams

FAVORITE STORY One of the first local advertisers to take advantage of big-name network quality dramatic shows, Philadelphia Dairy Products was quick to sign on the dotted line for *Favorite Story*, new transcribed feature produced by the Frederick W. Ziv Company. Contract was for 52 weeks, with the series aired over WFIL, Philadelphia, Pa.

Programs feature Ronald Colman either as the lead actor or the narrator in dramatizations of great works of literature. Each story is selected by a famous personality.

To promote the new series, WFIL used local magazine and newspaper advertising, courtesy announcements, car cards, postage meter announcements for outgoing mail, teleflash outdoor advertising, a lobby display and window streamers in Dolly Madison Ice Cream retail stores. Commercials promote Dolly Madison Ice Cream.

AIRFAX: *First Broadcast:* June 8, 1947.
Broadcast Schedule: Sunday, 5:00-5:30 p.m.
Preceded By: Lee Sweetland Show.
Followed By: Counterspy.
Sponsor: Philadelphia Dairy Products.
Station: WFIL, Philadelphia, Pa.
Agency: Adrian Bauer Adv. Agcy.
Producer: Frederic W. Ziv Company.

COMMENT: Big-name talent in a production of network calibre is a combination that has quick starting power in terms of building audiences, and it certainly has what it takes to sustain interest.

Public Utilities

WOMAN'S WORLD There's more to a *Woman's World* than homemaking, and on this theory Tulsa, Okla. women are kept posted on civic and community responsibilities, current events and international problems in addition to home-making techniques. Julie Benell speaks for and to the distaff side over KVOO and WKY.

The program originated in the war years over WKY, Oklahoma City, as *Women Commandos* in the garb of an information service to Oklahoma women. Commercials for the sponsoring Oklahoma Natural Gas Corporation were kept to a minimum, with good will the sponsor's main purpose in presenting the feature.

When KVOO time became available in 1946, it was added to the Oklahoma Natural Gas Corporation schedule to afford greater Southwest coverage, and *Women Commandos* then became *Woman's World*. A service to war brides was one of its first good deeds; they were invited to make transcriptions to be shipped abroad so that their families could hear about their lives in America. Christmas time launched a crippled children's toy campaign. A campaign to give personal assistance to needy families in Europe, through arrangement with Foster Parents, Inc. drew responses from 53 people on the first announcement. Names of listeners willing to "adopt" European families are announced on the air.

Remote broadcasts from industrial plants which are heavy users of natural gas, have also been included in the program format.

AIRFAX: *First Broadcast:* September 30, 1946.

Broadcast Schedule: Monday through Friday, 11:30-11:45 a.m.

Preceded By: Lewis Meyer.

Followed By: The Westerners.

Sponsor: Oklahoma Natural Gas Co.

Station: KVOO, Tulsa, Okla.-WKY, Oklahoma City.

COMMENT: Here's another bit of evidence of sincere public service rendered by advertisers. Service is no less service when it's sponsored, and in most cases, opportunity for service is broadened when it is rendered on a sponsored basis.

Sustaining

SHORT CASTS AND WING SHOTS While *Short Casts and Wing Shots* may mean little to the uninitiated, the words mean plenty to the shotgunner or angler, to whom the KVOO, Tulsa, Okla. series is slanted. Hunting and fishing reports, outdoor yarns and news of conservation organizations and their activities are featured on the quarter-hour series. Serious purpose behind the weekly feature: to educate the conservationist to advances in wildlife management, to point up wildlife needs and to focus attention on legislation affecting outdoor pursuits.

While the show is directed at a specialized audience, therefore does not expect a high listener rating, the sportsmen have taken it to their hearts. Mail tabulations for May turned up the fact that the program ranked fifth among all programs receiving mail at KVOO. Only shows outranking it were on either five or six times weekly. What makes its showing all the more significant is the fact that not a single mail pull plug was used during that month.

Writer and commentator is KVOO's outdoor editor, Bud Jackson, a sportsman and conservationist whose activities include authorship of articles on the subject in outdoor magazines, and a syndicated newspaper column under the same title as the program appears weekly in 26 southwestern newspapers.

Tie-in with conservation group is an Isaak Walton League Chapter-of-the-Air, with membership limited to fans of the show.

AIRFAX: *First Broadcast:* February, 1941.

Broadcast Schedule: Thursday, 9:15-9:30 p.m.

Preceded By: Chesterfield Supper Club.

Followed By: Frances Langford.

Station: KVOO, Tulsa, Okla.

COMMENT: Mail pull here gives special emphasis to the fact that programs directed toward a specialized audience have a definite place in broadcasting, either on a sustaining or a sponsored basis. From the point of view of the advertiser whose product appeals to a specialized group, the important thing is not how large an audience his program reaches but how effectively he reaches that specialized audience, and with what result.



JOHNNY ON THE SPOT

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

Grocery Products

HAP-PEA Anyone driving north or south on Highway 101 in California becomes familiar with the Andersen pea splitters. Hap-pea and Pea-wee, comical characters who personify the Valley Inn, Buelton, Calif., "*The Original Home of Green Split Pea Soup.*" The comical characters are also on the green and white package of Andersen's Green Split Pea Soup Frozen, now being sold through grocery outlets throughout the West Coast.

First marketed in a tri-county area, consumer acceptance was such that radio and newspapers were used to introduce Green Split Pea Soup Frozen in the Los Angeles metropolitan area.

Attention getting spot announcements were used on KFI, KMPC, KHJ, KGFJ, KFWB and KLAC, with a 30-minute program of transcribed music used five times weekly on KFAC to round out the schedule.

Results were such that once more, the distribution area was enlarged, and middle western and eastern markets are now receiving shipments of the product. Agency: Makelim Associates.

Milling

SIFTED THROUGH SILK How spot announcements provide the basis for a successful radio campaign for the regional advertiser is illustrated by the Valley City Milling Company, Portland, Mich., whose use of radio extends into both northern and southern markets.

A few years ago, Valley City, millers

of Rowena flour, food and feed products, made its first experimental use of broadcast advertising. Today, this 63-year old mill is a consistent user of the radio medium, and dealers are enthusiastic over the constancy with which radio is selling Valley City products for them.

The secret of its success is in the use of straight selling commercials which play up established slogans. Comments Francis K. Glew, president of the Francis K. Glew Advertising Agency, Grand Rapids, Mich.: "Our radio hits hard with *selling* stuff. No dramatics—just *telling* about the product."

Spots designed to catch the ear of both the young and of the experienced housewife with timely, informative messages play up the "*Sifted through Silk*" slogan, and "*The Flour the Best Cooks Use.*" In Michigan, the flour is marketed as Enriched Lily White Flour. In the Carolinas and Alabama Enriched Roller Champion is the flour product. But the basic approach in the 50- and 100-word announcements is the same.

Stressed is flavor, nourishment and the easy-baking qualities, with *bakability* the flour theme.

Announcements are carried on the following North Carolina stations: WGTC, Greenville; WRRF, Washington, and WEED, Rocky Mount. Michigan stations carrying spot announcements for VALLEY CITY include WOOD, Grand Rapids; WJIM, Lansing and WTCM, Traverse City.

Says adman Glew: "In the southeastern states Roller Champion Flour has become a prime favorite for which radio can claim some of the sales promotional credit." Tie-in which has the enthusiastic support of wholesalers: air mention for each of them on a regular schedule.

While only the flour is featured in the southern market, in Michigan, Valley City Milling on-the-air products include flour, and Rowena pancake mix, dog diets, poultry and dairy feeds. In Dog Diets promotions, the slogan, "*Dogs W-A-G for Rowena,*" featured in national advertising, is the key to the radio commercials. *Digestibility* is the dog diets hinge.

Participating

KILROY A campaign for six Salt Lake City, Utah, advertisers that was built on a schedule of spot announcements daily and a morning quarter-hour program put all of Salt Lake City on their toes. *Kilroy* began his adventures carrying \$25 in cash, and listeners were told that *Kilroy* would visit certain locations in the downtown area. The person who identified him would receive the cash, and each day he was not identified, an additional five dollars would be added.

Teasers, utilizing a portion of the *Showboat* tune proclaimed that *Kilroy* was coming. Newspaper advertisements also built up his arrival. What was in the offing was 12 spot announcements and a *Kilroy Calling* program, with sponsorship by a chain drugstore, a market, a jeweler, a bookstore, an optician and a furniture store.

Each sponsor "owns *Kilroy*" for one day each week purchasing 12 spot announcements scattered through the broadcast day, plus the program which includes the *Kilroy* musical spot announcements as theme music. Announcement is made on the program as to *Kilroy's* wearing apparel, complexion, haircut, etc., in the manner of a police description, and listeners are told the locations *Kilroy* will visit that day and the approximate time. A location near that day's sponsor's place of business is naturally selected. Spot announcements give a *Kilroy* identification clue and password.

When properly identified, *Kilroy* demands that the person asking for the swag-bag show him a *Kilroy* cut-out from the shop of the merchant sponsoring the deal on that particular day. Each sponsor received at the outset a supply of printed *Kilroy Kut-Outs* and sponsors are kept busy supplying them to customers intent on identifying *Kilroy*.

At the end of the first month, with interest still unabated, KALL reported the campaign its most successful promotion, sales and audience building plan in years. Spot series was transcribed by Harry S. Goodman, and 30 are now available for local and regional sponsorship. Designed for one minute spots, 30 seconds are transcribed, with 30 seconds live commercial.



PROOF O' THE PUDDING

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

Bakeries

MUSIC In Bozeman, Mont., the Bridges Downyslake Donut Shop considers music a good entertainment format for its broadcast advertising, but to appeal to every possible listener group and musical taste, it uses a different type of music on each of its five weekly quarter-hour broadcasts. Tuesday's broadcast features Hawaiian music, hymns are featured on Wednesday, melodious music for easy listening is the offering for Thursday and Friday, and cowboy ballads are aired on Saturday.

What launched Bridges on its radio campaign March 1 was a one-month test period just preceding Christmas 1946. As the result of participation on a program of organ music donut sales took an upward turn and at the end of the 30 days, additional work hours were needed to handle the increased volume. In addition, two new grocery outlets were added for the product, giving it 100% distribution in local retail outlets.

Statistics show that the week before going on KXLQ, the total output of Bridges doughnuts was 1100 dozen. During the week of May 19, 1947, the output was 1600 dozen. Additional vital statistics: the output for the week of February 27, 1943 was 424 dozen. The output for one day, May 19, 1947, was 501 dozen . . . more in one day than for entire week four years ago.

What makes the record all the more remarkable is the fact that what started as a small business 20 years ago has now grown into a real industry. Mr. and Mrs. J. A. Bridges, owners, have made their

product for wholesale distribution throughout the period in a tiny shop at the rear of their home, with all the work, including delivery, done by themselves.

Comments Mr. Bridges: "Combine a good product with a good advertising medium, and the results are inevitably profitable."

Program concentrates on lots of music, with a minimum of commercial continuity; short (50 to 75 words) opening and closing (including identification of the program) and one 100- to 150-word middle commercial. The direct selling approach for Bridges Downyflake donuts as picnic necessities, breakfast mainstays and combinations with fruit, ice cream, etc., is used. Occasional mention is made of Bridges Red Seal Potato Chips, added to the Bridges line in 1939 and to Bridges Red Seal shoe-string potatoes, a canned item added in 1947.

AIRFAX: *First Broadcast:* March 1, 1947.

Broadcast Schedule: Tuesday through Friday, 9:45-10:00 a.m.; Saturday, 10:00-10:15 a.m.

Sponsor: Bridges Downyflake Donut Shop.

Station: KXLQ, Bozeman, Mont.

Preceded By: Music.

Followed By: Varied.

Power: 250 watts.

Population: 8655.

COMMENT: Definitely, the use of the broadcast medium isn't restricted to the large firm with a heavy advertising budget. For the small business, the proper use of the medium is one almost sure way to push that business on its way to becoming large business.

Bakeries

MYSTERY HOUSE How fast can a radio series be expected to build up sizeable listening audiences? There's no one answer to that question, and it depends upon a lot of factors. But if the experience of the Gravem-Inglis Baking Company is any indication, a good show can build up record breaking audiences in jig-time, even in competition with 50,000-watt network stations.

After eight broadcasts, the transcribed series broadcast over KGDM, Stockton, Calif., attained a 6.6 rating, competing with a good dramatic show on a not-too-distant 50,000-watt station.

It was the rating revealed by a coincidental survey taken by Facts Consolidated that was the convincing factor in a Gravem-Inglis renewal for *Mystery House*, a Harry S. Goodman production.

Comments William A. Morrison, radio director for Garfield & Guild, San Francisco advertising agency: "When we started *Mystery House* on KGDM for this account, it was in a period of general curtailment for bakers. I am sure that no baker in such a period would have the slightest interest in renewing any radio program unless it had proved its value."

As an additional check on the effectiveness of this particular half-hour series, a test was also run on a once-a-week half-hour of amateur talent broadcast from a theater stage. Heard over the same station at the same time, but on another night, the amateur program had been in the same spot for five consecutive years and has always been a prize Gravem-Inglis radio property. Tested during the same week as *Mystery House*, the amateur hour got a 6.8 rating.

AIRFAX: *Sponsor:* Gravem-Inglis Baking Co.

Station: KGDM, Stockton, Calif.

Power: 5000 watts.

Population: 68,727.

Producer: Harry S. Goodman Co.

Agency: Garfield & Guild.

COMMENT: Here's dynamic proof of the quick audience building power of first class entertainment. Where the advertiser's purpose is to reach the largest possible audience in the shortest possible time, it's a mighty important factor.

Bakeries

WOMEN'S 930 CLUB While many bakers consider morning time the only successful period of the day from the point of view of broadcast advertising for their products, Heiner's Bakery, Huntington, W. Va., has found that a mid-afternoon series aired over WSAZ five times weekly represents an excellent sales vehicle. Heiner's attitude is based upon the effectiveness of the program as reflected in retail sales. For WSAZ the *Women's 930 Club* has built and maintained a women's audience, and since 1943, when

Heiner's took on sponsorship, it has sold Heiner's bread and bakery products.

The *Women's 930 Club* comes to order at 2:00 p.m., adjourns at 2:30 p.m. Offered for the entertainment of club members is a combination of music, interviews with visiting and local celebrities, recipes and tips on time-and-energy savers for the busy housewife. As *Miss 930*, Charlotte Garner wields the gavel.

Evidence that there are plenty of club members in good standing is a recent Crossley, Inc. survey which gave the program a rating of 10.0 with a 67.6 per cent share of the audience. Additional evidence: 7,000 active members who have been mailed membership cards in response to cards and letters directed to the program.

Two commercials are used on each broadcast, either read or ad-libbed, in addition to opening and closing credit lines. Theme behind the commercial continuity: "*Freshness, flavor and nourishment all contained inside one wrapper.*" Informal mention of the sponsor's products is also made in connection with recipes calling for the use of bread.

AIRFAX: *First Broadcast:* April, 1943.

Broadcast Schedule: Monday through Friday, 2:00-2:30 p.m.

Preceded By: Across the Desk.

Followed By: Bride and Groom.

Sponsor: Heiner's Bakery.

Station: WSAZ, Huntington, W. Va.

Power: 5000 watts.

COMMENT: While there may be more feminine listeners in morning time than in the afternoon, it doesn't necessarily follow that there will be more *buyers*. A program with a loyal, constant audience will almost always hold its own saleswise.

Beverages

NEWS Are newcasts as a means of getting the public's ear still an effective advertising vehicle for sponsors? Beverwyck Breweries, Albany, N. Y., think they are, and it backs up that belief with sponsorship of newcasts over the entire Yankee Network of 21 stations, plus several individual stations in New York State.

Says Arthur Sinsheimer, director of radio and television for the Peck Adver-

tising Agency: "The value of these newcasts in furthering Beverwyck prestige and sales is inestimable, and the time allotted to them, 11:00 p.m., has gained a tremendous listening audience.

"It is the belief of the folks at Beverwyck and of this agency that because of the many critical world problems, news broadcasts will continue to be of great public service, and by contracting well-known and respected newscasters to deliver them, they should continue to prove invaluable in gaining an appreciative and ever-increasing audience."

Radio has played an important role for many years in the advertising activities of Beverwyck, and according to ad-man Sinsheimer, who has been handling the radio activities of the account for upwards of 11 years, it has been a proven factor in stimulating sales.

Beverwyck began rather modestly, with local programs covering its home and surrounding territories — Albany, Troy, Schenectady, Newburgh, Poughkeepsie, Utica, etc. At that time, strictly musical or entertainment broadcasts were featured. As product distribution expanded, so did Beverwyck's use of radio.

Then came the war and a realization of the greatly increased interest in news broadcasts. Beverwyck was quick to recognize the added value of this type of program, and it instituted an immediate switch to news exclusively.

New England has become an all-important Beverwyck market, according to Mr. Sinsheimer, and while radio had been employed in that area for some time, the demands of the all-over sales picture called for greater all-over radio coverage. It was at that time that Beverwyck decided to use the entire Yankee Network, plus the New York State outlets, in order to support *all* New England distribution with little or no lost effort.

COMMENT: It's true that sponsorship of *news* no longer has the sure-fire appeal to advertisers that it did during the war years, but those sponsors whose news programs featured established commentators at strategic news listening periods find that their wartime investment in public service and good will is now paying out in *sales*.



SHOWMANSHIP IN ACTION

Promotions and merchandising stunts.

Transportation

TUNEFUL TRAVELER A successful method of building "courtesy on cars" by means of a radio campaign is something to which the Baltimore Transit Company may point with pride.

What troubled Claude M. Gray, president, and Raymond Tompkins, director of information and service for the Baltimore Transit Company, was the fact that due to the hang-over of wartime strains, courtesy generally had become a little tattered. And with cars and busses jammed to more than capacity, such shreds of politeness as did remain vanished into thin air.

Six months before V-J Day, the Baltimore Transit Company decided to be as quick as possible after the war in restoring some of the pre-war Maryland graciousness to cars and busses. And 11 days after V-J Day they were ready to begin doing it.

Radio advertising, coupled with an intensive internal organization job by means of booklets, bulletin board posters and flyers in pay envelopes, held the answer.

The radio program created by the Joseph Katz organization in association with Messrs. Gray and Tompkins followed the entertainment format. Once a week, WFBR listeners heard the *Tuneful Traveler* in light musical variety type music featuring top-flight soloists and a good orchestra (local professionally trained talent preferred).

Embedded in the format of the 30-

minute program was a courtesy *hook* that got results. WFBR listeners were told that "courtesy pays cash," and a cash prize was given weekly for the listener-sent letter citing the best act of courtesy witnessed on the street cars or busses. One of the requirements was that the letter writer include the badge number of the BTC employee "committing" this act of courtesy.

Nominations were turned over to a weekly courtesy judge for his selection, with a different civic leader each week as courtesy judge. The courtesy judge of the week read the winning letter mid-point in the program and introduced the courtesy winner. A key transit company executive presented a U.S. Savings Bond to the winner.

Commented Robert G. Swan, director of radio of The Joseph Katz Company: "It's that simple. And it worked. Mail was heavy and the show enjoyed a fine Hooper.

"The program accomplished two distinct things: (1) it created interest in the good work done by hundreds of BTC employees, and let the public know of the firm's sincere desire to serve them well, and (2) it acquainted thousands of citizens with the problems of a large transit system and the effort involved in rendering not only rapid and efficient transportation, but courteous service as well."

When the show went off the air May 27 for its usual summer hiatus, street railway and urban bus company officials from all over the East assembled to salute the persons responsible for this successful radio campaign built on the idea of service. Current plans are to return to the airwaves with the program in early Fall.



AIRFAX: First Broadcast: August 25, 1945.

Broadcast Schedule: Tuesday, 7:30-8:00 p.m.

Sponsor: Baltimore Transit Company.

Station: WFBR, Baltimore, Md.

Power: 5000 watts.

Population: 1,207,000.

Agency: The Joseph Katz Company.

COMMENT: Like most good ideas, the one here was simple to create, simple to put into practice and simple to capitalize on.

Merchants' Associations

HEN PARTY A hearty welcome to Savannah, Ga. is extended to newcomers each Saturday morning on WSAV's *Hen Party*. Sponsored by the Welcome Hostess Service, composed of 12 of Savannah's leading business firms, the feminine newcomers are given the hand of welcome by WSAV's program director, Jimmie Woods.

While the Welcome Hostess Service has called on and greeted newcomers for many years it took to the airwaves to give additional interest and impetus to its friendly service.

The entire program is unrehearsed, with the new neighbors invited to tell what they think of their city by adoption, plus human interest details about their families, etc. After each interview has been concluded, the newcomer is awarded a prize by selecting her favorite color from ribbons which are tied to prizes concealed behind the screen, with such items as electric irons, pressure cookers, radios, costume jewelry, linen sets, etc., included among the gifts of welcome.

Sponsors receive no commercial credit in the usual sense, but rely purely on good will generated by the program. Example:

"When you come to a strange city, it certainly makes a difference to receive a cheerful welcome from the leading business firms . . . dependable firms that have enjoyed public confidence and have given outstanding service through the years. When you choose Savannah as your home, Savannah's leading business organizations, through the Welcome Hostess Service, extend to all our new neighbors a truly cordial welcome. They'll do their best to make you feel at home. Remember these names for superior quality . . . for friendly courtesy . . . and a genuine spirit of cooperation: the Savannah Bank and Trust Company; Bart's Bakery; the Savannah Gas Company; Annette's Dairy; the Best Laundry; Innocken Florist; Stubb's Hardware; Wachtel's Prescription Shop; Baker Brothers Service Station; the Barrett Beauty Salon; the Drive-In Theatre, and the Savannah Ice Delivery Company."

In addition to the value of the promotion among newcomers, the sponsors have found that this weekly broadcast has built additional good will with long-time residents who had not been aware of this public spirited activity.

AIRFAX: Musical selections are also a part of the 30-minute offering.

First Broadcast: April 26, 1947.

Broadcast Schedule: Saturday, 10:00-10:30 a.m.

Preceded By: Studio Party.

Followed By: Music of Manhattan.

Sponsor: Welcome Hostess Service.

Station: WSAV, Savannah, Ga.

Power: 250 watts.

Population: 140,000.

COMMENT: What works in Savannah will work equally well in other metropolitan centers where a welcome hostess service is in operation. In its favor is the fact that the studio broadcasts acquaint newcomers with other newcomers, thus increasing the value of the gesture to those new in the community.

Jewelers

CAREER FOR YOUTH The degree to which the small local station can perform a regional service is indicated by a series of 21 *Career for Youth* programs broadcast over WCLO, 250-watt station in Janesville, Wis. Under the sponsorship of the J. J. Smith Jewelry Stores, 80 youthful Southern Wisconsin musicians took part in auditions and concerts in which they competed for ten musical scholarships.

Contestants were selected by auditions conducted in WCLO's studios by prominent state musicians. During each program, two contestants were heard in half-hour concerts which also featured recorded symphonic music and an institutional announcement for the sponsor.

During the broadcasts, each contestant's musical offering was recorded, and at the conclusion of the competition, the 40 recordings were judged by the heads of three Wisconsin music schools.

The ten winners were presented in an hour-long broadcast-performance as a part of the thirty-first annual state convention of the Wisconsin Federation of Music Clubs, whose cooperation had been extended throughout the series.

The series' sponsor, Marvin J. Wexler, presented the Janesville Music club with a check for \$400 for the scholarship awards, the money to be administered by the club and to be drawn upon by each contestant for musical training to the extent of his award. First place winner received a gold loving cup and the other winners were presented with medals.

For its efforts in promoting young mu-

sical talent, WCLO received a gold plaque from the Federation.

AIRFAX: Other WCLO public service features include a *Schooltime* program heard regularly each morning in 450 rural schools. Farm public service is also stressed.

Sponsor: J. J. Smith Jewelry Stores.

Station: WCLO, Janesville, Wis.

Power: 250 watts.

Population: 29,992.

COMMENT: Power in watts does not limit the small station nor its advertisers in public service activities. It's a program that pays off in friends for both.

Department Stores

LITTLE RED SCHOOLHOUSE Because Kaufman's Department Store, New Orleans, La., was established in 1877 at a time when the *Little Red Schoolhouse* was in its prime, it offers WNOE listeners dramatizations of the one-room school days. Each episode brings into prominence some song, game or custom from the days of the McGuffey reader and the blue-back spellers.

Stories are woven into long range plots, with much of the material dramatizations of the experiences of writer-producer Beverly Brown, himself a former teacher in a one room Iowa school.

Stunts and contests which tie-in with New Orleans schools augment the show, with a poster contest, a composition contest and a talent contest part of the 1946-47 school year activities.

Each of the 39 broadcasts (September-June) is dedicated to a local teacher, usually one who has been in the school system for many years.

Kaufman's uses the series for its institutional value. Says Bernard Pincus: "I consider the *Little Red Schoolhouse* one of the finest institutional efforts of its kind. We can tell from our customers' reactions and comments that it is very well known to them."

A second series is scheduled for the airwaves this Fall.

AIRFAX: Beverly Brown, who writes and produces the show, also plays the dual roles of School Master and Deacon Spry. The cast of nine scholars (and four adults) is augmented as the occasion requires.

First Broadcast: September, 1946.

Broadcast Schedule: Saturday, 10:00-10:30 a.m.

Sponsor: Kaufman's Department Store.

Station: WNOE, New Orleans, La.

Power: 250 watts.

Population: 560,000.

COMMENT: Here's an interesting departure from the usual Saturday morning offering for school children. In its favor is the fact that it has interest for all age levels from oldsters to the small fry who respond to its "once upon a time" element.

Gas Appliances

COOKING QUIZ That WLOW, Norfolk, Va., listeners know their cooking recipes is indicated by their response to a quarter-hour *Cooking Quiz*. An average of three recipes is read on each broadcast, with both ingredients and procedure included. To the first person calling the station with correct identification of the recipe goes such prizes as paring knives, handitongs, whirlbeaters, *et al*.

A weekly prize is awarded for the best recipe for a specified dish with such prizes as pressure cookers for the winner. All merchandise prizes are items carried by the sponsor.

Commercials promote Tappan Gas Ranges, for which the sponsor is dealer, with a cooking program a natural tie-in for gas ranges. Copy consists of brief mention of the various features of a Tappan Range.

A letter contest focused listener attention on the features of the range. Listeners picked out the feature they liked best, explained why in 50 words or less. Prize: a Tappan Range.

Another merchandising hook: a recipe book called *My Favorite Recipes*, compiled from listener-sent recipes to quiz cook, Bob Drepperd.

AIRFAX: The *Cooking Quiz* is a copyrighted feature.

Broadcast Schedule: Monday through Friday, 10:30-10:45 a.m.

Preceded By: Date with a Star.

Followed By: Quiz A Tune.

Station: WLOW, Norfolk, Va.

Power: 1000 watts (D).

COMMENT: When the editorial content of a program has a natural tie-in with the product advertised, a certain type of unity of purpose is achieved which is all to the good from the point of view of sponsor identification.



COMING SOON

You'll read complete reports on broadcast advertising techniques successfully developed by advertisers and radio stations throughout the country in

RADIO SHOWMANSHIP

It's the businessman's independent source of radio information . . . and radio's established publication devoted solely to the much neglected business side of radio programming. Advertising specialists, business authorities and leaders in the field of radio present their experiences each month in this handy, pocket-size monthly publication.

NEWS SUCCESSFUL PROGRAM VEHICLE for item merchandising for Fowler, Dick & Walker, Inc., Binghamton, N. Y. department store, says Ruth M. Fox, advertising manager, in connection with dinner-hour newscast over WINR.

LAUNDROMAT STORES represent a relatively new business field to make successful use of radio. In Jacksonville, Fla., the campaign for Laundromat Stores has created business galore says Mary R. Miller, radio director of Newman, Lynde & Associates, Inc.

GARDEN CLUB OF THE AIR represents a particularly successful radio campaign for the Second National Bank, Houston, Tex., says R. C. Gano, of Gano-Bachrodt-Edwards, Inc., advertising agency.



Other pertinent articles on selling merchandise through radio.



DIRECT HITS

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

STATION... COMPANY, INC.
GENERAL MANAGERS
OF... PLACE, ...