

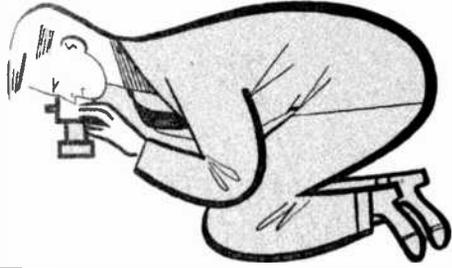


MAY 1944

IN THIS ISSUE

- Remar Baking Co., Oakland, Cal., casts its bread on the waves (p.152)
- *Service sells Pearl Brewery, San Antonio, Tex.* (p 158)
- Consolidated Grocers of B. C. profit from radio 1

36 TESTED PROGRAMS FOR BUSINESSMEN



YOUR BUSINESS AT A GLANCE

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

MAY

<i>Business</i>	PAGE	<i>Business</i>	PAGE
Automobile Supplies	172	Groceries	160, 173, 174
Bakeries	152, 164, 166, 172, 174, 176	Home Furnishings	169
Beverages	158, 167	Insurance	169
Churches	167	Men's Wear	163, 169
Department Stores	164, 168, 177, 178	Realtors	156
Finance	150, 178	Restaurants	171
Furriers	165	Transportation	171

APRIL

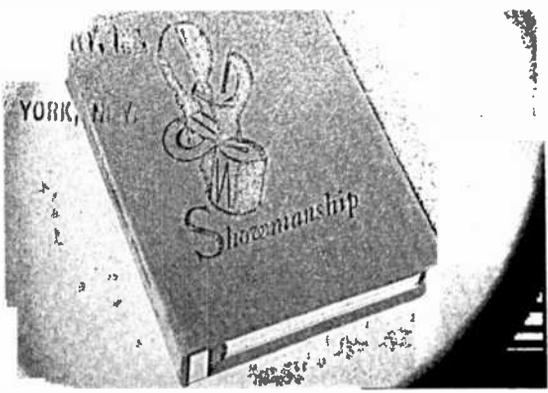
<i>Business</i>	PAGE	<i>Business</i>	PAGE
Automobiles	135	Home Furnishings	132, 136
Aviation	128	Jewelers	137
Bakers	115	Manufacturers	133, 139, 141
Beverages	130	Meat Packers	133
Builders' Supplies	135	Men's Wear	122, 126
Candies	118	Millers	126
Cemeteries	130	Newspapers	133, 137
Department Stores	124, 131, 133, 136	Opticians	126, 134
Drug Products	141, 142	Photographers	134, 137
	126, 131, 140, 142	Restaurants	138
	126, 132	Schools	138
Hardware Dealers	120, 142		

If you don't have the April issue, order it now!

NATIONAL BROADCASTING
 GENERAL LIBRARY
 30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

CONTENTS

M A Y 1 9 4 4
 VOL. 5 No. 5



Publisher
 DON PAUL NATHANSON

Managing Editor
 MARIE FORD

Editorial Advisory Board
RADIO

HERBERT PETTEY *New York*
 RALPH ATLASS *Chicago*
 WILLIAM DOLPH *Washington*
 GLENN SNYDER *Chicago*
 PHILIP LASKY *San Francisco*
 ROGER CLIPP *Philadelphia*
 C. T. HAGMAN *Minneapolis*
 J. HAROLD RYAN *Washington*

BUSINESS

DR. HARRY DEAN WOLFE *Washington, D. C.*
 LORENZO RICHARDS *Ogden, Utah*
 GUSTAV FLEXNER *Louisville*
 J. HUDSON HUFFARD *Bluefield, Va.*
 MAURICE M. CHAIT *Peoria, Ill.*
 FRANK J. RYAN *Kalamazon, Mich.*
 ALLEN C. KNOWLES *Cleveland*

Published by Showmanship Publications, Minneapolis 2, Minn. Subscription rate: \$2.50 a year, 25c a copy. Address editorial correspondence to 1004 Marquette, Minneapolis 2, Minn. Tel.: Ge. 9019.

Copyright 1944 by Showmanship Publications, publishers of Radio Showmanship.

Editorial 149

As Time Goes By 150
 Gustav Flexner
 Greater Louisville First Federal Savings & Loan Ass'n. builds for the future with a radio campaign today writes its secretary and treasurer.

Cast Your Bread on the Waves 152
 Walter Guild
 Varied radio schedule for Remar Baking Co., Oakland, Cal., pans out, writes the vice president of Garfield & Guild Advertising Agency.

Listen for Listings 156
 Curt Freiberger
 Denver realtor uses radio to up sales, create post-war back-log, writes the Lane-Freiberger Advertising Agency account executive.

Bottle Cry is News 158
 B. B. McGimsy
 Commercials take a back seat but continuous service sells, says the vice president and general manager of the Pearl Brewery, San Antonio, Tex.

Double or Nothing 160	Showmanship in Action 172
William Allison	Promotions and merchandising stunts lift a program out of the rut.
Cooperative radio advertising profitable for the 80 member stores of Consolidated Grocers of B. C., writes the organization's manager.	
Melodies Tailor Made 163	Proof O' the Pudding 174
William Cannon	Results are based on sales, mail, surveys and long runs.
Consistent radio schedule wins friends and customers for the Cannon Tailoring Co., Cleveland, O., writes its owner.	
Showmanscoops 164	Showmanviews 176
Photographs of merchandising stunts used to promote listener interest in radio programs.	News of current script and transcribed releases backed with showmantips.
Airing the New 161	What the Program Did for Me 178
New radio programs used by advertisers are worth reading about.	Radio advertisers exchange results and reactions to radio programs.

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

Radio Showbook

- Complete Listings
- Cross-Indexed

1944 REVISION

RADIO SHOWMANSHIP MAGAZINE

1004 Marquette
Minneapolis 2, Minnesota

Gentlemen:

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

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

Name

Address

City State

75c



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

POST-WAR IS NOW . . .

Expanded facilities and improved methods foreshadow a tremendous increase in the productive capacity of this nation, but that factor alone will not prevent future unemployment nor post-war depression. If economic upheaval is to be avoided, national income must be maintained at a level close to one hundred and twenty billion dollars, and well over fifty million people must be steadily employed.

Of course it's necessary for manufacturers to make plans now for reconversion in the shortest possible time, but the job of keeping the nation on an even keel isn't one for which industry alone is responsible. Turning out the merchandise is only the first, and perhaps the easier part of the job. Equally important, and even more challenging is the problem of *distribution*.

Production capacity is significant only if the output moves swiftly and easily into the hands of the consuming public. We must sell, and keep on selling to a population little, if any larger numerically, as much as forty per cent more in goods and services than it consumed before the advent of war production.

To succeed requires all-out selling effort to increase and widen the consumer market; make more people want more things; move more merchandise from the luxury into the necessity class. Success or failure rests not only on the manufacturer, but on wholesalers and retailers as well.

While that actual selling job must be held in leash until war's end, right now is the time to get ready for it. Each and every advertising medium has a part in these blue-prints for tomorrow. But even though brand names and trade marks must be maintained, the advertiser with nothing to sell today, no matter how rosy the pattern for tomorrow, is hard put to it to fill white space. With radio, on the other hand, the advertiser can let the editorial content of his program do the job for him. When the change-over comes, the same program that served as an institutional vehicle will be available for direct selling. And without selling, we're sunk. That's why we maintain that post-war is *now*.

The Editors

PRACTICALLY every one interested in home construction is of the opinion that the post-war years will be marked by tremendous activity in that field. Some predict new construction of over a million new dwelling units a year, or about twice the activity of the best business year since the depression. Whether or not these predictions are accurate, it is very probable that the post-war era will witness a tremendous amount of new home construction.

With all of this activity, financial institutions will be very closely identified. Construction loans, financing for the large-scale builder, long-term, low-cost financing for home buyers, financing for the sale of existing homes, and other projects of this kind indicate that the interest of the lending institution and of the home purchaser are identical.

Since all of this activity will act as a

As Time Goes

With a Radio Record of 19 Years,
Greater Louisville First Federal
Savings & Loan Ass'n. Builds for
Future with Radio Campaign Today

by GUSTAV FLEXNER,
secretary and treasurer
of the First Federal

ing is also communication. Communications change. Smoke fires and the tomtom served the jungle man, but unfortunately, many institutions are still using forms of communication and advertising that are as out of date as the horse and buggy.

I, personally, am very much sold on radio as a medium for any and every type of institution to advertise its wares and services, and our institution has consistently made use of radio advertising since December 31, 1925.

You get one big advantage when you buy radio advertising. That is the human voice. Since time began, the human voice has been the natural and the most used form of communication. Through the miracle of radio, it has become the fastest form of communication with larger audiences than were ever before possible by any means.

Most business is conducted upon an exchange of ideas, or the arrival at agreements through the spoken word. Likewise, it's easier to complete arrangements for a loan with a man and wife together in your office than to complete the transaction by mail. It is equally logical to advertise to them through the spoken word over the radio. The one basic difference from an advertiser's point of view between radio and all other media is that radio uses the human voice for the selling part of its function, and in a personalized service field such as banking, what is more logical than this personalized approach to the client?

It should be pointed out that one weakness of banking in its relation to the public has been its failure to explain and interpret its functions and actions. With radio, financial institutions have a chance to create an informed public which can evaluate the services it renders.

We are definitely of the opinion that the radio advertising we are doing now is building for us an outlet for our services in the post-war period. We well re-

member the early thirties when there was practically no business available in our line of endeavor, but we kept on with our radio advertising through the very depths of the depression. We subsequently cashed in on the good will and the understanding we had created in the minds of the listeners during those critical times. When business conditions improved, we received our full measure of it.

I am comparing present day conditions in our line of business, that is, the home financing field, with the conditions which existed during the depression period. At that time there were very few sound first mortgage loans available, and the same holds true today. But when the war is over, we anticipate a substantial amount of home buying and building in our community. That is the time when we believe that the fruits of the advertising we are doing today through the medium of radio will ripen.

It simmers down to the old, old story of consistency. Twice a week for the first five years, and daily, except Sunday, for the past 13 years, the listening public has heard our commercial message. Coupled with consistency, is the factor of as complete coverage as possible. We started our radio activities in 1925, and at that time WHAS was the only local station. As the other three stations came into being, we immediately began to make use of their facilities. Today we advertise daily over all four local stations.

Radio has contributed immeasurably to the fact that the GREATER LOUISVILLE FIRST FEDERAL SAVINGS & LOAN ASS'N. is the largest institution of its kind in the State of Kentucky. As Louisville's leading home financing institution we have a tremendous stake in post-war developments, and we are confident that our radio advertising will help us maintain our position of leadership. The prestige and standing which these radio programs create for us today will later be directly reflected in home loans.



Cast Your

... Bread on the Waves

Varied Schedule for Remar Baking Builds East Bay Sales

by WALTER GUILD, vice pres.,
Garfield & Guild Adv. Agcy.

● The REMAR BAKING CO., Oakland, Cal., distributes its products throughout the East Bay Area of Northern California. Its competitors have a definite advantage over REMAR from an advertising standpoint, because the competitors' products are distributed not only in the East Bay, but also in the larger part of the Northern California markets including the city of San Francisco itself. In spite of this fact, REMAR has been able to make what can only be described as sensational progress during the past few years. A great deal of the success can be attributed only to consistent use of radio advertising.

Currently, REMAR's radio activities consist of a one-half hour night-time program aired over KFRC, San Francisco, called *Spell for Dough*; a three times weekly program, *Calling All Kitchens*, on KROW; a daily five-minute newscast on KQW; regular station breaks on KPO; a transcribed series on KROW, *Sam Adams Your Homefront Quartermaster*, and *Remar Grab Bag* broadcast weekly from USO headquarters in Berkeley over KRE.

While REMAR's initial radio effort took place back in 1938 with a formal, once-a-week night program, its concentrated radio effort dates from August, 1940. Its five-a-week strip on KROW, the *Remar Hostess Room*, was done by remote control from its hostess room: What listeners heard was advice given by REMAR's own domestic science expert, Kathleen Jensen, before a studio audience of women's clubs. The broadcast, of course, was only a part of the afternoon's festivities.

Here was a concrete method of creating consumer preference and good will. In no time at all the Hostess Room was in demand by women's organizations of all kinds, and within a year some 30,000 women had been special REMAR guests. In November, 1940, the show was already booked solid until July of the next year.

The program itself was a quarter-hour series divided into two parts. In the first half, hostess Kathleen Jensen demonstrated the creation of the fancy sandwich, and the various effects obtainable

● When it's Kathleen Jensen *Calling All Women* over KROW it's a direct line to consumer preference and dealer good will for the REMAR BAKING CO.

from proper traying. During the last half of the program, the hostess answered questions for *Hostess Room* participants on food, homemaking problems and kitchen hints. Prior to the broadcast, guests were served a luncheon.

What did this achieve for REMAR? It is felt that the broadcasts directly from the plant played no small part in the success of this series. Talking *about* a plant and talking *from* it are two different things, and it is a certainty that talking *from* it is effective. The plant itself became a stage, and from the point of view of broadcasting, that's smart showmanship and its smart business.

This is how vice president and general sales manager of REMAR BAKING CO., Ray W. Morris, felt about that particular series at the time: "I feel that the success of our *Hostess Room* is due to combined audiences: groups of ladies in the plant, those who have been in the plant, and those anticipating their trip through the plant. We feel that this type of advertising is the finest and most productive piece of publicity or advertising we have ever used."

REMAR's program, *Calling All Kitchens* was inaugurated in 1942, and because Kathleen Jensen had become so widely known as a radio personality, and in view of her close association with REMAR BREAD, she was selected to conduct this telephone quiz series.

This program is still on the air, and because REMAR BREAD believes in *showmanship*, the various ingredients of showmanship are incorporated in this series. Telephone calls made at random to women who have filled out registration cards obtainable at their grocers are the basis for





● A tasty dish was REMAR'S conclusion about its first concentrated radio drive in 1940. The stage for its KROW series: the Remar Hostess Room. REMAR'S own home economics expert, Kathleen Jensen, presides.

the program. Those who correctly answer the questions receive cash prizes.

Those who answer the first question correctly receive one dollar, and if the second question on REMAR BREAD is also correctly answered, the prize is doubled. The series is heard three times weekly, at 11:00 A.M., and REMAR has as evidence of intense listener interest, the 2,000 registration cards which were returned within one week after the program was first heard. The very fact that only rarely is a telephone call not completed is additional evidence that this KROW program has a loyal audience following.

While the *Hostess Room* was designed almost entirely for its consumer good will, *Calling All Kitchens* builds both consumer preference and dealer good will. Colorful point-of-sale advertising invites grocery customers to register for *Calling All Kitchen* cash prizes. Customers register at neighborhood stores. Each grocer whose customer wins a prize is also awarded a dollar, and the REMAR driver who services that grocery account gets a like amount.

That dealer tie-in should be emphasized. While consumer good-will cannot be ignored, neither can the wholesaler afford to overlook the value of the pref-

erential sales push a dealer can give a product. With REMAR, dealer cooperation is so important that it has recently supplemented its KROW schedule with a transcribed series, *Sam Adams, Your Homefront Quartermaster*. This series is designed primarily to pat the grocer on the back, and secondly, it sells the public on the wartime job the neighborhood grocers are doing. A serial show in technique, production and drama, the programs salute the local groceryman who serves on the home front. A heavy merchandise effort directed at grocers supports this effort.

Pioneer efforts over KROW convinced REMAR of the value of radio advertising, and in its natural desire to broaden the scope of its service, REMAR has further expanded its radio schedule. It now uses time on three San Francisco stations, and two East Bay stations. All of these programs are coordinated with other REMAR advertising activities.

Most of these programs are slanted at the feminine audience, and in the selection of radio time, REMAR has taken time at which it can expect to catch the feminine ear. This is, of course, logical, since while women in normal times may not be the bread winners, they are the bread buyers.

This does not mean, of course, that in appealing to women, REMAR is limited in its program selection. The very program variety is one of the reasons for REMAR's radio success, since the more varied the program schedule, the wider

the audience group the advertiser can expect to reach. A kitchen quiz, a dramatic serial, an early afternoon five-minute newscast of last minute news, and two audience participation evening shows, in addition to a regular schedule of spot announcements, give REMAR a well rounded schedule.

Its night time program, *Spell for Dough*, is a simple adaptation of the old-time spelling bee. The master of ceremonies picks two teams representing local firms or organizations, and runs them through several groups of easy-to-spell and hard-to-spell words. Each group of words varies in money value from 25 cents to five dollars. The winning team gets the dough. (A bright feature of the program is a word auction. Competitors have a chance to bid in cash for the privilege of spelling a surprise word).

What REMAR set out to accomplish in its radio campaign was to achieve a well rounded promotion that included a dominant night time program, plus the frequency of daily broadcasts so necessary in selling an item which is used every day by every family. Variety in both programs and stations was essential. In its use of three San Francisco stations, REMAR finds that while over 50 per cent of the coverage of the network stations is not effective for its product, the prestige value and selling effectiveness of the network outlets is worthwhile. On the other hand, REMAR's *Calling All Kitchens* over the independent station is easily as productive as any network station.

For any advertiser in any line of business, the success of the REMAR campaign points up a moral. Radio success stories aren't made by guess-and-by-gosh. To get the most out of the medium, a plan is of primary importance. When REMAR had determined what purpose a radio campaign would serve, that is, to build both consumer and dealer good will, it then took the next step. That was to determine what audience it wanted to reach, and only then to consider the various types of programs that would reach that audience. With this one audience in mind, REMAR then set out to select the

time and the stations which would reach that audience.

To make its radio campaign as effective as possible, REMAR backs its programs with every type of promotional effort. It's well to remember that any program worth buying is worth merchandising, and coordinated activities play an important part in the success of this advertiser.

★ RADIO BUG GOT HIM ★

True son of the show business that he is, adman Walter Guild can't remember when he didn't want to entertain people, and as a boy his play-acting shows drew full and enthusiastic houses at fifteen-twenty (pins) admission. After a whirl in vaudeville, he was bitten by the radio bug, ere long found himself behind the microphone as master of ceremonies on a variety show for the Remar Baking Co.



Adman Guild

Within a year the station manager who had given adman Guild his chance to break into radio was asked by the Sidney Garfield Adv. Agency to recommend an ambitious young man who wanted to learn the ins and outs of agency business. That was in 1939. In no time at all, adman Guild found himself head of the radio department. Sidney Garfield Agency became Garfield & Guild, and the young man who made good found himself vice president of the company in 1943.

Climax to the Horatio Alger success story: Remar Bread, for whom adman Guild worked as a radio performer on one of his earliest radio programs, is still one of the agency's most important radio clients, under the direction of our hero!



Curt Freiberger
Agency Account Director

● Men in the real estate business must know their communities and they must also know the values of properties in those localities. But to achieve outstanding success in the field, the Realtor must do more than that. In some way he must establish his firm as a household word in the real estate world, and he must convince the public that his organization has an active sales organization that produces results. In other words, it isn't enough that the Realtor knows his community; the community has to know that he knows it.

Radio represents one method of achieving this goal, and the experiences of several clients of the LANE-FREIBERGER ADVERTISING AGENCY indicate just how successful a medium it can be if properly used. JACK WEHNER, REALTOR, set the wheels in motion. He was the first Denver, Colo., realtor to use radio as a method of obtaining direct sales of residential property.

Two years ago JACK WEHNER began with three spot announcements a day, and the results from this first advertising indicated that there was a possibility of real promotion through the use of radio. Due to the paper shortage, and the restricted amount of newspaper space allowed for real estate listings on the classified pages, Mr. Wehner decided to go into radio quite extensively. Direct returns have more than justified the costs, and we are of the opinion that JACK WEHNER, REALTOR, will never again return to his old method of advertising unless circumstances in the radio business make it impossible to buy time.

-War Back Log

listings!

IBERGER, Lane-Freihenger Adv. Agency

these sales were a direct result of the radio advertising. Radio is more than paying its way!

The preparation of real estate advertising for broadcast is not a simple one. In this office, we have one copy writer who devotes almost all of her time to writing real estate radio continuity. She devotes many hours to research; studies national publications for selling points on houses, and takes great pride in the knowledge she has acquired about housing in general. Three separate houses in different price brackets are advertised daily, and seldom is there a day when we do not sell at least one of the houses which has been listed.

The radio commentator reads the description of the property to be sold in a conversational tone, just as though his announcement was a commentary on the property. Unusual features of the property are emphasized, and the announcer expresses amazement at the value.

Opening and closing commercials point up the advantages to property owners to list with JACK WEHNER, and they also stress the services which this realtor offers. Example:

"You, as an individual, would find it expensive to advertise your

● Home owners of today and tomorrow turn to JACK WEHNER. Whether the dream house costs \$50,000 or \$5,000, those in the market know that it's probably on file in one of the three WEHNER offices.

home for sale on the radio. Yet Jack Wehner, Realtor, provides that service, plus newspaper listings, free of charge. Jack Wehner will help you set a price, will show your property, and give expert assistance in completing the sale. If you want cash, Jack Wehner will finance the customer. Your only expense . . . a nominal Realtor's fee, paid after your house is sold."

JACK WEHNER now operates three offices, one in each section of the city, and

● Copy writer Virginia P. Foss can point with pride to the pulling power of her commercials based on sound selling principles for the real estate industry.



specializes in residential properties.

While the experiences of this one firm is a success story in itself, the story is not complete without mention of the radio activities of other Denver Realtors. Through LANE-FREIBERGER, the DENVER REAL ESTATE EXCHANGE launched a campaign to (1) establish the term *Realtor*, and (2) create a present and post-war back log of real estate business for the industry. In addition to a continuous newspaper schedule, billboards and street car cards, it is interesting to note that the DENVER REAL ESTATE EXCHANGE includes a spot announcement campaign on all five Denver stations.

Likewise, when the DENVER HOME PLANNING INSTITUTE, sponsored by the CHAMBER OF COMMERCE, began its campaign this spring, radio was given a prominent place in the schedule.

Here then, is a composite picture which illustrates both the immediate and future values in promotion for the real estate industry, and it is our prediction that radio will play an increasingly important part in such activities.

Commercials Take a Back Seat
But Continuous Service Sells

Bottle Cry Is News

by B. B. MCGIMSEY, vice pres.,
general mgr. of Pearl Brewery



Newscaster Riddell

SIX YEARS would have given Methuselah barely time for a good yawn, but, for a wide-awake institution like the PEARL BREWERY, San Antonio, Tex., it has proven to be a period rich with adventure. It has also produced the kind of fruitful response that's the answer to an adman's dream. For six continuous years, PEARL BREWERY has sponsored a 15-minute newscast: same time nightly, 10 P.M., seven nights a week; same station, WOAI. For six years, at the same time each night, the people of San Antonio and the Southwest, have been greeted with the familiar sound of the news bug, introducing "the news of the day and night, gathered from throughout the world, and brought to you for theth night at this hour" (well over 2,100 times now) "as a service of the Pearl Brewery of San Antonio."

For six years, at 10:15 P.M., they've listened to the familiar, but now famous slogan that is a friendly reminder to always say "Bottle of PEARL, please!" Even on Sunday nights when all commercials are dropped, and no reference whatever is made to source of sponsorship, the news-minded get the traditional bug with which to set their watches, as well as all the news of important events that have transpired.

PEARL BEER newscaster is WOAI's Corwin Riddell, whose talents include a clarity of enunciation combined with a rapidity of speech as sparkling and effervescent as PEARL BEER itself, and whose voice, heard longer than any other on this, San Antonio's largest single locally-sponsored radio program, has become traditionally associated by millions with the product he advertises, namely, PEARL BEER.

Tradition? Yes! Through six continuous years the PEARL BREWERY's nightly newscast has become almost as legendary as Methuselah himself! Few people remember when it began. It's a program that now seems to have always been there seven nights a week, 52 weeks a year, every year! Throughout the years it has reported events which are now almost ancient history; the Ohio earthquake, the explosion



that wrecked a school building in New London, Tex.; the Reichstag's repudiation of the Versailles Treaty; the burning of the dirigible, Hindenburg; the coronation of King George VI, and other events that made news in a world that slumbered at peace.

Through six years it has performed every service imaginable for a loyal audience of varied interests; helping investors keep abreast of latest market reports; broadcasting weather reports (except during the wartime blackout) to tell fishermen when to tie up their boats, and ranchmen when to cover up their sheep and goats; bringing up-to-the-minute marketing information to Texas' cattle raisers, dairymen, and producers of truck crops; maintaining a bureau for tracking down missing persons, and frequently locating them; beside packing in more daily news than the average 15-minute interval is expected to contain.

Through six years the PEARL BREWERY has received fan letters from all the states, from several foreign countries, from travelers en route to and from remote places, from Texas' Congressmen in Washington, D. C., from ships on the high seas, and more recently, from men in the armed forces stationed as far away as 7,500 miles. People everywhere, it seems, have made the PEARL BEER nightly newscast a listening habit that persists through time and space. Countless are the friends the PEARL BREWERY has made through continuous sponsorship of this program which is variously estimated to have reached an audience of up to five million listeners.

Confident that most people are familiar with its product, and loath to bore them with lengthy sales talks, the PEARL BREWERY has insisted that its commercials be kept short. Our agency PITLUK Adv. Co., confines it to a brief opening and close which merely indicate sponsorship, and a middle commercial of from five to ten seconds to launch the slogan, "*Bottle of PEARL, please!*" Of this deliberate brevity the public has been particularly enthusiastic in its expressions of appreciation.

When our friends tune in so consistently, it's news they want, and it is our intention to give it to them. So we purposely keep our commercials short, and depend upon the continuous nature of our news service to do the selling for us. We know that a product can be *put* on the market with lots of initial ballyhoo, but our firm conviction is that it takes continuous advertising to *keep* it there. And it must be the kind of advertising that's in good taste.

Many of our friends think we've leaned over backward in the matter of minimizing the commercial portion of our program. We know better. For the wholesome response we continually receive, both in personal communications and in constantly broken sales records, is the soundest criterion for judgment. It is the one on which our procedure is based!

We also use newspapers and magazines, but we are very fond of our nightly PEARL BEER newscasts. This program does the kind of job for which other media are limited by their very nature, that is, the job of *personalizing* a large brewery which is just as anxious to *serve* as it is to *sell!*



Manager McGimsey

Double or .. Nothing!

80 Member Stores Profit From
Cooperative Radio Advertising

by WILLIAM ALLISON, manager,
Consolidated Grocers of B. C.

More where these came from!



WHEN the CONSOLIDATED GROCERS' CO-OPERATIVE ASS'N OF B. C. was organized in 1928, there were 20 member stores. Today 80 stores are affiliated with the association. Thirty-seven of them are located throughout greater Vancouver, and the balance in the Province of British Columbia. Each store is independently owned and operated, and the buying for all is done on a voluntary buying group basis. In this way, each member store has the purchasing power of a large chain.

To publicize and advertise an organization of this type, a radio campaign must be institutional in this time of "goods in short supply." *Double or Nothing*, which we took on in September, 1942, on a six months test basis, was designed with the institutional approach in mind. At the end of the test period, every member of the organization unanimously agreed that this CKWX series was doing an excellent job for CONSOLIDATED GROCERS' and that it should be continued indefinitely. We have done just that.

Double or Nothing carries the name of CONSOLIDATED GROCERS' to the housewife while she is in a receptive mood, and a tie-in becomes prevalent between the name of the show and the name of the association. Thus, we feel that *Double or Nothing* is especially adaptable to a food industry at the present time, since it has direct appeal to all age groups. The length of time the program has been on the air indicates that CONSOLIDATED GROCERS' is convinced that *Double or Nothing* is an effective method by which to keep the association before the public. Does the CKWX show have listener appeal? We have as evidence the 25,611 letters received during 1943 from listeners. And mark this. Letters requesting admission tickets were not included in the figures!

Double or Nothing is a stream-lined quiz series similar to *Take It or Leave It* on the American network, and originates from the CKWX Playhouse each Tuesday night at 9:00 P.M. The modern little theatre seats approximately 175

people, and the program always draws a capacity audience.

A pre-show of approximately 15 minutes takes care of preliminary details. Necessary explanations are given, and the eight contestants (chosen at random according to numbered tickets they write for in advance) are seated on the stage. Each contestant fills out a form which gives the master of ceremonies conversational material, since the program itself is, of course, ad lib. After a brief rehearsal, the contestants are ready to go on the air.

Sixteen different categories of all types of questions are assembled, and each contestant before coming to the microphone selects the category he wishes to discuss. A list of the various categories is also mounted on a board for the benefit of the studio audience, and they range from *Significant Dates* to *Radio Partners*. Each contestant stands to win eight dollars. If he answers the first question correctly, he gets a half dollar or the privilege of saying *Double or Nothing* to the next question. To win the eight dollars the contestant must correctly answer five questions.

CONSOLIDATED GROCERS' also gives its air audience a chance to participate in the series. Listeners may send in their answers to a question asked the previous week especially for the air audience, and the prize money is the total amount won by studio contestants. The prize winner whose letter contains a sales slip from any CONSOLIDATED GROCER is awarded double the amount and when more than one person answers the question correctly, a drawing during the broadcast determines the winner.

The cast requires a master of ceremonies, in this case, Laurie Irving, one of CKWX's most experienced announcers, who is particularly well qualified for plain and fancy ad libbing. Commercials are handled by Ken Hughes. Staff organist Herbert Reeder is the man behind the Hammond electric organ, and it is this feature which makes possible musical questions as a part of the give and take.

When grocer William Allison was a wee lad in Scotland he and his sister each were given a halfpenny every Saturday. The bairns soon found that since sweets were sold at a halfpenny each or three for a penny they could buy more profitably by spending this precious allowance collectively.



Manager Allison

That lesson sums up the basis of Consolidated Grocers' and cooperative buying. While association manager Allison was himself an independent grocer in Vancouver 20 years ago, he organized the Consolidated Grocers Co-operative Association of British Columbia in 1928, has been its manager ever since.

Since the series was begun as an institutional vehicle, the commercials follow this idea. Example:

"Welcome to another in the grand series of quiz programs . . . Double or Nothing . . . reaching your home every Tuesday night at 9:00, and sent your way by Consolidated Grocers Co-operative Association of British Columbia. Make it a point to call in at your neighborhood Consolidated Grocers tomorrow. You'll be delighted with the service, and the quality and economy of his merchandise. Each Consolidated Grocery Store is independently owned, serving you with all the advantages and economy of the Co-operative Association. You'll really enjoy shopping there, and you'll be wise to keep the sales slip of every purchase you make at your Consolidated Grocery Store . . . it pays double on our listening audience question, which will be given later in the program."



When *Double or Nothing* was first launched, the publicity campaign which accompanied it included extensive newspaper advertising through ads placed by CKWX and plugs in dealer ads. A special preview for all dealers at a studio party thoroughly acquainted the members with the program and enlisted their support. In addition to this special promotion, merchandising tie-ins included flyers mounted in every CONSOLIDATED store window, and envelope stuffers were sent out by each of the various store members.

Measures of this kind started the series off with a sizeable body of listeners. Other measures which continue to increase the tune-in, to draw capacity studio audiences and also to keep the CONSOLIDATED GROCERS' name before the public: a studio stage banner hung each Tuesday evening; a card display in the studio entrance show-case, and special tickets of admission distributed through the mail each week on request. In each

● (Above) . . . What is one man's meat is another's poison. Contestants may select one of the 16 categories of questions. Both listeners and members of the studio audience get an inning on CKWX's *Double or Nothing*.

case, there is a graphic reminder that CONSOLIDATED GROCERS' presents the weekly *Double or Nothing* feature over CKWX.

It is the combination of an entertaining program with adequate promotional backing that has made this series effective for CONSOLIDATED GROCERS'. By using the institutional approach, the prestige of each member store is enhanced. The fact that members are unanimous in their approval indicates that the usefulness of the program is not limited to Vancouver, but rather extends throughout British Columbia.

Melodies Tailor Made

Consistent Radio Schedule Way
to Win Friends and Customers

by WILLIAM CANNON, owner,
Cannon Tailoring Company

● Broadcasting represents the quickest way to communicate with millions of people. When President Roosevelt wishes to make an important announcement to the people, he makes it to the entire nation in its own homes at the same time that the rest of the Americas are listening.

If radio is that important as a social force, the CANNON TAILORING CO., Cleveland, O., figured that it was a medium that it couldn't afford to overlook. In 1936 we branched out into the retail field, and at that time we purchased a small store just around the corner from the Public Square in the heart of downtown Cleveland. Almost at the same time, we bought our first radio program. We realized the importance of obtaining the best possible medium with which to present our story to the public!

CANNON TAILORING has never given up that radio program, and today the firm that was almost unknown in 1936 is known to 80 per cent of the people of Cleveland. We attribute this unquestionably to our WCLE program of music. During this time the store has been enlarged from one to three floors, and it now employs 120 people. For that, too, radio can take its full share of the credit.

In addition, CANNON TAILORING has made very extensive post-war plans for the enlargement of its women's department of custom-made suits and coats, and of course radio will play an important part in establishing that department.

What is this astonishing program which has produced such amazing results? It's a simple half-hour Sunday program of popular ballads. With Dick O'Heren as master of ceremonies, the

Irish Program is heard at 2:30 P.M., with organist Helen Wyant and the Irish Ensemble.

Originally the program featured only Irish melodies, but there were so many requests for popular tunes and old-time favorites that the series now has a more varied selection.

It has been our experience that the better established a program is, the less important the commercials become. Very little time is given to commercial copy on our program, and the music is the main feature. In other words, CANNON TAILORING lets the editorial content of its program do the work for it. Our Hooper rating indicates that with this combination we have developed a large listening audience, and with a consistent radio schedule the name and fame of CANNON TAILORING has penetrated the consciousness of that group. We're convinced that this is the reason that when either a man or woman think of custom-made clothes, they think of us.

His own best advertisement is nattily attired William John Patrick Cannon, whose interest in cutting, designing and tailoring first took shape at the tender age twelve.



Known as "Bill" throughout the trade, Irish as the Blarney stone, he is a native Clevelander. Very much a family man, he is obviously proud of, devoted to, his five children.



SHOWMANSCOOPS

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

Radio Goes to a Party . .



● (Left) . . . When the *Bel of the Southland*, alias Glenn Calloway, celebrated the program's first birthday, it was HOLSUM cake, of course. Waiting for their cuts are (left to right) WSIX president, Jas. M. Draughon; AMERICAN BREAD CO.'S general manager, Bernard Evers; WSI commercial director Gene Tanner; AMERICAN BREAD CO.'S advertising manager, I. Bow Sparks, and WSIX program director Jack Wolev. (For story, see *Airing the News*, p. 166).



● (Right) . . . For the best story of pioneer days in Idaho, Ted Falk, executive of the FALK MERCANTILE CO., Boise, Idaho, awards Mrs. Pauline C. Pim the 75 dollar War Bond first prize. (For story on this KIDO feature, see *Airing the News*, p. 168).

... Something to Write Home About



● (Above) . . . Snowed under with mail is Jane Weston, conductor of the WOWO Modern Home Forum. (For story, see Proof O' the Pudding, p. 175).



● (Above) . . . Commercials are modeled before a studio audience on WPAT's Luncheon with Helen participating feature. Modeled here are HARRY KAYE FURS, Paterson, N. J. Studio audiences are awarded product samples. In the case of furs, the gals were presented with Gold Bonded Certificates entitling them to free fur coat storage.



AIRING THE NEW

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

Bakeries

ST. LOUIS HEROES While a prophet may be without honor in his own country, quite the reverse is true of heroes. In St. Louis, Mo., the **PURITY BAKERIES SERVICE CORP.** pays tribute over **KSD** to *St. Louis Heroes*. Although the Sunday afternoon half-hour show changes format from week to week, the first broadcast covered many fighting fronts: stories of two local heroes; news of citations for a number of others, and a description of a major battle with the spotlight on the part St. Louisans played in it. With sound effects and background music, three announcers did dramatic readings.

Evidence that one piece of information leads to another: information about St. Louis heroes first came from press releases and Army and Navy reports, was later supplemented by public relations officers. Today the work and rewards of St. Louis' fighting men comes from hither and yon, is the subject of a large **KSD** file.

Only commercial note struck on the program by **PURITY BAKERIES**: one brief commercial announcement. Promotion for the program began with a **PURITY** salesman's banquet at which addresses by two St. Louisans back from the front were featured. Some 3,500 retail grocers carrying **TAUSTEE BREAD** received personal letters announcing the show as well as window stickers and display cards. Mention of *St. Louis Heroes* was also made on **TAUSTEE BREAD'S KSD** newscasts. To parents of men to be mentioned in the show and to organizations

land, *Glenna Calloway, her piano and songs.*"

With the exception of the opening and closing one-sentence announcer-presentation made over the theme song, the quarter-hour is Calloway all the way. The *Belle of the Southland* plays her own piano accompaniment, introduces her own numbers, ties-in one commercial on each program in such a manner as to make it pleasant listening.

To get complete listener coverage, Holman's schedule on WSIX, in addition to this six times weekly series, includes four spot announcements daily, six newcasts a week, and an evening half-hour weekly show.

AIR FAX: In her second year for this sponsor, song-bird Calloway is also heard on *Nashville Varieties*, was formerly featured vocalist in an NBC orchestra under the name of Rosalie Wayne. Jack Wolever handles script and production.

First Broadcast: January 15, 1943.

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

Preceded By: News.

Followed By: Music.

Sponsor: American Bread Co.

Station: WSIX, Nashville, Tenn.

Power: 5,000 watts.

Population: 167,402.

COMMENT: The more complete the coverage, the greater the returns, as advertisers who want to reach the mass audience well know. A varied program schedule consistently used, taps every level of listener preference. For its ability to reach the mass audience, a schedule of news, music and spot announcements is high in favor. (For pic, see *Showmanscoops*, p. 161.)

Beverages

THIS IS THE UNDERGROUND What came out of the program vat for the ATLAS BREWING CO., Chicago, Ill., indicates that there is plenty brewing among the conquered peoples of the world. Actual activities of the European underground are dramatized on this weekly quarter-hour series.

In Holland, France, Jugoslavia, Greece, Norway, even in Germany, men and women daily risk everything for freedom. *This is the Underground!*

True stories smuggled from Europe

authenticate the scripts, make for good listening and good radio. Sustaining prior to the ATLAS sponsorship, the series is now scheduled for a 52-week run.

AIR FAX: **First Broadcast:** February, 1943.

Broadcast Schedule: Sunday, 6:45-7:00 P.M.

Preceded By: News.

Followed By: Walter Pidgeon.

Sponsor: Atlas Brewing Co.

Station: WBBM, Chicago, Ill.

Power: 50,000 watts.

Population: 1,440,420.

Agency: Arthur Meyershoff & Co.

COMMENT: Documented programs of this kind rate second only to news-reporting itself in social significance, are of vital interest to listeners. Advertisers who select this type of public service broadcast can be sure that the offering has wide listenership.

Churches

JOURNEY INTO LIFE Between the cradle and the grave, the *Journey Into Life* takes mankind down devious paths. To give body and substance to that one which is straight and narrow, the NEW LIFE FOUNDATION, Los Angeles, Cal., offers KFAC listeners a Sunday quarter-hour series of adventures into the unknown.

Each *Journey Into Life* takes the listening audience into strange lands and among strange peoples, presents mystifying aspects of life. Instrumental and choral music embellishes these little-known fragments of history. Man who weaves the fragments together for NEW LIFE FOUNDATION is Alexander Markey. Series is scheduled for a 52-week run, is sponsor's first radio experience.

AIR FAX: **First Broadcast:** January 23, 1944.

Broadcast Schedule: Sunday, 6:00-6:15 P.M.

Preceded By: First Congregational Church.

Followed By: Music.

Sponsor: New Life Foundation.

Station: KFAC, Los Angeles, Cal.

Power: 1,000 watts.

Population: 1,504,277.

Agency: Smith & Bull Adv.

COMMENT: While religious organizations were among the first to see the possibilities of radio, still make consistent use of time, much remains to be

done in the field of programming for this group. Series here is designed to appeal to a wide listenership.

Department Stores

ANSWER MAN What the next mail will bring is something that *The Answer Man* never knows. "Did George Washington ever see an elephant?" might have stumped some people, but not *The Answer Man*. "The Father of His Country saw an elephant in Philadelphia on August 25, 1796. He paid \$1.75 to see it, and its name was Old Bet."

Some 5,000 information seekers send queries to WOR's *Answer Man* weekly, and whether the question asked is answered on the air or by mail, every question rates a reply. It took six months of research to find the answer to this: "What is the oldest business concern in the world?" In due time, researchers had the dope.

When the R. H. MACY & CO., INC., New York city, posed this one: "What type of program shall we buy?" its answer was to expand its use of radio to include sponsorship of *The Answer Man* three times weekly. Contract is for 52 weeks, and supplements MACY's station break announcement campaign on four local stations including WOR.

On each broadcast, and through no other source, MACY's advertises three merchandise values to be on sale for the next three days. Commercials follow program format, are presented in question-and-answer form. Window displays, general advertising, direct mail and store posters back up the efforts of producer Bruce Chapman.

AIR FAX: First Broadcast: March 27, 1944.
Broadcast Schedule: M-W-F, 7:15-7:30 P.M.
Sponsor: R. H. Macy & Co., Inc.
Station: WOR, New York City.
Power: 50,000 watts.

COMMENT: When advertisers feature radio specials, it should be remembered that response is often cumulative. The device may click from the start, but it may take a period of time to build up a per-dollar return. All to the good is the

tie-in here between program and commercial.

Department Stores

FALK'S PIONEER PARADE In a country famed for its sky-scrapers, other evidences of man's inventiveness, not to be overlooked is the fact that men and women still live who plowed the earth with oxen, lived in sod houses, and who survived only through their own efforts and nature's bounty. Many of the experiences of these old-timers are unknown to the historian, some are not fully recorded, but all of them are a part of the heritage of everyone in these United States.

To give the people of Idaho reason for pride in the star on Old Glory that represents their state, the FALK MERCANTILE Co., Boise, Idaho, offers *Falk's Pioneer Parade* over KIDO. Dramatizations of little known historical events taken from those pages of history that represent the early days in Idaho are presented weekly.

Series began last November to commemorate the seventy-fifth birthday of the pioneer department store of the city, and FALK's original intention was to use the series for a one month period three times weekly. For all stories accepted for program dramatizations FALK's offered a 75 dollar War Bond.

So successful was the series that what started as a special series now continue on a weekly schedule, will continue for an indefinite period over KIDO. For 30 minutes every Sunday, listeners follow in dramatic form the story of Idaho's progress from the early days.

AIR FAX: Adapter and producer of original stories based on historical fact is KIDO's Cass Steven Series is presented by Sid Marloff.
First Broadcast: November 1, 1943.
Broadcast Schedule: Sunday, 9:00-9:30 P.M.
Preceded By: Bob Crosby.
Followed By: Reverend Fuller.
Sponsor: Falk Mercantile Co.
Station: KIDO, Boise, Idaho.
Power: 2,500 (d).
Population: 160,000.

COMMENT: Listeners gain more than a pride in the history of progress in historical series of this kind. They al

gather an appreciation of the part the sponsor has played in this development. Advertisers with an institutional ax to grind might well make greater use of material of this nature as a whetstone that will put a razor-sharp edge on listener interest. (For pic, see *Showman-scoops*, p. 164.)

Home Furnishings

TREXLER AND THE NEWS What this country needs is not a good five-cent cigar but more local news if current surveys indicate which way the wind blows. While listeners cannot always recall the names of far-away battle scenes, they can quote names and places when the fire, robbery, wedding or what have you is a local one.

With that in mind, the **SEALY MATTRESS CO.** put its money on *Trexler and the News* heard six times weekly over **WMPS**, Memphis, Tenn. While newscaster Trexler doesn't give national news the cold shoulder, it's local news that is the fair-haired child.

AIR FAX: Opening and closing sound effects give the *Flash* news idea. Two commercials in the body of the program keep the sponsor's name before the public.
Broadcast Schedule: Monday through Saturday, 6:30-6:45 P.M.

Preceded By: Music.
Followed By: Confidentially Yours.
Sponsor: Sealy Mattress Co.
Station: WMPS, Memphis, Tenn.
Power: 1,000 watts (d).
Population: 292,492.

COMMENT: Advertisers with an eye to the future might well consider the prospects for local news. Because war has created a news listenership as big as all out doors, a swing to local news after the war will pay dividends.

Insurance

CRYSTAL CHORUS As a crystal clear reflection of its prestige, the **KANSAS CITY FIRE & MARINE INSURANCE CO.**, Kansas City, Mo., presents **KMBC** listeners with the *Crystal Chorus*. For the weekly Sunday afternoon series *Home Office* employees are the musical voice of **KANSAS CITY FIRE & MARINE**.

Commercial message is institutional in nature, is delivered alternately by an officer or a member of the company's board of directors which includes Midwest industrialists, bankers, realtors and executives.

AIR FAX: First Broadcast: January 30, 1944.
Broadcast Schedule: Sunday, 12:45-1:00 P.M.
Sponsor: Kansas City Fire & Marine Insurance.
Station: KMBC, Kansas City, Mo.
Power: 5,000 watts.
Population: 602,046.

COMMENT: Radio, actively merchandised, can be profitable to almost any type of advertiser; time and again, national organizations have found that it isn't only charity that begins at home. Invaluable as a business asset is the factor of hometown pride, support and good will. With radio, the advertiser has a chance to personalize these assets.

Men's Wear

JIVE AT 11:05 Call it swing, jazz, or just hot music, it's still American music with origins deep in the glamorous past of colorful New Orleans. Lectures and concerts with and about the men credited with creating and fostering this music have been not-so-scholarly lecture topics at New York and San Francisco Museums of Art. National magazines have given feature spreads to the subject. Hollywood has focused the camera on it.

In San Francisco, Cal., not *bringing them back live* but on record is what makes for tuneful listening, builds business for the **HOWARD CLOTHING CO.** Broadcast from special studios in the **DOWNTOWN BOWL**, \$300,000 bowling and sports building, is *Jive at 11:05*. Some 200 hep cats turn out weekly to hear and see. Collectors bring highly prized records, thus give listeners a chance to hear platters that can be rarely heard, even more rarely purchased.

AIR FAX: Voted for two successive years San Francisco's most popular man of music was producer-*emcee* Ted Lenz.
First Broadcast: 1942.
Broadcast Schedule: Sunday, 11:05-11:20 A.M.
Sponsor: Howard Clothing Co.
Station: KSAN, San Francisco, Cal.
Power: 250 watts.
Population: 637,212.

COMMENT: While the best in American folk music may please the fancy of the music lover, it also draws the hep cat. Record clubs indicate a tremendous interest in this very field. Together, it adds up to a tremendous audience potential for any advertiser.

Participating

VICTORY GARDEN CLUB That patch of ground may be no larger than a 9x12 rug. It may even consist of a mere window box. But to Americans anxious to do their part in the *Food Fights for Freedom* battle, it's a Victory Garden! Only hitch in the gi-along: to those with or without green thumbs who have never before given so much as a passing nod to seeds and soil, to achieve a radish, onion, carrot or tomato is something else again.

To those seekers after knowledge, WFBR, Baltimore, Md., offers its *Victory Garden Club of the Air* at a time when the mysteries of gardening are most apt to be uppermost in the minds of these tillers of the soil, namely, at the Sunday dinner table. And on the theory that there's more to gardening than dropping seeds in hill or row, the series is scheduled for 40 weeks, will take the gardener through the harvest season.

Tied-in with the program is every recognized garden agency in the area.

Professional gardeners provide a step-by-step garden work-log as the contribution of the National Association of Gardeners. From the Maryland State Nurserymen's Association comes cultural information on tree and bush fruits.

Where and how to plant shrubs, how to achieve the greatest beauty from available ground, other topics of this nature, are discussed for the benefit of those whose spirits are willing but whose gardening experiences are meager. It adds up to a short course in ornamental plantings and

landscaping for the would-be tillers of the soil.

Activities of the Federated Garden Clubs of Maryland are also publicized on the program, and the organization sponsors various garden projects in cooperation with WFBR. State wide coordination of Victory Gardening is supervised by the Maryland State Victory Garden Committee, and developments are broadcast each week. Listeners get recommendations and advice from the State Extension Service of the University of Maryland.

How the Victory Garden Section of the Civilian Mobilization Committee for the city of Baltimore shows its color: the organization directs the activities of local gardeners, judges the community gardens worthy to receive the *WFBR Award of Merit*. On the basis of its decision, a garden consisting of groups of 20 or more persons organized and sponsored by industrial plants, churches, apartment houses, civic and fraternal groups will be entitled to fly an American flag and an award pennant from the center of the garden plot as its *Award of Merit*.

Devoid of announcer-spoken spot commercials, advertisers profit from a new type of product presentation. Radio gardener not only tells his listeners how to garden, but also what to use, where to get it and how to use it, refers to products by name in his recommendations to home gardeners. Each participating sponsor is guaranteed a minimum of 20 such announcements during the series.

AIR FAX: First Broadcast: February 13, 1944.

Broadcast Schedule: Sunday, 12:30-1:00 P.M., February 13 through November 12, 1944.

Preceded By: Moreland Memorial Chimes.

Followed By: News.

Station: WFBR, Baltimore, Md.

Power: 5,000 watts.

Population: 859,100.

COMMENT: High local concentration of home gardeners offers manufacturers and growers a tremendous dollar-for-dollar return. Very much to the good is the departure he



from the customary commercial plug. Advertisers are almost certain to benefit from this new type of product presentation.

Restaurants

NEWSPAPER OF THE AIR Giving Dayton, O., listeners food for thought in a twice weekly news diet is CULP'S CAFETERIA. On the theory that straight news is like meat and potatoes without salt and pepper, CULP's flavors its quarter-hour with more than a dash of showmanship.

What WHIO listeners get is a *Newspaper of the Air* with musical bridges between the various sections. Battle front news, Washington happenings, women's page, sports page, *et al*, are covered by two male announcers, one feminine speller. Page one brings the headline news. Before listeners finish with the last page of the imaginary newspaper, every section of the standard news sheet is given the once over.

True to life and standard practice, the masculine voice predominates on each page, with an occasional news run for editor-in-chief Madeline Wise. Only on the women's page does writer and producer Wise get complete say-so.

AIR FAX: Newsmen Don Wayne and John Murphy turn the pages.

First Broadcast: November 9, 1943.

Broadcast Schedule: T-S, 9:00-9:15 A.M.

Preceded By: Richard Higham.

Followed By: Kitchen Kapors.

Sponsor: Culp's Cafeteria.

Station: WHIO, Dayton, O.

Power: 5,000 watts.

Population: 338,688.

COMMENT: While news is a tremendous factor in the increased radio tune-in the country over, the advertiser whose news program includes a dash of showmanship does more than extend the scope of his coverage currently. He is also taking out post-war listener insurance against the day when news *per se* will lose some of its present potency.

Transportation

SINGING MOTORMEN While the great of the motion picture world may hope to

achieve one *Oscar*, treasure it above all else if it comes their way, the GEORGIA POWER Co., Atlanta, Ga., has four *Oscars* with which it stores up listener treasures in the radio hall of fame. Niche which the quartet made up of trolley and bus operators fills: a weekly quarter-hour of music over WAGA.

When the GEORGIA POWER Co. drew



from its own family for the talent in the new program series, gave the nod to the four *Oscars*, the quartet was no pig-in-a-poke. For more than a year the four employees had been harmonizing in ballads, hymns, novelties, other popular tuneful earfuls, to the delight of civic groups.

As ambassadors of good will for the GEORGIA POWER Co., the *Singing Motormen* are 24-carat gold, are symbolic to WAGA listeners of the friendly organization which daily carries Atlanta's workers from home to job and back. Supervised by GEORGIA POWER's Jim Stafford, the series also serves another purpose: through it commuters are given tips which spread the transportation load more evenly throughout the day.

AIR FAX: **First Broadcast:** November, 1943.

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

Preceded By: Raymond Gram Swing.

Followed By: Stop or Go.

Sponsor: Georgia Power Co.

Station: WAGA, Atlanta, Ga.

Power: 5,000 watts.

Population: 1,333,200.

COMMENT: Where employee morale and public relations are involved, there's no end of the line. Definitely on the right track are advertisers who use radio as the main line to both destinations. While most programs of this nature partake of the variety show, the series here indicates that the few can represent the many.



SHOWMANSHIP IN ACTION

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

Automobile Supplies

PUT AND TAKE Thirty pieces of silver are what make the wheels go round for *Put and Take* quiztants and for local distributors of the U. S. RUBBER Co. In Columbia, S. C., some 250 persons get tickets on request from the ROYAL TIRE SERVICE, local U. S. TIRE distributor, for the 30-minute WIS weekly broadcast.

What keeps the audience at the Columbia Hotel's Crystal Room on its toes is the free-for-all mental battle between various civic organizations. Each group is represented by three contestants, and each group has its own announcer. Questions are taken by quizze from a page boy, are then passed on to the announcer who asks the question.

Questions come from the listening audience, and the *ante* for each question used on the series is two smackers. Twist that makes this series something new under the sun: each of the six contestants starts off with a drawing account of five dollars. For every correct answer, a silver dollar is placed in the contestant's purse. When a question is muffed, the contestant parts with one of his dollars. That dollar, plus another from the sponsor, goes into the jack-pot.

While each contestant may keep the dollars he earns for correct answers, the jack-pot money goes to the team making the best score at the end of three rounds of competition. Six questions polish off one round.

AIR FAX: A copyrighted feature produced by Edwin Brown of New York City, the show is locally staged for local distributors of the U. S. Rubber Co. In Columbia, S. C., contestants have included Rotary vs. Kiwanis; Lions vs. Civitans; Senior Chamber of Commerce vs. Junior Chamber of Commerce; Colum-

bia Army Air Base vs. Fort Jackson, and Dreher High School vs. Columbia High School.

First Broadcast: March 12, 1944.

Broadcast Schedule: Saturday, 7:00-7:30 P.M.

Preceded By: Music.

Followed By: Grand Ol' Opry.

Sponsor: U. S. Rubber Co.

Station: WIS, Columbia, S. C.

Power: 5,000 watts.

Population: 82,810.

COMMENT: While national advertising in local newspapers has been standard practice for years, local radio programs for national accounts is only now making a name for itself in the annals of advertising. With such programs, advertisers profit from a local angle that has not previously been developed.

Bakeries

SQUARESHOOTERS Stories of early life in the West, heroism of dogs or horses, other action crammed yarns, are what bring the moppets to the radio five times weekly, but what gives Uncle Billy his stand-in with parents are the basic moral standards implied in each and every story as it unfolds over CJBC, Toronto, Ont., for the PURITY BREAD Co.

That his youthful listeners may be *Squashshooters* in every sense of the word, they are organized into a *Squashshooters* club. As members in good standing, each signs a pledge card, receives a *Squashshooters* emblem to be sewn on sweaters. Evidence that the small fry have taken Uncle Billy into their complete confidence is the fact that after 20 broadcasts, mail reached the 150 per day level. When the series had been aired for ten months on CKWX, Vancouver, B. C., mail count totalled 70,000 letters, and the program had the endorsement of parents and leading civic authorities.

AIR FAX: *Uncle Billy*, otherwise known as George Hassell, tells stories, sometimes complete in one program, sometimes serialized over several days, never refers to his audience as children but rather as *Young Canadians*.

First Broadcast: February 7, 1944.

Broadcast Schedule: Monday through Friday, 5:15-5:30 P.M.

Preceded By: Hop Harrigan.

Followed By: Music.

Sponsor: Purity Bread Co., Toronto.

Station: CJBC, Toronto, Ont.

Population: 875,992.

Agency: A. McKim Ltd.

COMMENT: Any good program will gradually attract listeners without merchandising, but successful advertisers use proven methods to build the consumer audience faster and to cash in more fully on the program's audience appeal. Club emblems have worked time and again for numerous sponsors.

Groceries

A SONG AND A STORY If the old adage, "everyone loves a lover," is true, then the same holds true for the stories they tell, the songs they sing. For almost every one, certain melodies are synonymous with love's young sweet dream. In Baltimore, Md., EDDIES' SUPER-MARKET gives listeners a chance to cash in on such memories.

Listeners young and old are invited to contribute stories and the songs associated with romantic incidents. To the author of the best letter each month, EDDIES' presents a 25 dollar War Bond. *Program content:* letters submitted weekly. Comments Norman Gladney, director of radio, LEON S. GOLNICK & ASSOCIATES ADVERTISING AGENCY: "Mail response has been phenomenal."

Letters are held in strict confidence, and names are not divulged. Appropriate theme song: *Indian Summer*. Opening and closing spots read by announcer invite listeners to send in letters, explain the idea behind the series. Divided into six parts is *A Song and Story*. Music is recorded.

Two commercials center around EDDIES' SUPER-MARKETS services, and since the chain is located in four outlying communities, all copy is written with an eye toward reaching Baltimore County, rather than the city itself. Example: "Remember, folks . . . whether you live in Dundalk, Stansbury Manor, Sparrows Point or Aero Acres, you'll always receive quality service . . . quality products. Shopping is easy at Eddies'. The abundance of fresh vegetables and fruits coming in daily from every section of the country make for a variety that's hard to match. And while Eddies' have established themselves as the meat specialists in Baltimore County, they're tops

in every other department. You can find this out for yourself."

AIR FAX: First Broadcast: March 12, 1944.
Broadcast Schedule: Sunday, 2:30-3:00 P.M.
Sponsor: Eddies' Super-Markets.
Station: WITH, Baltimore, Md.
Power: 250 watts.
Population: 839,100.

COMMENT: Showmanship here helps put the listening audience in a receptive mood. Too, the radio series appeals primarily to the very age group which is the greatest buyer of grocery products. The institutional approach enhances the prestige of each individual store.

Groceries

HELPMATE Being a *Helpmate* in name and deed for listeners with a yen for flower gardening is the CUDAHY PACKING Co. for its OLD DUTCH CLEANSER. Its springtime, good will merchandising offer: 12 packets of SHOW GARDEN flowers. If purchased through ordinary channels, the seeds would cost \$1.95. *Helpmate* listeners get the whole caboodle for 25 cents, plus two windmill pictures or labels.

Early in February, dealers received large colored sheets illustrating the seed packets and giving offer and campaign details. In addition to this point-of-purchase display, small descriptive slips were furnished on pads bearing a coupon. Customers could send in the coupon, get the seeds in accordance with instructions printed on the pads.

AIR FAX: *Helpmate* serializes the story of an unselfish woman who sacrifices much to further the career of her husband.
First Broadcast: September 22, 1941.
Broadcast Schedule: Monday through Friday, 9:30-9:45 A.M.
Preceded By: News.
Followed By: Star Playhouse.
Sponsor: Cudahy Packing Co.
Station: WMAQ, Chicago, Ill.
Power: 50,000 watts.
Population: 3,440,420.

COMMENT: Dealer interest and cooperation is equal in importance to that of the ultimate consumer. Point-of-sale displays are effective both with the dealer and the consumer, and box top offers have been box office attractions for many national advertisers.



PROOF O' THE PUDDING

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

Bakeries

KORN KOBBLERS Consistent radio advertisers since 1936, the **Hi-CLASS BAKING Co.**, Evansville, Ind., is an old hand at program selection, and as long as a series produces the desired results, it is content to let well enough alone. Since July, 1941, it has unwrapped as its daily parcel of **WGBF** entertainment, the transcribed quarter-hour of fun and nonsense, namely, the *Korn Kobblers*. Predecessors to this **WGBF** variety show that rings in comedy, music and gags: live musical talent, and a birthday party series.

AIR FAX: Companion piece to the *Korn Kobblers*, of which there are 312 episodes, is *Korsegie Hall*, the latest edition of the musical variety show, emceed by Alan Courtney.
First Broadcast: July, 1941.
Broadcast Schedule: Monday through Friday, 5:45-6:00 P.M.
Preceded By: Sustaining.
Followed By: *World Today*.
Station: **WGBF**, Evansville, Ind.
Power: 5,000 watts (d).
Population: 97,062.
Producers: Frederic W. Ziv.

COMMENT: Survey after survey reveals the fact that an important factor which determines radio success is that of consistency. That element takes on even greater importance with sponsors whose products have mass appeal. (For story on this transcribed series, see *RS*, November, 1943, page 376.)

Groceries

AIR ADVENTURES OF JIMMY ALLEN
Hero of the day for air-minded moppets

in Traverse City, Mich., is *Jimmy Allen*. That *Jimmy Allen* is something of a hero to his sponsors, **MULLER GROCERS BAKING Co.**, and to the **ASSOCIATED GROCERS OF WESTERN MICHIGAN**, is indicated by **MULLER**'s stepped-up radio schedule on **WTCM**. With the youthful element of the Traverse City population working on its side, **MULLER** added 14 spot announcements a week to its **WTCM** schedule within a few months after *Jimmy Allen* had set the stage. **MULLER** bank-rolls the transcribed series three times weekly, splits the sponsorship with **ASSOCIATED GROCERS**. Same sponsors also air the series over **WDOD**, Grand Rapids, Mich.

AIR FAX: Available in this action-packed aviation serial are 650 transcribed episodes. Sales-producing merchandising plans are available at no extra cost. While the series originally did a four-year stint for the Skelly Oil Co. over **KFH**, Wichita, Kan., had another long run for **RAINBOW BREAD** in the same community, it has done yeoman service for sundry sponsors in all parts of the country, is still going strong.

Broadcast Schedule: Monday through Friday, 5:00-5:15 P.M.

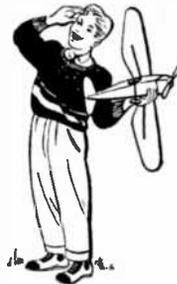
Sponsor: Muller Grocers Baking Co.; Associated Grocers of Western Michigan.

Station: **WTCM**, Traverse City, Mich.

Power: 250 watts.

Population: 14,455.

Producer: Russell C. Comer.



COMMENT: While war upsets established routine for many people, needs of youngsters and oldsters alone remain unchanged. Because oldsters are habit-grooved, represent a market of diminishing needs and desires, many merchandisers gear promotion plans to enlist the support of the young salesmen in countless homes. Series here makes for stabilization of today's market and a guarantee for future sales.

Groceries

MUSIC TO YOUR TASTE To sell the listening public on the fact that **ELGIN BRAND MARGARINE** is food to its taste, the **B. S. PEARSALL BUTTER CO.** offers it *Music to Your Taste*. A strong indication that the ten-minute, transcribed program of popular music was also to the taste of retail outlets: 800 were added in the first week the program was

broadcast. Note struck at show's opening: "Music to Your Taste . . . brought to you by Elgin Margarine . . . the kind that tastes good."



Not one to do things by halves is J. J. Vandertoll, PEARSELL sales manager. To back up the six times weekly radio feature, the wheels were set in motion for a strong merchandising campaign. Three-color window streamers were distributed to all retail outlets stocking ELGIN BRAND MARGARINE. Grocery trade papers blossomed with advertising in support of the product and the radio series. Listings in Chicago morning papers helped increase the listener tune-in.

Commercials urge listeners to give product the taste test. Example:

Out in Elgin, Illinois, the heart of the dairy country, the B. S. Pearsall Butter Company is making just about the finest margarine money can buy. It's Elgin Brand Margarine . . . sweet and fresh . . . with a fine, delicate natural flavor. Each pound of Elgin Margarine is enriched with 9,000 units of Vitamin A and contains over 3,000 calories . . . so you can see that Elgin Margarine is good for you. But what you're really interested in is . . . how does Elgin Margarine taste? You don't have to take anybody's word for it! . . . no indeed. Just try a pound . . . and you'll know that Elgin Margarine tastes good. Use it in baking and cooking . . . on vegetables and piping hot biscuits and rolls. Give it the taste-test . . . your whole family will agree that Elgin Margarine really tastes good. Of course you know the ration points are low, and also you save money by using Elgin Margarine. So ask your grocer today for Elgin Margarine—the kind that tastes good.

AIR FAX: Veteran announcer John Holtman emceed the show.

First Broadcast: January 17, 1944.

Broadcast Schedule: Monday through Saturday, 8:30-8:40 A.M.

Preceded By: News and Music.

Followed By: News.

Sponsor: Elgin Brand Margarine.

Station: WMAQ, Chicago, Ill.

Power: 50,000 watts.

Population: 3,440,420.

COMMENT: Selling aids which back a radio series are excellent devices for building strong dealer support. While consumer demand can build dealer good will, coordinated activities here build both at the same time.

Sustaining

MODERN HOME FORUM While the *Modern Home Forum* has been a regular feature over WOWO, Fort Wayne, Ind., since 1937, if proof were needed that the series is just that, mail for 1943 is a clincher: 122,071 pieces. Average per broadcast day: 469.5! In a single three-day period in mid-November, the daily mail count reached the 1,000 mark. Evidence that 1943 was no flash in the pan is the fact that the *Modern Home Forum* produced 15,003 letters in January of the current year. What keeps the postman on a dog-trot isn't high pressure techniques nor outstanding give-aways. Listeners are offered leaflets on home-making.

AIR FAX: Homemaker Jane Weston treats the problems of the housewife as her own, be they household or personal. Timely hints on shopping, rationing, baby care and cooking keep the wheels on their merry go-round. Housewives who give menu suggestions and household hints are weekly guests.

First Broadcast: May, 1937.

Broadcast Schedule: Monday through Friday, 1:00-1:30 P.M.

Preceded By: Farm News Letter.

Followed By: Theatre of the Sky.

Station: WOWO, Fort Wayne, Ind.

Power: 10,000 watts.

Population: 117,246.

COMMENT: Smart merchandising isn't necessarily high pressure, needn't involve a tremendous out-lay of the coin of the realm. Evidence enough are 122,071 leaflet requests in a single year! (For pic, see *Showmanscoops*, page 165.)



SHOWMAN VIEWS



News and views of current script and transcribed releases backed with showmantips. All are available for local sponsorship.

Adventure

STAND BY FOR ADVENTURE Good tales well told have always been one of the surest forms of entertainment. Especially in these times, when even those who are foot-loose, fancy free must curb the impulse to roam, stories of exciting happenings in far places among strange people find a hearty reception.

When listeners *Stand By For Adventure*, the monotony of every-day living gives way to thrilling exploits in wild lands and strange cities. Without stirring from his own fireside or his own arm chair, the adventurer-by-proxy lives through dangerous deeds, other exploits that make the hair stand on end.

Tales of mysticism and stories of the unusual are spun by four men, a retired army officer, a star reporter, a New England sea captain and a South American scientist. Each episode as told among the four friends is self contained.

AIR FAX: Promotional material for use on the air, in print or by direct mail and point-of-sale is available.

Type: Transcription.

Schedule: Once or twice, weekly.

Episodes: 26.

Time Unit: 13 minutes.

Producer: NBC Radio Recording.

COMMENT: Programs are the essence of radio, and good programs have what it takes to build a large listening audience. Program here offers almost any sponsor a short-cut down the long road which leads to prestige. For its wide appeal and its ability to capture mass attention, the series is a natural. Especially to be prized is a transcribed series backed up with plenty of merchandising material.



Bakerie:

KNOW YOUR AMERICA What nation has a heart as big as the world itself America! What nation was founded by people who wanted a place where they could have freedom? America! But the fact remains that for a better understanding and appreciation of that which is "*The home of the brave, the land of the free,*" it's essential to *Know Your America*. To provide just such an appreciation is the objective of the syndicated feature.

A blend of transcribed narrative and native-to-this-soil music, the program can be built into a five-, ten- or 15-minute series. The addition of a telephone money angle based on skill and knowledge of American history converts it into a listener participating show.

Transcribed portion, with 315 episodes available, covers the 48 states of the union, the 31 presidents and many of their wives, outstanding men and women who have helped build America as well as the lakes, rivers, mountain national parks and cities of these United States. Historical facts are woven into warm, human stories.

While the series is adaptable for sponsorship for almost any type of business it is doing yeoman service for, among others, the BRAUN BAKING CO., Pittsburgh, Pa., where it is used at an early morning hour over WWSW. OLD HOM BAKERS, Sacramento, Cal., over KRO used *Know Your America* as the basis for an institutional campaign for BETSY ROSS OLD FASHIONED BREAD.

AIR FAX: A network cast polishes off the lines.

Episodes: 315.

Producer: W. E. Long Co.

COMMENT: A program of this kind almost certain to get the backing of

support of civic and educational leaders, is especially timely now. Series here also has in its favor the fact that it can be adapted to meet the specific needs of almost any sponsor.

Department Stores

CALLING ALL GIRLS To mother and dad, the Mother Tongue is one thing. It's quite something else again to the younger generation. To Sis, "Listen you nice. Don't be goon bait. You and your P. C. grab yourselves a swoon stand, and catch the down beat," is crystal clear in its meaning. To Mother and Dad the gibberish has to be translated. To them, "Listen girls, don't be unpopular. You and your Prince Charming grab chairs and learn what's going on," make sense, but it isn't the language that raises the blood pressure of the junior miss.

Juvenile double-talk sets the stage for *Calling All Girls*. Evidence that it's the right formula comes from Dayton, Ohio. For the premiere of the transcribed series aired for ELDER & JOHNSTON, department store, over 1,000 'teen agers were present. A featured orchestra, a dramatic skit, feats of magic, *et al*, got them *hep* to the 52-week run scheduled for ELDER & JOHNSTON.

A potpourri of advice on style and etiquette, interviews, dramatized fiction, and music by *The Three Suns*, the quarter-hour is emceed by Tom Shirley. Program is produced in conjunction with *Calling All Girls Magazine*, features juvenile stylist Nancy Pepper on each program. Not forgotten is the problem of a *gooksy* (wall flowers to the uninitiated). Advice to boys and girls of the teen age group is also part and parcel of the series. Each show has a dramatization of a story from a current issue of *Calling All Girls Magazine*, and inter-

views with movie stars, band leaders, other personalities of interest to the subtle and her mother, are on the docket.

Designed primarily for department store sponsorship, each program has three spots for the department store's own commercials which may tie-in with generalized style advice. Among the stores already signed are: GIMBEL BROTHERS, Milwaukee, Wis.; FILENE'S, Boston, Mass.; THE BABY SHOP, Evansville, Ind.; THE HECHT CO., Washington, D. C.; BROWN-THOMSON, INC., Hartford, Conn.; JOHN SHILLITO CO., Cincinnati, O.; THE HUB, Baltimore, Md.; GIMBEL BROTHERS, Philadelphia, Pa.; ELDER & JOHNSTON, Dayton, O.; STROUSS-HIRSHBERG, Youngstown, O.; POMEROY'S, Harrisburg, Pa.; MILLER BROTHERS, Chattanooga, Tenn.; MILLERS, INC., Knoxville, Tenn.; LOVE-MAN, JOSEPH & LOEB, Birmingham, Ala.; LION STORE, Toledo, O.; N. J. ADAM, Buffalo, N. Y.; BERGER'S DEPARTMENT STORE, Utica, N. Y.; J. A. KIRVIN, Columbus, Ga.; ROSENBAUM'S, Pittsburgh, Pa.; D. H. HOLMES, New Orleans, La.

Promotion: store name is listed in *Calling All Girls Magazine* each month in a special column reserved for official headquarters stores. Special advertising material supplied to sponsors includes: miniature mat of magazine's current front cover; mat of O. K. 'ED by *Calling All Girls* symbol; mat of *Calling All Girls* tag; set of glossy photographs of pictures from the current *Calling All Girls* issue, and display cards. Sponsors also receive an illustrated bulletin with information on the current issue of the magazine, and a letter with preview dope on the issue after that. Official stores also get special flashes about new resources and special merchandise for teen departments.

AIR FAX:

Producer: Fredric W. Ziv.

COMMENT: Department stores who pioneered with radio advertising soon found that departmentalized features were one of the tricks of the trade.





WHAT THE PROGRAM DID FOR ME

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

Department Stores

SPOTS "We have maintained a continuous radio schedule in the past, but it now is our plan to merchandise the designated spots on the radio the same as we do specific ads for the newspaper. With a few exceptions, the times of the spot are the same as in the past, but we tie-in the departments on approximately the same days as the ads run in the newspapers. This means comprehensive monthly planning, rather than 'catch them on the run' types of commercials.

"Every spot is numbered by days throughout the entire month, and specific merchandise or departments are listed for a definite spot throughout the day. These spots are definitely C. C. ANDERSON spots. Three or four days in advance C. C. ANDERSON's supplies KIDO with the item or department to be promoted.

"Many departments have from one to three spots a day and these items are featured within the respective departments."

L. E. HOLMAN
Merchandise Manager
C. C. Anderson's
Boise, Idaho

AIR FAX: All radio copy for C. C. Anderson's is on a Proofed and Planned basis. Commercials get the okay from department heads before being put on the air.

First Broadcast: February, 1944.

Sponsor: C. C. Anderson's.

Station: KIDO, Boise, Idaho.

Power: 7,500 watts (J).

Population: 160,000.

COMMENT: Just as hit-or-miss copy seldom makes sales, a hit-or-miss radio campaign has never rung any bells, hit any bull's eyes. Here is an excellent example of how a department store and

a radio station working in cooperation can simplify the problems of each to make for a more effective radio campaign. As department stores come to make greater use of radio as an advertising medium, such methods will become standard practice.

Finance

SPOTS "Our position has been that radio is one of the best ways of reaching the mass audience. By investing in time on three of the local stations, we consider we are covering this market as fully as possible. Our most recent experience with, and use of, radio, has been limited to a frequent number of chain break announcements. We have been an occasional user of radio time for the past five or six years."

H. J. WILLIS

Manager, Public Relations Department
Central National Bank of Cleveland
Cleveland, Ohio

AIR FAX: Earliest broadcast for Central National was a five-minute transcribed presentation, *Empire Builders*. Historical sketches of famous personalities were reprinted in pamphlet form, and the bank still gets an occasional request for the entire series. A wartime series of the service type was its *Let's Write a Letter* Five-minute weekly review of Cleveland news, minus any sensational items, was offered as a guide to the best of families when writing relatives in the service.

Schedule of spot announcements on two local stations was heard nightly, six times weekly, during much of 1943. Chain breaks and spot announcements both put the emphasis on mortgage loans.

Sponsor: Central National Bank of Cleveland (O)
Population: 1,111,449.

COMMENT: For success with radio advertising, the cards are stacked in favor of the sponsor who makes consistent use of the medium. As complete coverage of the market as the budget allows is another element that's worth its weight in gold in any man's money.

COMING

What about television, FM and the future? Is there a future for the custom-made network? Will advertising techniques change? You'll find! a complete report in the

RADIO SHOWMANSHIP POST-WAR SURVEY

A special issue devoted to post-war planning for radio and its advertisers. Specialists from the field of advertising, experts from the business world, and leaders in the realm of radio present an authoritative report on the post-war world. Watch for it in the June issue of RADIO SHOWMANSHIP MAGAZINE.

TELEVISION: *Television is Ready for the Advertiser* writes Allen B. Du Mont, president of the ALLEN B. DU MONT LABORATORIES, INC. ● Raymond Everett Nelson, of the CHARLES M. STORM CO., looks at *Television Today and Tomorrow*. ● Thomas T. Joyce, RCA Victor Division, RCA, analyzes the *Post-War Television Market*.

FM: *What an Agency Found Out About FM* is told by P. H. Pumphrey, of MAXON, INC. ● Paul Chamberlain, Electronics Department, GENERAL ELECTRIC CO., presents the highlights on *Post-War Broadcasting*. ● A program policy is the personality of a network claims John Shepard, 3rd, president of the AMERICAN NETWORK, INC.

STANDARD: Global radio is an instrument of post-war prosperity says Miller McClintock, president of the MUTUAL BROADCASTING SYSTEM. ● Advice from Edgar Kobak, executive vice president of the BLUE NETWORK CO., INC.: *Build and Test Tomorrow's Program Today*. ● Paul Hollister, vice president of the COLUMBIA BROADCASTING SYSTEM, outlines radio's part in future progress.

PROGRAMMING: Charter Heslep, of the Office of Censorship, Radio Division, takes a look at *Radio News After the War*. ● Advice from Louis J. Nelson, Jr., of the WADE ADVERTISING AGENCY: *Build Your Fences Today for Post-War*. ● From Elaine Norden, of the CAMPBELL-MITHUN ADVERTISING AGENCY, comes a tip on the *Post-War Woman and the Facts of Life*.



RADIO SHOWMANSHIP will present these and many other pertinent articles on the future of selling merchandise through radio. It's an issue you can't afford to miss!

