

# S



JULY 1947

# Showmanship

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

35c

40c IN CANADA

*Summer Time . . .*

## *Is Harvest Time*



There's a growing place and an increased need for summer advertising if you want to harvest today's crop of buying urges. Whether in the city or at the beach, people have radios, they still eat, wear clothes, plan for the future. It means that continuity of advertising is vital to year-round sales.

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NATIONAL BROADCASTING COMPANY, INC.

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**MORE THAN A MAGAZINE . . . A SERVICE**

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## 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.

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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.

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# READERS WRITE

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To the Editor:

It occurs to me that your readers who represent new stations, or those about to go on the air, would be interested in how WHAR, Clarksburg, W. Va., achieved 94 new accounts the second month we were on the air.

When we went on the air January 11, we had no advance business sold, and with two inexperienced salesmen, it was tough going. We sold a few accounts, but not enough.

We figured that if we sold congratulatory announcements it would bring in new business and it would give us the opportunity to prove to these clients that it pays to advertise. On the radio, that is. We did just that, and it worked.

Many of those advertisers to whom we sold congratulatory messages had never before used radio. It was a novelty to them, and that interested them. But what was more important, those announcements produced results. The first thing we knew, we had new business and satisfied customers and advertisers.

With that as a starting point, we introduced into our area complete coverage of all high school and university basketball games, and clients were actually fighting for the opportunity to sponsor the games. It meant more new-to-radio and new-to-WHAR accounts during the course of the 34 games which we broadcast.

Then we introduced new programs such as *Telo-Win*, *Town Talk*, an all-request program, an obituary column—additional advertisers signed on the dotted line.

It adds up to the fact that it's hard work to bring in the necessary advertisers, but it's getting them started that's the hardest.

**Glacus G. Merrill**  
General Manager  
WHAR Radio Station

Clarksburg, W. Va.

To the Editor:

I would like to congratulate you on your very fine May issue. I think that it was one of the best issues that I have seen on the market today.

**William M. Harris**  
Station Manager  
WHOB Radio Station

Gardner, Mass.

To the Editor:

Your article about the use of radio by public utilities was a splendid job . . . and just a sample of the kind of valuable information RADIO SHOWMANSHIP is constantly presenting.

**B. J. Hauser**  
Director, Cooperative Programs  
Mutual Broadcasting System

New York City

To the Editor:

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

**P. G. Sewell**  
Manager  
WFLZ Radio Station

Florence, So. Car.

To the Editor:

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.

*EDITOR'S NOTE: Any fact is better established with two or three good testimonials. Readers who find merit in RADIO SHOWMANSHIP, who feel that its publication does fill a real need in the industry, may be sure that with their continued support, our staff will continue to give its best efforts to the production of a magazine which contributes to the effective use of broadcast advertising by local and regional advertisers.*

# Does Teen-Age Show Carry Its Weight?

*That it does if it's integrated with an entire teen-age program, backed with continual and interesting promotions is the attitude of The Fair Store, Chicago, Ill., now in its third year of a teen-age series broadcast over WCFL*

by L. H. FOSTER, sales promotion manager, The Fair Store

**A** GREAT DEAL has been said *pro* and *con* regarding teen-age radio shows. This is not an attempt to theorize on one side or the other but a report of how we at THE FAIR view the situation from our own particular experience and our observation of the efforts of others.

One outstanding factor seems evident. That is that the spasmodic or half-hearted attempts at teen-age radio shows rarely work to anyone's benefit. Here and there, stores attempt shows on a trial basis or probably enter into a new format with the heartiest of enthusiasm only to cool off 13 or 26 weeks later and decide that it has not paid its way. This, we believe, is the very core of the problem.

Seldom does a teen-age radio show pay its own way, as such. Projecting it into the air waves by itself much as you would toss a child into shallow water and expect it to learn to swim can be hazardous or, at best, uncertain. But if the show is an integral part of an entire teen-age program, it will learn to swim and possibly break records.

## **It can pay its own way**

For illustration, almost three years ago, THE FAIR started the *Fairteen Club*, an organization that now enjoys a membership of more than 12,000 girls. Housed in

their own clubhouse on the 8th floor of the store are facilities such as lounge corners, coke booths, a powder room, a juke box, a radio, a stage, and an office for the professional director employed by the store to supervise the myriad of club activities.

Present are full facilities for the teens' own radio show. Running five days a week, four of the radio shows emanate from the WCFL (Chicago) studio. Teens (themselves), guest personalities, and records are featured on the Monday through Thursday shows. The fifth and final program on Friday is staged before a studio audience. Quizzes, dramatic skits, audience participation, etc., in fact, all the elements of teen radio shows are included.

These shows serve as a media of continuing interest and are the necessary spark-plug for building up momentum during any specific week for special promotions that occur approximately every other Saturday. The Saturday promotions are held in THE FAIR's 8th floor auditorium, which comfortably houses approximately 1,600 persons.

## **It takes interesting promotions**

Fashion shows, author and celebrity guest appearances, decorating and sewing sessions, just-fun sessions, charm

schools, radio courses, talent shows, dramatic club presentations, and special contests all take place in this auditorium.

Special holiday parties, like Christmas, take place outside of the store, if necessary. Excessive attendance or physical needs like a rink for an ice-skating party dictate in these instances. In other words, very little is missed in the way of possible teen activity and clean enjoyment.

An advisory council of 50 girls elected by the club members meets the first Monday of every month with Carol Lee, *Fairteen Club* director, to discuss and suggest the type of activities to be held during the month.

The ideas that the council comes up with are sometimes nothing short of amazing. Consider, for instance, the fact that they conceived the notion recently to hold a Baby Sitter's Clinic. Nothing could have been more sound from the standpoint of public service tied logically to their own age group. It was a successful formula and a successful promotion. The club and the store enjoyed national publicity as a result. Radio, again, was set up and ready to handle this one.

## Not entirely a matter of budget

This type of operation, as you can see, calls for special consideration, care, and handling. No mere financial budget is involved. The time and thinking of many a store executive is contributed. And the IVAN HILL ADVERTISING AGENCY (Chicago), which places all FAIR STORE radio time, is continually of assistance. The results, we have happily found, stem from this expenditure of attention.

Chicago is conscious of THE FAIR'S interest in youth. The daily teen radio program hits home most conspicuously because it gives voice, obviously, to something far more substantial than mere prepared radio scripts. Reflected over the air waves is the fact that *Fairteens* is a going concern, 52-weeks a year. So, you see, we feel that teen-age radio is important. As such, it is so treated.

Given teen club members, physical facilities maintained exclusively for teen purposes, continual and interesting promotions, and *regular teen radio time*, your store can enjoy an avalanche of good will and sales appeal otherwise unattainable.

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# History of the Fairteen Club

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THE FAIR STORE'S Fairteen Club started in 1944 with a small desk in the store's Hi-Shop. It is now the world's largest teen-age club.

"The FAIR'S 'off-the-street' club has been successful because its program has been active and its members kept busy in work and hobbies that are truly of interest to teen-age girls," said Carol Lee (Phyllis Johnstone in private life), Fairteen director.

Teens on the Air, Fairteens own 15-minute radio show, is aired Monday through Thursday from the WCFL studio at 5:15 p.m. On Friday, there is a half-hour broadcast direct from the Fairteen clubhouse at 5:00 p.m.

Here's a round-up of Fairteen activities during a typical year:

**Fashion Shows:** All year 'round! The models, Fairteens, of course! Shows with bands and guest stars and fun for everyone who attends (even the fellas!).

**Decorating Sessions:** Famous interior decorators help teens with their room problems.

**Holiday Parties:** Like the Christmas ice skating party at the Chicago Arena for 3,500 teens last Xmas, or the Christmas tea dance held at the Aragon Ballroom in 1945. Or the big Valentine, St. Patrick's, and Easter parties each year.

**Just-Fun Sessions:** Like the jitterbug dance classes, like Date Days every Friday, like every day in the clubhouse.

**Charm Schools:** Personal consultations on poise, personality, posture, clothes selection, make-up, hair-styling and grooming and beauty clinics.

**Radio Courses:** Held periodically and include famous radio announcers, actors, and writers as guests.

**Talent Shows:** Teens take over and show what they can do! Talent auditions are held regularly.

**The Fairteen Dramatic Club:** Fellas and girls appear regularly on Fairteen radio shows.

**Special Contests:** Every teen girl in the club has a chance to compete for titles, winning prizes like modeling scholarships, special awards, and national publicity.

How can one join the Fairteen Club? Membership is free with teen-age girls (13 years old up) eligible.

▶▶ Carr-Consolidated began its use of radio in 1943 with transcribed spot announcements on seven stations, featuring first rate talent. Talent is still a prime element in its radio schedule, and firm continues to use transcriptions, but it has switched to 15-minute programs, aired in 1947 on 25 stations.

# Program Transcribed for Selected Key Markets - -

Successful formula for Carr-Consolidated Biscuit Company

**P**ROGRAMWISE, GREAT OAKS from little acorns grew for the J. B. CARR BISCUIT COMPANY. What launched it on its radio advertising campaign was a series of transcribed spot announcements aired over seven stations in northeastern Pennsylvania. That was in 1943.

In 1947 the J. B. CARR BISCUIT COMPANY became CARR-CONSOLIDATED BISCUIT COMPANY, and its twice weekly 15-minute programs were heard on approximately 25 stations throughout the country, including 50,000 watt stations WBZ, Boston; WCAU, Philadelphia; WBT, Charlotte; WJR, Detroit and WBBM, Chicago.

When the winter-spring series was concluded in May, plans called for a return of the programs in the fall over a still larger list of selected stations.

Radio has been used in conjunction with newspaper, outdoor and other forms of advertising in all markets, but both the client and its advertising agency, LYNN-FIELDHOUSE, feel that radio has played a full share during the past four years in the steady increase in the sales of CARR and CRACKIN' GOOD COOKIES and CRACKERS.

The years between 1943 and 1947 showed a rapid increase in the use of the broadcast medium. The 1943 spot announcements which featured Nancy Craig, woman commentator and food

authority, were in the form of endorsements of CARR products.

In 1944, CARR continued to use transcribed spot announcements, but stations were increased from seven to 17, with coverage not only in northeastern Pennsylvania but also in Philadelphia, several southern stations and in the St. Louis market. From the endorsement of CARR products type of announcement, the firm switched to jingles by the *Song Spinners* and *The 3 Sisters*, together with hard-hitting, straight-selling announcements by Milton Cross, Ben Grauer and Ed Herlihy.

Participation in women's programs was also included in the 1944 schedule, with excellent results. Among the programs on which CARR participated was Ruth Welles' program on KYW, Philadelphia; Ruth Chilton's on WCAU, Philadelphia, and on KMOX's *Magic Kitchen* program in St. Louis.

Throughout its radio experience, CARR has always stressed *talent*, and when, in 1945, it made the transition from spot announcements to a five-minute musical program, it featured *The 3 Suns*, VICTOR recording artists, with Milton Cross as *emcee* and announcer. These programs were the first of the *Carr Melody Bakers* programs.

It was in connection with this program that the trade character *Cookie Carr*

came to life. *Cookie Carr*, who is Jessie Fordyce, a member of the original *Three Sisters* trio, sang the jingle and joined Artie Dunn, vocalist of *The 3 Suns* in duets.

Shortly after the first of the year, when J. B. CARR BISCUIT COMPANY became CARR-CONSOLIDATED BISCUIT COMPANY, the *Carr Melody Bakers* returned to the air, with its expanded schedule reflecting the growth of the firm.

As was the case in 1945 and 1946, the programs were transcribed so that the programs could be broadcast at the most advantageous times in the sponsor's selected key marketing areas.

Featured singer was Johnny Desmond, with a supporting cast which included the *Clark Sisters*, formerly known as Tommy Dorsey's *Sentimentalists*; Tony Mottola's all-star orchestra, also heard on the 1946 series; John Reed King and Bert Parks as masters of ceremony and announcers, and *Cookie Carr*.

All of the radio activity has been handled and directed by the LYNN-FIELDHOUSE ADVERTISING AGENCY, Wilkes-Barre, Pa. and New York. W. B. Pritchard serves as agency radio director.

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### Other Articles About Radio Advertising for Biscuit Manufacturers

Retailer	Station and City
Colonial Biscuit Company	Regional, 4-state area

MODERN ROMANCES: Radio campaign based on old fashioned courtesy built the Colonial Biscuit Company of Pittsburgh, a division of United Biscuit Company of America, into one of the major bakery organizations in the nation. Schedule included 13 radio stations.

July, 1944, p. 222

Retailer	Station and City
Crescent Macaroni & Cracker Company	WOC, Davenport, Ia.

GUEST OF HONOR, others: Back in the days of the first crystal sets, when ears were glued to head phones to hear the chimes over WOC, Crescent saw the advertising potential of the new medium and since those pioneer days of 1925, Crescent has never been off the air.

November, 1942, p. 372

IN EVALUATING the performance of radio as a medium for advertising, one criterion which has always been applied to ladies' ready-to-wear is the advantage of "eye" over "ear" appeal. Many merchants insist that visual adver-

*Success of low-cost show in accessories, and within four Millinery, Waco, Texas, drive*

tising cannot be matched by radio because women have to see at least a facsimile of an article before they can visualize themselves wearing it. However, one man — Leonard Wolf — JULIAN'S MILLINERY of Waco — comes up with facts and figures to prove that radio is really in the magic lamp class when it comes to selling hats. JULIAN's experiment over WACO in Waco, Texas demonstrates the effectiveness of aural pictures; *it has shown that window-shopping via radio can be made highly successful.*

Starting with sponsorship of a five-minute local public service program, after only four months' time, JULIAN's apportioned 98 per cent of its entire advertising to radio alone—and, a new half-hour show is being formulated by WACO to promote the name JULIAN among hat-lovers!

Early in March of this year, JULIAN's opened a new hat re-modeling department. The entire promotion campaign for the opening was done on the commercial preceding the five-minute program, and results were phenomenal. The entire re-modeling department was forced to work until 10:00 p.m. every night for a week following the first broadcast announcing the service. Customers had to be asked to bring their hats in several weeks in advance of expected delivery, and radio advertising plugging the new feature had to be dropped completely.

Earlier this spring Mr. Wolf unlimbcred a prophecy which pointed up his

# Ear Appeal Outpulls Visual Stimulus

al appeal sells millinery and  
t broadcast, Julian's  
ising budget to radio

complete confidence in radio advertising of accessories. Indicating a dozen or so leather handbags in his show-case, priced from \$15.00 up, he predicted: "I'm going to describe those purses on my program this evening, and I'm willing to wager that by this time tomorrow, at least half of them will have been sold!"

When Mr. Wolf first contacted WACO for time on the air he wanted a popular program, not station breaks or tie-ins. However, since this was a first trial at millinery advertising on radio, the budget was to be kept to shoe-string proportions. A five-minute, Monday through Friday, purely local interest program was prescribed. The feature was aired from 6:20 to 6:25 p.m.

There were no magic words or formulas employed in the short commercials. No gimmicks were used. JULIAN'S merely displayed hats and other accessories, *aurally instead of visually*. The sketching of mental pictures entailed, naturally, a very close cooperation between WACO's copywriter and the client. The young lady visited JULIAN'S shop daily to see the new hats in stock and to get detailed information about materials, trim, and design.

Good taste was the watchword in constructing mental hat pictures. The name of the exclusive brand, the designer, the price—all pertinent facts that a window-

shopper wants to know—were subject matter. "Hard selling" angles were avoided; there were no pleas to buy every hat at JULIAN'S . . . no warnings of impending domestic strife if ladies did not heed the advice of the sponsor. The hospitality theme was intruded into the picture occasionally; there were veiled assurances that everyone was welcome to come into the shop to look around. Replacing the urgent admonition that often rounds off a commercial, however, was a short, choppy slogan . . . "At Julian's, of course." JULIAN'S feel sure the slogan is contagious as it is heard on the lips of countless customers.

The advertising plan originally called for a series of commercials, all plugging one type of accessory, to be run in succession. Since there were only a few seconds of radio time daily, each commercial was designed to describe one specific hat. For example, one day's display might feature a YAEGAR straw hat, shown from every angle—from that of design, color, trim, and even cost! Following the series of ads plugging straws, a new group might follow, describing pastel felts. Occasional newspaper ads were run for tie-in purposes to carry out the theme of the radio commercials and supplement them.

What has Mr. Wolf to say about this successful venture into radio?

"Never in my career as a retail merchant have I had such results from any advertising medium," he says. "Through my program on WACO, our slogan, 'At Julian's, of course,' is not only on the lips of our local women, but several of our competitors have begun to use similar slogans."

by V. McCOLLUM, Southwest Advertising Agency, Waco, Texas

# Grows from 5 Million to 55 Million in 10 Years; Radio Important Factor

*National leader among Federal savings and loan associations,  
Twin City Federal, Minneapolis, credits radio with major  
assist in attaining first place*

**T**EN YEARS AGO, in 1937, TWIN CITY FEDERAL SAVINGS AND LOAN ASSOCIATION had resources of \$5,000,000. Today its resources total more than \$55,000,000, establishing it as the largest FEDERAL savings and loan association in the nation.

Behind that ten-year span of ten-fold growth are the usual factors that make for a successful enterprise. *One important contributing factor is the consistent and carefully planned advertising program of this institution, stressing the use of radio.*

Noteworthy also is the fact that this remarkable growth-period coincides with TWIN CITY FEDERAL's advertising agency experience. Since 1937, TWIN CITY FEDERAL has retained an agency to direct its advertising (McCann-Erickson, Inc.).

Like many another advertiser, TWIN CITY FEDERAL cut its radio teeth on spot announcements. And since these spots proved directly responsible for bringing in new business, TWIN CITY FEDERAL has used them steadily and persistently for the past ten years, in addition to its other radio commitments.

As a result, chain-break availabilities receive careful consideration. TWIN CITY FEDERAL follows the policy of watchful waiting in building its chain-break schedules, which have been substantial.

TWIN CITY FEDERAL'S current radio

activity is centered on two programs. These are *Cal Karnstedt News* over KSTP, 5:45-6:00 p.m., Monday, Wednesday and Friday, and *Sunday Serenade*, a program of transcriptions and recordings over WLOL, 11:00-12:00 Sunday mornings. A series of spot announcements over WCCO and WTCN rounds out the present schedule.

Commercials throughout are friendly in tone, in keeping with the home-family services offered by TWIN CITY FEDERAL. Its facilities for savings and home loans, and its special services, such as its Home Planning Library and the Home Man, a practical builder, are described in a calm, factual manner.

While radio receives the largest segment of TWIN CITY FEDERAL's advertising dollar, it is definitely tied-up with the use of other media—newspapers, outdoor, car cards, and local magazines. Whether directed toward savings or home loans, the advertising message of each medium follows the same over-all pattern.

The inherent flexibility of radio, its informal, friendly approach, are admirably suited to the advertising of an institution such as TWIN CITY FEDERAL. That its consistent, continued use can be resultful is evidenced by TWIN CITY FEDERAL's present position in its field.

# Volume, Saturation Radio Advertising Achieves Top Brand Identification

*Quality volume radio which caters to every listener taste  
successful formula for Jackson Brewing Co., New Orleans,  
whose heavy schedule is beamed to a comparatively  
condensed territory*

IT'S FUN TO READ radio survey results when they show that your product name and your slogans are achieving top response — top brand identification — at John Q. Listener's loud speaker.

But R. G. "Dick" Jones, vice president and general manager of the JACKSON BREWING COMPANY, New Orleans, will readily expound that the path to such a happy situation is not all roses. JAX BEER enjoys that kind of brand consciousness, *but only as the result of constant and careful planning and hard work* to keep JAX radio advertising in the best of taste.

The JAX formula: VOLUME. SATURATION RADIO ADVERTISING, kept always on a plane of top quality entertainment.

The heavy Jax schedule is beamed to a comparatively condensed territory. The responsibilities attendant to this high-powered schedule are those faced by all heavy advertisers. With the frequency that JAX messages ride the air waves, blatant claims, offensive commercials, mistakes of any kind would jeopardize the entire effort. And somehow you just can't keep listeners from turning off a program that fails to measure-up in entertainment value.

In New Orleans alone, JAX airs 14

shows, each broadcast from 1 to 6 times a week, or a total of 49 weekly broadcasts.

Out-of-New-Orleans JAX listeners hear 12 shows each week, presented for a total of 72 listenings.

To save you the bother, that's a total of 121 airings of 26 programs per week, all aimed at winning friendship for the same sponsor, and forced, by sheer volume presentation, to maintain unassailable quality standards. These programs currently are on the air 33 3/5 hours every week over stations in the JAX territory of distribution! That's more than 5 hours per day six days a week. Are the results worth the effort? Tremendous coverage in the JAX area, and brand identification on a scale enjoyed by few products anywhere, leave no doubt.

General JAX policy is to employ worthwhile commercials that don't have to apologize for their existence, and for commercial messages that perform some sort of service for Mr. and Mrs. Listener.

In that vein, for example, are the rapid-fire *Tempera-Tune* spot announcements which JAX recently premiered. Announcing the correct temperature has always been a necessary service rendered by radio stations—but now it has donned the robes of radio showmanship.

*Tempera-Tunes* were created by col-

laboration of Vernon L. Morelock, radio director of ANFENGER ADVERTISING AGENCY, St. Louis and New Orleans, which handles the JAX account, and the JACK STARR RADIO PRODUCTIONS, Chicago. *Tempera-Tunes* supplant the prosaic temperature announcement with a clever 14-second jingle, set to a catchy tune and designed to amuse while clearing up the confusion of your thermometer reading of the moment. The undertaking is rather elaborate, necessitates a separate jingle for every degree of heat and cold from ten below to a hundred and ten above. But here was a new idea, a "first" that fit the JAX formula, provided a public service for listeners similar to the familiar time signal announcements. *Tempera-Tunes* use top-flight talent and are now syndicated and available to sponsors throughout the country.

The old but reliable saw about variety being the spice of life guides the brewers of JAX BEER when they plan their radio bill-of-fare. Besides being strong advocates of quality volume radio, the JAX folks are great believers in running the gamut of program types to appeal to every taste in radio entertainment. They figure that while beer lovers are united in their liking for a sponsor's product, the similarity in their enjoyment tastes does not extend to programming. And so the JAX radio offerings range from hill-billy to classical music, to sports and "outdoors" shows, newscasts and commentaries, screwball quiz shows, visits with Hollywood notables—in general, a variety of entertainment to suit everybody. This veritable "smorgesbord" is designed so that during any one day or any one week, the JAX message can reach its wide audience, regardless of radio tastes.

To keep JAX commercials highly effective, advertising copy is slanted to fit each particular program. The basic "ENJOYMENT" theme, which runs throughout all the JAX advertising, is tailored in each instance to fit the content of each show.

Specially written leads—sports, news, historical, etc.—introduce the basic theme in each case. "Personality" show copy is likewise geared to fit.

(Continued to page 240)

# Television: Yo

NEW WAYS OF SELLING make it necessary for us to examine our sales tactics. We don't have to have change for the sake of change, and we won't quit doing those things which we know produce profitable sales. But it is necessary to keep up-to-date on every step of our marketing program.

One new selling tool which each month is becoming more available is television.

Sometime in 1948 the television audience will total millions. Its numbers and its purchasing power will reward you then if you use television effectively. By from three to five years from now, television may well carry the major advertising load of some companies.

The medium will cost more than most other single media, but because it combines the advantages of several media, it should set new records for motivating customers, and therefore, prove itself an economical and profitable instrument of advertising.

This belief is in part supported by the returns which television has been yielding to the pioneers of advertising who have tried it.

Ray Nelson, agency president, reports this result from one of his programs. A Yale professor demonstrated a folding globe costing \$1.00. His television demonstration drew 200 orders for the article. That was one order for every 25 television sets in the New York area at the time.

If Jack Benny pulled such a high percentage, he would draw 160,000 dollar bills from the greater New York area alone, and so far as I know, neither he nor any other radio artist has ever done that by a single performance.

▶▶ Article here is a digest of a talk presented at the 30th Anniversary Dinner of Associated Motion Picture Advertisers, New York City.

# New Advertising Medium

*Advertising specialists predict that new medium will be from three to ten times more effective than any other now known*

by EUGENE S. THOMAS, president, Advertising Club of New York

The LOFT CANDY COMPANY offered a free sample half-pound box of candy to viewers of its television program. The number who requested it was 175, or one for every 28 television-equipped homes in the area. The sponsor considered that a very good response, but here's what impressed him most. The audience was asked to send their letters to an involved Long Island City address such as 38-17 18th Street, and every one of the 175 addressed LOFT's correctly, thus proving the value of presenting your message to both the eye and ear simultaneously.

B. T. BABBITT and its advertising agency, DUANE JONES, have been offering premiums for box tops and cash through all media for years and closely measuring results. When they offered a costume pin in the television version of *Ladies Be Seated* in exchange for a BAB-O label and 25 cents, more than four percent of the known television homes reached by that program sent in the label and coins. Robert Brenner, BABBITT advertising manager, said "This is a greater percentage of returns than we have ever received from a one-time shot in any other medium."

How effectively can television sell prosaic articles such as a bar of soap, or a razor blade?

Listen to this: a razor blade manufacturer offered a sample blade free to the radio audience immediately following the broadcast of a college football game. He made the same offer preceding the John B. Gambling morning program.

These two offers pulled the greatest response per dollar spent that this advertiser had ever experienced in all the years he had been making the offer by radio or newspapers.

Then, a similar offer was made in a television program. The response per thousand television homes was more than 10 times as great as was that previous record-breaking response.

These tests, made with an audience numbering only thousands instead of millions, are only primitive measures, but they do indicate that we are about to see and benefit from the rise of what easily may be the most powerful advertising medium ever known.

Television is not just a single new medium, it is a combination of at least two and sometimes four existing media.

Through television, you can (1) picture your product to the customers just as you would through magazine or newspaper display advertising; (2) deliver your personally-spoken sales message to him just as you would by radio; (3) use action just as you would in a film or Times Square spectacular, and (4) you can demonstrate your products in the prospects' homes—all at the same time.

It is television's unique ability to appeal to the customer's eye, ear and love of action simultaneously and at the same time give product demonstration to millions of homes that has caused advertising masters to predict that this new medium will be from three to ten times more effective than any other we know.



PAUL BRON SALINER  
Weaver of memories of  
*Your Musical Corsage*, aired  
weekly over WAIT, Chicago.

# Listener Participati

Floral incentive for listener letters  
Shops, Chicago, with added sale

Executed by: SALTIMIERAS RADIO ADVERTISERS

WITH THREE LOCATIONS in North, South and West Chicago, the SCHILLER FLOWER SHOPS is one of the city's oldest established florists. Its progressive, advertising minded president is Willard G. Asmus, son of George Asmus, nationally recognized pioneer leader of the floral business in America.

Willard Asmus has turned to radio as an advertising medium, in an attempt to bring flowers into more of an "every day" bracket, rather than "special occasion," without, however, losing sight of the value of special occasion promotion.

Mr. Asmus did not just "buy radio." He waited for the right kind of a program, a program that was specifically suited to his particular needs. When *Your Musical Corsage* was presented by SALTIMIERAS RADIO ADVERTISERS, who own and package the series, he saw in it the elements he was looking for and took to the air over WAIT, Chicago, Ill. Since September 14, 1946, the program has been heard on a once-a-week schedule, 5:00-5:15 p.m., Saturday. Results have been such that current plans call for an expanded radio schedule next fall.

## Program mechanics

A listener participation program, listeners are invited to write in requesting their favorite *Memory Melody*, Narrator Paul Bron Saliner, president of the SALTIMIERAS RADIO ADVERTISERS AGENCY, reads the winning letters and presents the

songs requested by the listeners whose letters are read.

Listeners who write letters give the name of their favorite memory song and tell the story of how they happened to select it. The four most interesting letters are used on each program, and each winner is awarded either a floral corsage or a large bouquet of flowers, depending upon which best fits the tone of the letter. Letters are edited and read over the background of the memory song, followed by a featured chorus of the melody. In addition to Mr. Saliner, the talent includes Alice Angela Oleson, piano melodiste and writer, William E. Wright.

## Mail measures audience pulse

About 150 letters per program are received, and in the aggregate, these letters from WAIT listeners present an interesting cross-section of its audience. Approximately one out of every six letters is from a male listener . . . surprising, in that the show is highly sentimental and is slanted primarily at feminine listeners.

On the whole, letters are sincere, sentimental and packed with a great deal of human interest. They reveal a widely diversified audience of all age groups . . . newly-weds, Golden Wedding celebrants, sweethearts, broken hearts, Gold Star Mothers and a relatively high percentage of professional people. Although the group is highly diversified in most respects, listeners have one major characteristic in common — an over-average amount of sentiment. Obviously good prospects for a florist.

# Builds Sales at Low Cost

radio broadcast for Schiller Flower  
and store traffic net result

It is interesting to note that when letters are used relating highly unusual experiences (such as foreign travel), the following week's mail drops. When letters are used that relate only slight variations of boy-meets-girl-at-dance, or other of the more ordinary experiences, universally applicable, the following week's mail jumps. What narrator-producer Paul Bron Saliner has done is to set up a ratio of about one unusual letter to three well-written, but garden variety type, per program.

## Merchandising and promotion

(1) *Merchandising* A bouquet of SCHILLER cut-flowers or a SCHILLER corsage is sent to each of the four winners on each program. Delivery is made the same afternoon that the program is aired, and attached to each floral award is an engraved card reading: "Lovely flowers are the smiles of God's Goodness. May these flowers gladden your heart and live in your memories like a melody. . . ." Each card has the inscription, "Presented to . . . . . for contributing her Memory Melody to Your Memory Corsage."

Each person submitting an entry that fails to win, is sent a letter of thanks, which offers a free rose bowl and a SCHILLER red rose if the recipient will take the letter to one of the three SCHILLER FLOWER SHOPS. Mailing is handled by the agency, SALTIMIERAS RADIO ADVERTISERS. More than 75 per cent of the rose bowls are picked up, which represents considerable store traffic.

(2) *Promotion* Whenever possible, the talent makes personal appearances in connection with the sponsor's activities, as for example, at the National Flower

and Garden Show, held at Chicago's International Amphitheatre.

*Your Musical Corsage* has been listed in the Chicago Tribune's *Listeners' Choice* column on four different occasions.

## Mood commercials sell hard

Flower sales are, of course, made both to men and women. However, SCHILLER's believe that most sales to men are directly or indirectly influenced by women. Therefore, the slant of the show and of the commercials is primarily feminine in its appeal, but no attempt is made to pin it down with direct address to the women.

Even though the commercials are written to fit the sentimental mood of the show, they sell hard, whether it's a specific merchandising offer or a commercial selling a specific service such as telegraph delivery. SCHILLER's believes that it's a mistaken idea to try to match the fragility of its product with a fragile sales story.

Two commercials are used on each show, a long middle commercial and a short closing commercial. This approach permits a longer "selling story" and a reminder recapitulation at the close. Both commercials on any one show are devoted to selling one specific idea.

The merchandising offers are sufficiently good buys to attract considerable attention, and telephone orders begin to come in before the program is off the air. For example, when SCHILLER's offered two dozen long-stem red roses at \$2.95 delivered anywhere in Chicago and suburbs, 260 orders were received by closing time over the telephone—a period of less than three hours. Additional orders over the counter and on into the following week more than doubled that figure.

# Play-by-Play Sports Good Bet for Local Sponsors

*25% direct increase noted by Rose & Sons, Warren, O. men's store, in its sponsorship of school games, with increased game attendance a recommendation for school authorities*

by RICHARD G. ORAM, program director, WRRN, Warren, Ohio

**M**AY 1ST marked an anniversary for one of the most progressive and successful men's stores in the thickly-populated, highly-competitive Warren, Ohio area, ROSE & SONS, under the management of Gus Orwell. The anniversary marked five and one-half years of consistent radio advertising for this store, coinciding with five and one-half years on the air for WRRN.

Unfamiliar with the place of radio in his advertising budget, Mr. Orwell nevertheless decided to experiment with the medium when it came to the community. The fact that ROSE & SONS has not been off the local air since, and has consistently increased its use of time, speaks for itself of the results in both increased business and in good will.

The tie-in of sports events with a men's store is not in itself an unusual story—but satisfactory results and the satisfaction of the manager is a story that points up the fact that "consistently careful programming, consistently used, cannot fail."

It began with spot announcements and after noting with satisfaction the good results of wisely placed spot announcements, ROSE & SONS decided to augment these spots with a series of programs.

## **Favorable public response**

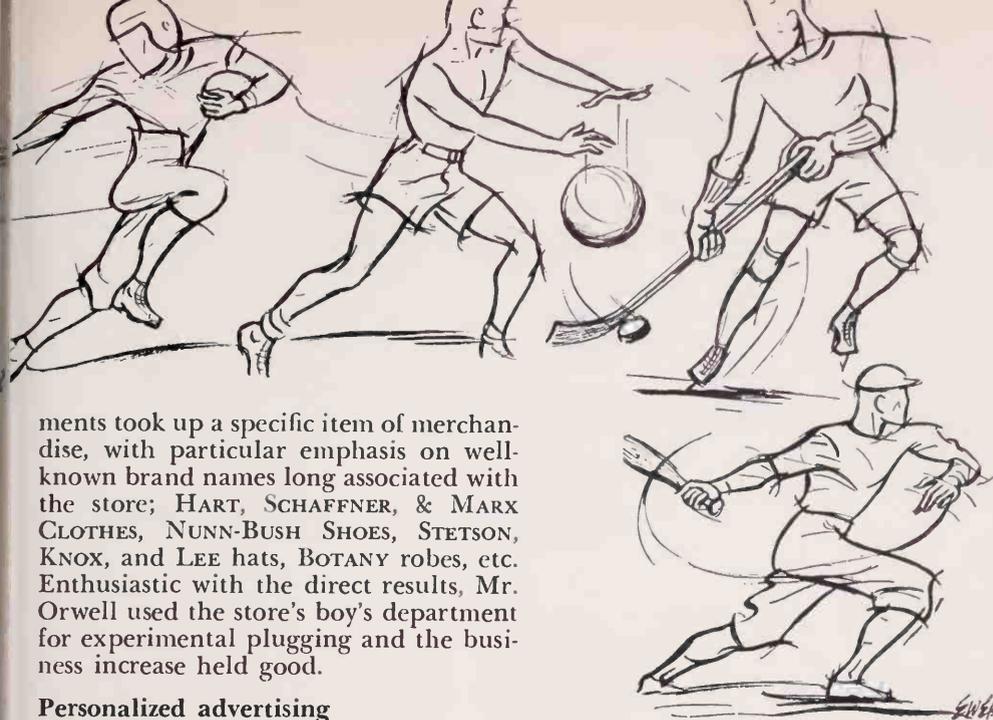
In 1944 the station convinced school authorities that the already high interest

in high school football could be increased by broadcasts of the games and obtained permission to bring the listening audience a play-by-play description of two of the main games on the fall schedule that year, with ROSE & SONS as sponsors. Comment was so favorable from the general public and so outspokenly so among the sportsmen who came into ROSE & SONS that Mr. Orwell was immediately anxious to sponsor similar broadcasts the following season. The 1945 season saw ROSE & SONS sponsor the two biggest home games, broadcast directly from the stadium, and before the season was over it had signed up for the entire 1946 schedule of games. Because of nighttime network commitments the play-by-play was transcribed and re-broadcast at 11:00 p.m. the night of the game. By way of extending the play-by-play coverage, the firm broadcast the Saturday night local basketball games in the 1946-47 season.

During the games the color man read five to six merchandising announcements in addition to references to ROSE & SONS made during the games by both play-by-play and color men.

## **Good will and sales in combination**

The commercial format was a combination of good will and sales. One of the announcements always featured the store as a whole. The remaining announce-



ments took up a specific item of merchandise, with particular emphasis on well-known brand names long associated with the store; HART, SCHAFFNER, & MARX CLOTHES, NUNN-BUSH SHOES, STETSON, KNOX, and LEE hats, BOTANY robes, etc. Enthusiastic with the direct results, Mr. Orwell used the store's boy's department for experimental plugging and the business increase held good.

### Personalized advertising

Proud of its experienced and trained staff of department heads, ROSE & SONS decided to acquaint the public with these men by featuring their names on the broadcasts in connection with their respective departments. By taking advantage of this means of personalizing its advertising, the store made the public feel that it knew the men who waited upon them.

Nor was promotion overlooked. Attention was called to the broadcasts by a "memo-pad" advertisement above the ROSE & SONS trade mark and placed in the local newspaper the afternoon before each game. Further promotion was used in the form of full game schedules furnished by the high school as well as by special window cards. In every case, merchandise featured on the broadcasts was prominently displayed in the show windows to take full advantage of both the visual and oral appeals in combination.

### Year 'round coverage too

For year-round coverage the store has sponsored an across-the-board 15-minute sportscast with a local angle, and it has constantly maintained its original policy of using strategically placed spots on each day's schedule, with the idea in mind that

women are important buyers of men's clothing either directly or through suggestion.

In addition, ROSE & SONS has maintained an important position in Warren's civic life by presenting special programs and devoting commercials to the Red Cross, War Bond, Community Chest and all other civic drives.

### School authorities pleased

On the good will side, Mr. Orwell receives constant proof of audience appreciation of the sports broadcasts, and the increased interest in school athletics has convinced local school authorities of the wisdom of sports broadcasts from the site. On the business side, Mr. Orwell noted that the Saturday and Monday business following the Friday evening broadcasts under his sponsorship *showed a consistent 25 per cent direct increase.*

He gives this type of carefully managed radio time buying its full share of credit for helping to maintain the store's advertising slogan, "ROSE & SONS, Warren's Leading Store For Men and Boys." Proof? ROSE & SONS has the option on all 1947-1948 play-by-play sports broadcasts over WRRN.



Reprinted with permission of the editor from *Infants' and Children's Review*, January, February, March, April and May, 1947 issues.



# Radio Advertises Children's Wear

*How specialty shops and department stores use broadcast advertising to promote sales for infants', children's and teen-age wearing apparel*

By MARIE FORD

SINCE THE OBJECTIVE behind all advertising effort is to establish a priority rating with the public, broadcast advertising is no different from other media. But as the youngest member of the advertising family, it is the least understood. When an advertiser buys space in a newspaper, he has a pretty clear-cut idea of what he wants to put in that space. The same should be true of radio. Only when a campaign is carefully planned can there be any great measure of success.

As George W. Walker, designer and merchandising consultant for the BABY BASSINETTE, Peoria, Illinois, points out, "The retailer should determine in advance just what audience it is he wants to reach, then select the program that will appeal to that audience, and finally, give that program the same backing he gives to all his other promotional efforts."

It is interesting to note that the BABY BASSINETTE began using radio time on WMBD three-and-a-half months after it first opened its doors. The management

wrote its own programs and broadcast them from the store itself. At no time was price advertised; emphasis was entirely on quality of service and merchandise. Sixty days from the first broadcast, BABY BASSINETTE records showed a 30 per cent increase in the number of daily sales, and in dollar and cents sales. At least 40 per cent came from rural sections, and most of these customers mentioned the *Baby Chatter* program which was broadcast three times a week.

In Mr. Walker's opinion, very often a radio program is a failure because the retailer expects the radio to do the job he has failed to do in the beginning, which is to *perfect a plan*.

While radio can and does perform a variety of useful functions, the advertiser must determine in advance to what uses he wants to put that time. Radio may be used, among other reasons, to create store traffic, to build good will, to promote specific departments, to increase mailing lists, to expand the trading area, to in-

rest special age-groups, or to increase sales in general.

But as Barbara Brooks, of the J. L. HUDSON COMPANY, Detroit, puts it, "When you contemplate the production of a radio program, you are face to face with a most fascinating and intriguing phase of broadcasting, because you are about to provide entertainment and convey information to the public. But most important, you are also about to meet the supreme test, which is, will you sell the merchandise you are going to advertise on this program." And such a test cannot be approached on a by-guess-and-gosh basis!

### Purpose behind the campaign

Whatever the purpose behind a campaign, there is one advantage in a broadcast series which is shared by no other advertising medium. The retailer has a chance to establish, by means of his program, a personal contact with actual and potential customers, with the human voice the direct line of communication. As Miss Brooks observed, "Broadcasting is one of the most powerful instruments for establishing store personality, because it is the most *personal* form of advertising."

### Points on audience selection

At the very outset the retailer must determine the *specific* audience to whom he wants to direct his appeal. Basically this audience appeal breaks down into three categories—the adult group, the adolescent group or the juvenile. The audience to whom the retailer of infants' and children's merchandise would be appealing is predominantly a feminine one, and has proved to be very responsive.

(1) *Adult Group* For example, when the TOTS AND TEENS SHOP, Le Mars, Iowa, opened, Clara Owen felt it was necessary to expand the trading area, since the population of the town was only 5000. To achieve that end, Miss Owen purchased time on a station in a nearby larger community and directed her message to the feminine listener with a copy containing such phrases as "from middle to college" and "from high chair to high school." According to Miss Owen,

the series was instrumental in establishing a very satisfactory out-of-town trade.

(2) *Adolescent Group* Of late, the adolescent group has come into its own as a sales potential, and throughout the country programs have sprung up whose basic appeal has been primarily to that group. Stores have found that here is a largely non-reading group which can be reached most effectively by radio. Results have shown that it is a highly enthusiastic group.

For example, the BOSTON STORE, Milwaukee, sponsored a *Jam Session* over WTMJ as an all-out High School Shop promotion, and it supported this weekly thirty-minute series, which was broadcast at 6 p.m. every Saturday, with practically every other medium. Aimed at the high-school crowd, it had dancing during the broadcast, and brief commercials written in current "slanguage." For its College Shop, the store put on an entirely different program, thus illustrating the value of selecting a specific audience in the planning of a successful program from the point of view of response in sales.

(3) *Juvenile Group* In the third group, which takes in the pre-school child, the retailer needs to slant his program toward the mother, on the theory that where there is a child, there is a parent—usually the mother—in the immediate background. Experience has proved that in return for satisfactory entertainment for the pre-school child, the mother expresses her gratitude through increased store patronage.

In Baltimore, the PRINCESS SHOPS operated on that theory when they offered the *Little Princess Playhouse* over WITH. Each Saturday morning at 9:05, story-book characters stepped out from the pages of children's books, thanks to the PRINCESS SHOPS. . . . "The Friendly Fashion Stores for Every Feminine Age." Commercials were written in the same vein of fantasy as the program itself, and while they were directed to the young listeners, they called attention to the children's clothing department by appealing to the mothers—through their children.

A consideration of markets, locations, personnel, policies and services will help the retailer to determine which of the

three audience potentials is most important at any given time. In other words, coordination of *effort* and *purpose* is a vital factor.

In this connection, a statement made by Weldon Nelson, merchandise manager of the ready-to-wear department for NELSON'S DEPARTMENT STORE, Jamestown, New York, with reference to the store's sponsorship of the *High School Post Exchange* over WJTN each Saturday morning at 10:30, is significant. "The success of this promotion," said Mr. Nelson, "is largely due to the thorough and careful planning of our radio director and the whole-hearted cooperation of our newspaper advertising manager, plus the sales appeal of our student sponsor, and the fact that our ready-to-wear buyers supplied the merchandise Miss High Schooler wanted, when she wanted it."

### Select programs for audience appeal

"What's the answer for the successful use of radio by department stores?" asks Harry Foster, of the Harry E. Foster Advertising Agencies, in connection with *What's the Answer*, a Saturday morning program slanted to the teen-ager, and sponsored by the ROBERT SIMPSON Co. of Toronto. "Programs, of course. Programs for a specific audience have what it takes to make sales."

This Saturday morning program of quiz, music and merriment was broadcast over CFRB before a visible audience of more than fifteen hundred who came to the store's restaurant and auditorium to participate in the broadcasts, and, according to a store official, nothing that has ever been tried could compare with the series as a method of bringing home to the younger generation the fact that SIMPSON'S is a place they would thoroughly enjoy visiting, and shopping in, as well.

There is no question that programming is the life-blood of radio, and while it is true that the public has liked almost every type of program on the air, specific programs remain over a period of time because the public wants them there. It is the job of the store to create a program that is *wanted*. In all probability, any one of several types of programs will serve equally well, so that the advertiser

must (1) select the program that fits the advertising needs of the moment, and (2) be sure it interests the greatest number of the particular listening audience he wants to reach.

A successful program from the standpoint of the advertiser should be in keeping with the store's policies and objectives. If it can also be tied in with the store's claims, approaches and phrases used in other media, that is all to the good, since the coordination of effort aids consumer memory. Lastly, the program should be within the budgetary limits of the sponsor.

In this respect, it is well to remember that a popular program—that is, one with a large audience—is not necessarily one that sells. There are countless small programs with comparatively small listener ratings that do a terrific selling job because their audiences, while small, are extremely loyal.

For example, BROWN'S DRESS SHOP in San Antonio sponsored *Fashions in the News* over KMAC. In a mid-summer dress sale, a set of commercials used twice, with changes in comment, sold ninety-seven dresses. No other advertising for the sale was used.

How a style program can be slanted to the teen-age girl is illustrated by HIGBEE'S DEPARTMENT STORE, Cedar Rapids, in connection with its sponsorship over WMT of *Higbee's Girl of the Moment*. The series was built with strong fashion-appeal, in combination with music, and on a morning when fashion trends for girls were discussed, the fashion reporter's tie-in with girls merchandise at HIGBEE'S proved excellent. The program was designed to accomplish immediate results every day, and, as part of it, to increase sales-effectiveness, HIGBEE'S used a *Girl of the Moment* window, featuring merchandise described on the broadcasts.

In Greenville, Miss., NELMS & BLUM, a store for women with a Tot to Teen department, combined fashion-appeal with a service angle, in a six-times-a-week broadcast over WJPR. Five times a week listeners heard *Style Trends*, a five-minute program broadcast at 8:30 a.m., and, as an indication of the effectiveness of the series, one announcement that a national representative of a leading furrier

was in the store sold in one day merchandise valued at more than \$2,000. On Saturday, NELMS & BLUM offered a special program for children, with a story for the youngsters and a message to their mothers from the Tot and Teen department and Aunt Peggy.

Programs designed for teen-agers currently lean heavily on the quiz show audience-participation. An outstanding example of this type of program is the *Good Deed Radio Club* of the T. EATON Co. of Hamilton, Ontario, first broadcast in 1933 over CKOC. Essentially this was an amateur hour, with prizes for good deeds performed by the membership. As organized by T. EATON, there was plenty of merchandising in connection with the series, with such items as a Good Deed tooth paste and a Good Deed school copy book to make the program and the store a part of the daily life of each member.

In almost every case, the basic purpose of such programs, designed as they are to appeal to the teen-age group, is to get that group into the teen-age department, and there is plenty of evidence from retailers throughout the country that they do just that.

However, popular as they are at present, the quiz program is not the only way to interest the adolescent group. In Columbia, Mo., JULIE'S, INC. used KFRU to reach students who paid little or no attention to newspaper or direct-mail advertising. This specialty shop selected an all-request musical program to establish its slogan as "*Truly Columbia's Dominant Shop.*" Results created a shift of advertising emphasis, with 80 per cent of the advertising budget going to radio.

When it's the pre-school audience, most stores confine their programs to stories. For example, EMERY-BIRD-THAYER Co., Kansas City, Mo., sponsored *Streamline Fairy Tales* over KCMO three times a week at 5:15 p.m., with the appeal beamed to pre-school children, and its commercials pitched to reach the mother's ear.

Whatever the audience, and whatever the offering, a show must be well done, and carried on for a sufficiently long period to build an audience for itself. If a program suits the store's purpose and interests the audience it wants to reach,

it should be continued until there is proof either that it is successful or that people have no interest in it. To run a show for a short time, and then drop it, is to destroy the investment.

### Importance of time

While other media continue in time, they do not have the advantage of appearing at a certain hour and place every day. Radio programs can and do. And at the time that the listener is tuned to a specific program, the advertiser has no competition from any other advertiser. Fully to capitalize on this factor, the entire problem of time must be carefully considered.

The key to the selection of the most advantageous time lies in the living and working habits of the listening audience which the advertiser wants to reach. A program beamed at the teen-age group must be broadcast in after-school hours when that group can participate in such a series. When the advertiser appeals to the home through the pre-school child, late afternoon, when the mother is engaged in household tasks and is grateful for satisfactory entertainment for the younger members of the family, is grade-A time. If the advertiser is directing his message to the mother herself it is usually most effective to get her ear during the day, before she goes out for afternoon errands and when she is free from family distractions.

Most broadcasters and experienced advertisers agree that the selection of time may be said to have almost greater significance than the selection of a program. A given audience will respond to a variety of programs, but there will be certain peak listening periods when more of the audience is available than at any other time.

How this theory works may be illustrated by FRANKLIN'S, "*the store of the hour for mother and daughter alike,*" in Austin, Texas. For more than three years this store found its *Franklin News* broadcast over KNOW at 7:55-8:00 a.m. very satisfactory in terms of direct sales results. Without question, one reason was the fact that the audience FRANKLIN'S wanted to reach was available at that hour.

Time must also be considered in re-

NATIONAL BROADCASTING COMPANY, INC.

GENERAL LIBRARY

30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

lation to adjacent and competing programs. A program can capture an audience if it has merit, but it helps if the preceding and following programs are ones which appeal to the same audience. For example, when the ROBERT SIMPSON Co., LTD., Toronto, Ont., sponsored *Sonny & Susie* for the pre-school child over CJBC, the fact that the program was preceded by *Junior Jamboree* and followed by *High School Highlights* was an important factor in reaching the audience to which the store was directing its appeal. By the same token, a consideration of programs aired on other stations at the same time is also valuable. The chances for success, for example, are greater if the program in question differs in editorial content from its competition.

### Selecting the right station

Selecting the right station is largely a matter of determining the audience the advertiser wants to reach. Where the object is to expand the trading area, naturally the way to achieve that end is through a station that reaches out beyond the immediate environs. However, most advertisers buy time in relation to current sales distribution, and, in these cases, the station whose coverage most closely matches that sales distribution generally represents the most logical buy.

Both coverage and time costs must be considered. There is also the question of the type of audience the station attracts. Each station tends to appeal to various segments of the population, and the station's character in relation to the group the advertiser wants to reach is also something to consider.

As William F. Gekle, Jr. of LUCKEY PLATT & Co., Poughkeepsie, N. Y., expressed it, in connection with the store's sponsorship of *To the Teen's Taste*, "All you need is coverage for your trading area. If a 250-watter covers your area, it covers all you are likely to benefit from." In the case of this particular program, the Saturday morning broadcast written and produced by teen-agers did such a good selling job and was such an excellent institutional vehicle that it was expanded from a 15-minute program to a 30-minute show three weeks after it went on the air.

With regard to station selection, C. E. CHAPPELL & SONS, Syracuse, N. Y., was of the same opinion. For the fall session of 1941, CHAPPELL's wanted something special to get its annual Back-to-School campaign off to a good start. Due to space limitations, CHAPPELL's *teen-age* clothing department was somewhat smaller than those of competing department stores in Syracuse and building traffic for it was something of a problem. It was felt that no amount of conventional newspaper advertising could do the desired job and that radio might be the answer.

A half-hour a day, Monday through Friday, was purchased on WOLF, with popular high school girls featured on the broadcasts which originated from the Talk o' the Teens Shop. The major purpose was to bring girls to the store, and this it did extremely well; immediate and repeat sales zoomed to new levels.

In the final analysis, what the retailer wants to achieve is the largest number of broadcasts per week during the time periods when he can reach the audience to whom he wants to direct his message on the station that best covers the area in which he does business, provided time costs are within the budget.

### Frequency of broadcasts

For the most part, what determines the frequency of broadcasts is: (1) the impact the retailer wants to make on his audience; (2) the specific purpose behind the series; and (3) the nature of the program itself.

In some advertising campaigns, the primary objective is to reach a certain number of listeners every day. In other campaigns, the emphasis is upon reaching as many families as possible, even though few of the families are reached more than a small number of times. Illustrative of this approach is the *Hi-Teen Board* which RICE'S FASHION CENTER, Norfolk, Va., sponsored over WTAR. High school youngsters gave their reactions to controversial topics, and school news, fashion hints and music were also included on the Saturday morning quarter-hour broadcasts. The purpose of the series was to focus teen-age attention on RICE's as a fashion center at the right price, and the commercials were slanted

at the teen-age audience. While such a program does build up a widespread listener group, interest would of course be greatest among the groups whose particular school was being featured on a broadcast.

In between a schedule designed to reach a limited audience and one directed at a diversified audience, is the campaign designed to reach the mass audience on a consistent schedule, with the opportunity to expand that audience from week to week a primary objective. The M. H. LACY Co., Dover, N. H. represents this type of programming in its sponsorship of the *Stork Club* over WHEB. Twice a week, the store, through its five-minute radio program, extended a welcome to infants born at neighboring hospitals. Such a feature has as much general pulling power in a community as the newspaper columns of local news, and it gave LACY's a chance to promote its infants' wear department with the general public, with a "grow up with Lacy's" theme.

### Importance of the commercial

Since any advertisement in any medium is in itself only a method of contact between the advertiser and customer, one cannot put too much emphasis on the importance of good commercial copy.

(1) *Basic Function* Commercials may be designed to serve a variety of purposes, with the institutional, the sales, and the special events approaches being the three main categories.

The F. & R. LAZARUS COMPANY, Columbus, Ohio, illustrates the institutional approach in connection with its sponsorship of a weekly half-hour broadcast called *Hi-Jinx*, slanted at the teen-age group. This series was presented entirely by the teen-agers, and, while it originated in the store's assembly center and was designed to promote the high school ready-to-wear department and publicize the services of its high-school consultant, no commercials of any nature, other than store credit lines, were used on this WCOL program, and no merchandise was advertised.

The H. P. KING COMPANY, Bristol, Tennessee, in its sponsorship of *History Quiz* over WOPI is another example of

the institutional approach. While the store had a consistent radio schedule of eighteen quarter-hour newscasts weekly, it added *History Quiz* as an institutional offering and as a tribute to youth. A total of 120 students from a wide area, selected by history teachers, competed for the grand prize of a four-year scholarship, and only credit lines of an institutional nature were used on the program.

On the other hand, STEVENSON's, La Crosse, Wisconsin, sponsored a transcribed series over WKBH, to create teen-age interest in its sportswear. Here, in contrast to the LAZARUS approach, was a program appealing to the same age group, but it was designed as a sales medium, with specific items of merchandise mentioned on the program. As a further tie-in, the store used window displays of items mentioned on the air.

Illustrative of the special events approach is KONNER's, Paterson, New Jersey, who used radio to launch the opening of its Konner's Young Third Floor Shop. According to Morry Goldstein, hundreds of people were turned away at the grand opening which was broadcast over WPAT, and when the broadcast was over and the store settled down to business, it finished with the largest day's business in its history.

However, the special events angle is broader in scope than that of broadcasts in connection with grand openings. For example, the BROWN-DUNKIN DRY GOODS COMPANY, Tulsa, Oklahoma, is one of the most consistent and largest users of radio time in that city, and was a pioneer in the medium. Throughout its use of broadcasting advertising, it has placed considerable emphasis on programs slanted at the juvenile audience. For the most part, commercials on such programs as its *Children's Hour* are limited to boys' and girls' items, but on the occasion of major store-wide promotions, the commercials are slanted to meet these special conditions.

Of the three approaches, the sales approach has by far the most to recommend it, and it is, on the whole, the basic attitude that specialty shops should have towards the broadcast medium.

(2) *Content Significant* What is said in the commercials is far more important

than how much time is consumed in the saying of it. For the most part, the advertiser should select items that will bring people into his store. In this connection "dogs" are the worst possible incentive, and cut-price items usually belong in the newspaper, not on the radio. Items with *news value*, that is new designs, scarce items, new assortments, and items with strong selling points are generally most effective. And it is well to remember that items with large distribution have little to recommend them unless there is a wide price variation.

(3) *Adapt Form to Program* The commercial should fit the program and should be integrated with it. For that reason, in connection with its sponsorship over WFIL of the *Junior Music Hall*, a juvenile review with an all-juvenile cast, LIT BROTHERS DEPARTMENT STORE, Philadelphia, had its commercials delivered by a fifteen-year-old announcer. Since this lad was "one of the gang" of four hundred who filled the WFIL studio at each broadcast, what he had to say was in keeping with the program itself and was integrated with the program.

On another WFIL program for LIT BROTHERS, the store created a character called *Magic Lady* who delivered the commercials. The departure from routine was in keeping with this children's program, and the *Magic Lady* became a character in her own right. On various occasions she appeared in the children's departments, and in one venture of that sort, three thousand children came with their mothers to see her.

### Promotion and merchandising

Efforts made to acquaint customers with the existence of a radio program, its characteristics, time and station, and other such information fall into the category of promotion. What the advertiser really buys when he purchases a radio program is the possibility of developing a radio audience. And the more you make listeners aware of a program, that is, the more a program is *sold*, the better the results in terms of both the size of the audience and actual sales. The particular type of effective promotion depends upon the purpose of the campaign.

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## VOLUME RADIO

(Continued from page 228)

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In the case of the transcribed JAX shows, platters come first to the ANFENGER AGENCY. Here, where all the product material is written, specially adapted copy is prepared for each platter.

A large percentage of JAX-sponsored commercial time is given over to special-interest announcements, with no product mention made. In addition to Federal government allocations for recruiting and the like, JAX contributes considerable time to local civic efforts and fund drives in every town in which JAX has sales distribution.

Yet with all the stress on variety, the JAX radio efforts still stick close to the formula that has won the friendship of the JAX listening public.

The JAX folks say spread "the word" all over town . . . Fine! But particularly in brewing industry advertising, which stands constantly in the full glare of public opinion, keep "THE WORD" spotless and fresh, listenable and high quality. And let it perform a service for your listeners.

That's the JAX formula, and it works!





## AIRING THE NEW

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

### Participating

**OAKLAND SALUTE** How can radio and its advertisers effectively reach and serve outlying smaller markets that lie within the daytime primary listening area? One way of doing it is by means of broadcasts aired specifically for these areas, and that's the way six participating sponsors do it over WTVL, Waterville, Maine on a weekly schedule. Each Wednesday at 11:30 a.m. there's a half-hour *Oakland Salute*.

Slanted particularly for the residents of the one small town, the program also includes features designed to retain listeners throughout the primary area. On other days of the week, at the same time period, the same program is produced for two other nearby communities.

Experimentation has shown that best results are obtained when recorded music is the backbone of the program, with local musicians appearing only for two or three numbers. According to Carleton D. Brown, WTVL president, interest is stimulated when the music department of the Oakland schools sends soloists, glee club, etc. From the standpoint of WTVL and the participating sponsors, this angle keeps the over-all quality high without losing local flavor. Included in the weekly broadcast is a news package of local happenings, with emphasis on the activities of the churches, schools, fraternal and veterans organizations. An Oakland correspondent feeds the news to WTVL for a small fee.

Six one-minute commercial announcements are used on the program, with one announcer to read the commercials, a second to present the musical introductions and the news. Six non-competitive Oakland merchants who singly could not afford radio sponsor the series.

In addition to the one-minute commercial for each sponsor, each receives name mention at the opening and close of the show. Series has been sold out since its first broadcast, September, 1946, and now has a waiting list of prospective sponsors.

While commercials are general in nature, occasional item merchandising produces marked results. After one mention

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## THE OPEN MIKE—

TIMELINESS AN IMPORTANT  
FACTOR IN RADIO SUCCESS

*Timeliness* is an important aspect of successful broadcast advertising in the credo of Charles Price, commercial manager of WDSU, New Orleans, La., and it is a doctrine he has successfully preached to local and regional time buyers during the three years he has been with the station.

In his opinion, the growing recognition of the value of public service and the *advantages of timeliness* of broadcasting represent the greatest effect that the war had on broadcast advertising techniques.

Time again enters the picture in regard to the evaluation of a campaign, with *reasonable time to afford results* one of the most important factors. He stresses the fact that results from radio can be satisfactory only if radio is allowed *continuity of broadcasting*.

Previous to going into commercial radio, ad-man Price was with LIFESAVERS, INC., the SLADE TEA COMPANY and the MORTON'S SALT COMPANY. Before he went to the land of the magnolia trees and rice fields, he was sales manager for WIBC, Indianapolis, Ind.



on the program, one hardware dealer sold out a large supply of lawnmowers in the middle of a Maine winter. Results prompted the store owner to investigate radio more carefully, and the firm is now WTVL's largest single local advertiser.

Interesting is the fact that in spite of the local nature of the program, listening in Waterville does not decline appreciably. Latest Conlan figures for this time period give this *Oakland Salute* and other *town* programs ratings equal to, and in some cases, exceeding the ratings for preceding and following network productions.

**AIRFAX:**

*First Broadcast:* September, 1946.  
*Broadcast Schedule:* Wednesday, 11:30-12:00 (noon).  
*Station:* WTVL, Waterville, Maine.  
*Power:* 250 watts.

**COMMENT:** Too often neglected are the smaller markets. As indicated here, such a program series may develop new interest and friends for both the station and the advertiser. It certainly represents public service on a very local level. From the station's point of view, here's a valuable source of income which at the same time meets the requirements of good programming, public service and sustained sponsorship.

## Beverages

**GUEST CONDUCTOR** What STOCK PRODUCTS, importers and distributors of Italian wines, offers WQXR, New York City, listeners is a musical *aperitif* which features the favorite musical selections, on record, in the repertoire of the world's outstanding conductors, with a different conductor featured on each broadcast. Purpose of the series: to acquaint the New York market with STOCK PRODUCTS. Featured on each of the twice-weekly broadcasts are two STOCK PRODUCTS, CREAM OF MARSALA WINE and ITALIAN VERMOUTH. Contract is for 52-weeks.

To merchandise the series to the trade, 12,000 letters were mailed to dealers in the New York area. Dealers were reminded that *Guest Conductor* has been a popular WQXR feature for many years. Letter closed with this thought: "WQXR and Stock Products, Inc., United States

distributors, have planned this campaign to help promote your sales of these quality products."

Promotion for the series included a free standard size advertisement in WQXR's monthly program guide, whose paid circulation is now over 47,000.

Three commercials are used on the 30-minute broadcast. While each is short-and-to-the-point, frequent repetition of the brand name is designed to stimulate listeners to remember and purchase STOCK PRODUCTS. *Example:*

*STOCK'S Italian Vermouth imported from Italy, is a product of the internationally famous STOCK Distilleries . . . established 1884. Relax before dinner, as those who enjoy life do, and take a glass of STOCK'S Italian Vermouth as an aperitif. Its spicy flavor will excite your appetite. Or use STOCK'S Italian Vermouth when you mix a Manhattan. Remember your Manhattan is only as good as the Vermouth you use. Buy STOCK'S imported products with confidence . . . serve them with pride. It's STOCK'S. S-T-O-C-K. STOCK'S Italian Vermouth."*

**AIRFAX:** Announcer of the series is Alan Talbee.

*First Broadcast:* April 2, 1947.  
*Broadcast Schedule:* M-W, 7:30-8:00 p.m.  
*Preceded By:* Music.  
*Followed By:* Music.  
*Sponsor:* Stock Products.  
*Station:* WQXR, New York City.  
*Power:* 10,000 watts.  
*Agency:* Shappe-Wilkes, Inc.

**COMMENT:** How best to introduce a new product into a market is largely a matter of reaching in the shortest possible time the group that represents the largest percentage of prospective purchasers. Advertiser here followed this tested formula for broadcast success.

## Sustaining

**MEET YOUR NEIGHBOR** To acquaint KONP members of the sales staff with business men of Port Angeles, Wash., and to introduce the business men to the station personnel, KONP arranged for an on-the-air get-together. Three weekly quarter-hours are devoted to *Meet Your Neighbor*, with the classified telephone directory the go-between in the introductions.

On each broadcast, a local business man is interviewed on topics of interest to his friends and neighbors. Each interviewee has the opportunity to get in some free plugs for his business, and voice his opinion on civic affairs. Selection began with the first listing in the classified di-

rectory, will run the gamut from A to Z. Each program is scheduled a week in advance, and the guest is supplied with a list of questions which will be asked during the broadcast.

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

Station: KONP, Port Angeles, Wash.

Power: 250 watts.

Population: 9,409.

**COMMENT:** From the commercial standpoint, such a series establishes a bond between potential advertisers and the station, breaks the ice for salesmen on future calls. Advice to any station in a community of 20,000 or less: get out and *Meet Your Neighbors*.

## Jewelers

**MEMPHIS FORUM** Controversial questions of the day discussed by prominent business men is the public service gesture which the A. GRAVES & STEUWER COMPANY makes to the WHHM, Memphis, Tenn., listening audience. Directed at the portion of the listening audience interested in topics of national interest, on the theory that this group represents the major market for fine jewelry, the program is an open forum for such topics as socialized medicine, the status of the Communist party in the United States and the significance of the Moscow Conference in the furtherance of world peace.

Listeners are invited to submit questions for discussion and placards throughout the listening area contribute to the audience build-up. Format allows for ample discussion time. Commercials are brief and to the point.

**AIRFAX:** First Broadcast: September 29, 1946.

Broadcast Schedule: Sunday, 8:30-9:00 p.m.

Preceded By: Bluff City Biographies.

Followed By: Hillbilly Rhythms.

Sponsored By: A. Graves & Steuwer.

Station: WHHM, Memphis, Tenn.

Power: 250 watts.

**COMMENT:** Of significance equal to or greater than the opinions of experts on world affairs is an exchange of thought on current problems between thinking people whose position in the community helps stimulate general discussion on important problems. In fostering this type of broadcasts, radio and its advertisers perform a significant public service.



# SHOWMANSHIP IN ACTION

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

## Department Stores

**TEEN TOWN TIME** Take one public spirited merchant with civic interest, add a score or more of talented teen-agers from *Teen Town* in a quarter-hour of radio time, and you have *Teen Town Time*, Egyptian style; Egypt, Illinois, that is.

With two other programs on WJPF, "*The Voice of Egypt*," Mr. and Mrs. Ed C. Elles, owners and operators of the HERRIN SUPPLY COMPANY, "*Southern Illinois' Largest Department Store*," set aside their quarter-hour of Saturday morning time for *Teen Town*. Directed by WJPF personnel, teen-agers appoint a master or mistress of ceremonies, select talent and prepare the program from start to finish.

On the air since October 14, 1946, the program has presented the widest possible variety of high school talent. Format of the series includes introduction and close-off, plus two directed-to-teen-agers commercials read by a WJPF announcer. The rest of the program is simon-pure *Teen Town*.

To increase the scope of community service, also expand the trade area for HERRIN SUPPLY, the series is now introducing teen-agers from *Teen-Towns* in cities adjacent to Herrin, and plans are to include about five such groups in a regular series of appearances.

Other programs heard over WJPF for HERRIN SUPPLY include *A to Z in Novelty*, a Monday morning, 10:30 a.m. series featuring new records from HERRIN's record shop, and *Melodies of the Masters*, heard Wednesday at 10:30 a.m. which highlights classical and semi-classical music.

Commercials on these two shows cover various store departments.

**AIRFAX:** *First Broadcast:* October 14, 1946.  
*Broadcast Schedule:* Saturday, 10:15-10:30 a.m.  
*Preceded By:* Winnie the Wave.  
*Followed By:* Southern Illinois Hit Parade.  
*Sponsor:* Herrin Supply Co.  
*Station:* WJPF, Herrin, Ill.  
*Power:* 250 watts.

**COMMENT:** While many retailers have found radio a means of expanding the trade area to include a greater percentage of shoppers in general from adjacent communities, sponsor here suggests a way of achieving that same objective with respect to a specific audience group. It's an angle which sponsors who are finding a teen-age show productive in their immediate market might well investigate.

## Men's Wear

**DIZZY TROUT SHOW** While teen-age shows for girls, and teen-age programs for the mixed high school group are no novelty, a teen-age show for the boys is an original departure from current programming trends. But it was just this approach that CLAYTON CLOTHIERS, Chicago, Ill., used to better acquaint the teen-age group with CLAYTON's sports and teen-age departments in Detroit, Mich.

It's featured attraction in connection with the WXYZ series is Dizzy Trout, sport's idol of Tiger fans for a number of years. With the baseball hero as *emcee*, listeners and the visual audience have a chance to question him about major league baseball.

Series originates in various YMCA centers in the city, and the program format includes latest major league baseball news, tips on how to pitch a baseball, plus Paul Trout anecdotes and experiences.

Audience participation angle: youngsters who answer sports questions correctly win baseballs, tickets and CLAYTON CLOTHIERS merchandise certificates.

When the Tiger ball team plays any distance from Detroit, Dizzy Trout furnishes a recorded portion of the broadcast, with the major part carried by well known former bat men. When the team

plays at Cleveland or Chicago, live broadcasts originate from those places from time to time.

Within three weeks after the program first went on the air, mail response averaged 100 letters a week, each with specific requests for information relative to past major league games.

Two commercials clocked at one minute open and close each broadcast, and while they vary in approach, they are primarily directed to the teen-age element.

**AIRFAX:** Paul Trout and Dave Abodaher, radio director of W. R. Doner & Co., Chicago agency for Clayton Clothiers, jointly conduct the show.  
*First Broadcast:* April 19, 1947.  
*Broadcast Schedule:* Saturday, 11:00-11:15 a.m.  
*Preceded By:* Junior Junction.  
*Followed By:* Buddy Weede Trio.  
*Sponsor:* Clayton Clothiers.  
*Station:* WXYZ, Detroit, Mich.  
*Power:* 5,000 watts.  
*Population:* 1,775,861.  
*Agency:* W. R. Doner & Co., Chicago.

**COMMENT:** It's good broadcast practice to narrow the audience appeal down to the specific group with which the advertiser hopes to do business. That the teen-age audience is sufficiently large to divide into segments, still offer an attractive market to a variety of advertisers other than department stores is indicated by the experiences of this advertiser. With the teen-age boy, a program which ties-in with a featured sports personality is assured definite audience appeal. As a bonus audience, the sponsor is almost certain to interest a sport's minded audience of all ages.

## Merchants' Associations

**RING THE BELL** What *Rings the Bell* with KTUL, Tulsa, Oklahoma, listeners, is an afternoon audience participation program which gives participants a chance to win five dollars each time the musical experts featured on the series are stumped by a tune request.

Listeners are invited to send in the title of a popular, published tune, and if no one on the five-man combination band and board of musical experts can sing, whistle, hum or play the tune, the listener *Rings the Bell* for five dollars. Approx-

imately one title out of four sent in is a winner, thus sustaining listener interest.

Evidence that the series rang the bell with listeners is the fact that without any publicity or promotion, it drew 91 letters the second day it was on the air. Within a month, more than 8,100 letters had been received.

Sponsor of the series is a group of ten merchants in a new business district who are sponsoring *Ring the Bell* for the express purpose of increasing business traffic in their area.

At the opening of the program, name mention of each sponsor is made. In addition to the opening credit line, each merchant receives two 50-word spot announcements each week, on an alternating basis, with four or five featured on each broadcast.

**AIRFAX:** Emceed by Jack Alexander, the series features Wally Imes and Marjean as vocalists, plus Glenn Hardman, Robert Wortley, Denny Cole, Ruben Cohen and Kilfragen Sputney as a five man combination band and board of musical experts. Program is produced and directed by John B. Wheeler.

**First Broadcast:** March 26, 1947.

**Broadcast Schedule:** Monday through Friday, 2:00-2:25 p.m.

**Preceded By:** *Rose of My Dreams.*

**Followed By:** *News.*

**Station:** KTUL, Tulsa, Okla.

**Power:** 5,000 watts.

**Population:** 166,171.

**COMMENT:** Attempts to be original often lead to involved formats which defeat the very purpose for which a series is designed, namely, audience participation. Quick mail response here indicates that a simple format can do a speedy job of audience building, and its almost certain to retain that audience and add new listeners.

## Participating

**THE MAN SAYS YES** A radio audience participation program by telephone, based on the old parlor game of animal-vegetable-mineral with prizes to winners is KMPC's latest audience building promotion among listeners in the environs of Los Angeles, Calif.

An object is selected to be correctly identified by the listening audience. The object may be animal, vegetable or mineral, or a combination of two or more of the properties. The master of ceremonies tells the listening audience that the object to be identified is, for example, mineral. The numbers of two KMPC telephones are announced, and listeners are invited to call and attempt to identify the object.

The listener may ask as many questions as he wants, provided the master of ceremonies can answer *yes* to the questions. If *The Man Says No* to the question, that concludes the conversation and the person on the second phone is given an opportunity to ask questions and identify the object.

The two telephones are alternated until, through the questions asked by the listeners, someone is able to correctly identify the object. When this occurs, the person is awarded the prize offered for that particular question, and the program progresses to the next object to be identified.

Procedure, with musical interludes, is carried through the entire 30-minutes of the program. Series is on a Monday through Friday schedule, 12:00 (noon)-12:30 p.m. Prizes range from pressure cookers, coffee makers, sleeping bags and bed spreads to cigarettes, fishing reels and garden lounge chairs.

To stimulate mail response, listeners are also asked to identify a *Mystery Personality* based on descriptive hints given on the show. The prize is awarded to the listener whose letter bearing the earliest postmark gives the correct answer.

**AIRFAX:** Emcee and the man who says yes is Bob Shannon. Series is produced and directed by Frank Graham and Van Des Autels.

**First Broadcast:** April 28, 1947.

**Broadcast Schedule:** Monday through Friday, 12:00 (noon)-12:30 p.m.

**Preceded By:** *Music Hall.*

**Followed By:** *Today in History.*

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

**Power:** 10,000 watts.

**COMMENT:** While the studio participation program serves many useful pur-



poses, the tendency to forget the listening audience in certain programs of this nature has tended to alienate some listeners. *Listener participation*, whether in combination with a studio show or alone, certainly gives more people more of a chance to join in the fun, and there's less tendency in such a show to play entirely to the studio audience at the expense of what is radio's *basic* market, the *listener*.

## Participating

**NEIGHBORHOOD BRIDGE CLUB** Top bridge players of Tallahassee, Fla. vie for high score prizes weekly, but they don't necessarily have to be seated at the *Neighborhood Bridge Club* table in the WTAL studios to win.

Local women are presented on the show which is broadcast direct from the bridge table where a microphone picks up chatter and bids of players. For the benefit of WTAL listeners, a mystery voice gives listeners each hand before it is played and a detailed description of play is broadcast during the game. What makes it fun for studio and audience players is that both have a chance to win prizes.

Listeners jot down the hands as given them by the mystery voice, and follow the plays the studio players make. At the close of the 30-minute show a prize hand is given to studio guests to play after the broadcast. The same hand is given to the listening audience. Listeners are invited to play the hand the way they think it should be played, then write a letter describing the way it was played. The first letter closest to the way the hand was played by the studio contestants wins a five dollar grocery award. The first two correct letters win bids to participate in studio play.

Two high scorers in the studio each week participate in the following week's broadcast. Show is designed to run in short, six-week series, with a grand prize for each series. Players on each broadcast are introduced by name.

Program was originally carried as a participating show with non-competitive firms awarding prizes in return for air mention. A new series is planned for

early Fall with sponsor sold instead of participating idea.

**AIRFAX:** Program is produced and directed by WTAL program director, Read W. Wynn.

**First Broadcast:** March 26, 1947.

**Broadcast Schedule:** Wednesday, 2:30-3:00 p.m.

**Preceded By:** Queen for a Day.

**Followed By:** Heart's Desire.

**Sponsor:** Jitney Jungle Food Store; Cox Furniture Co.; Tallahassee Nurseries; The Vogue Shop; Capital Pharmacy; Martin & Dalton's Beauty Shop; Gene Perkin's Delicatessen, others.

**Station:** WTAL, Tallahassee, Fla.

**Power:** 250 watts.

**COMMENT:** Here is an interesting way for sponsor and station to identify themselves with community life. It's a type of programming that makes for first-rate listener promotion in the area. Series has excellent *name* value and takes full advantage of the average person's love of competition.

## Women's Wear

**MYSTERY TUNE ALAN'S LADIES' AND CHILDREN'S READY-TO-WEAR STORE**, Clarksdale, Miss., knows the power of radio as a good will builder, but thanks to its current series over WROX it also appreciates the value of a *gimmick* to create store traffic.

For more than a year it used a transcribed program of salon music. Owner, Sam Resneck was satisfied with the results, had complete faith in the broadcast medium. Then WROX presented the idea of a *Mystery Tune* and ALAN'S went along on the idea.

A popular tune is played on each broadcast, and listeners are invited to telephone WROX with the name of the *Mystery Tune*. To the first person telephoning the correct answer goes a \$3.00 gift certificate redeemable in the particular department featured on that broadcast. Optional is one silver dollar in lieu of the gift certificate. Winners must call at the store within two days to claim their prizes.

Says owner Resneck: "ALAN'S has gained many new customers through this program. One winner who had never before been in our store came by to collect the \$3.00 gift certificate and applied it on a \$22.00 dress. She's a regular charge customer now . . . a new one gained through the radio program."

Saleswise, in several instances, articles advertised on the series sold after one broadcast which the sponsor had been unable to move from the counters by other means.

Three commercials are used on each quarter-hour broadcast, and a different department is featured on each program. Commercial copy is written in the morning for airing that night.

**AIRFAX: Broadcast Schedule:** Monday through Friday, 8:00-8:15 p.m.

**Sponsor:** Alan's Ladies' and Children's Ready-to-Wear.

**Station:** WROX, Clarksdale, Miss.

**Power:** 250 watts.

**Population:** 48,000.

**COMMENT:** It's hard to improve on the value of a *gimmick* to measure direct evidence of audience response to a broadcast campaign, especially where it is difficult to make an accurate *sales check*.

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## SOMETHING TO SHOOT FOR

**W**HILE there's no sure way to achieve longevity for the human race, sponsor-longevity is easier to predict. What it takes are satisfactory results and plenty of station cooperation. In Denver, Colo., KOA produces plenty of both, as indicated by an examination of its advertising records.

### (1) 22 Years on the Air

Currently celebrating its twenty-second year over KOA is the *Farm Question Box*, co-sponsored by WESTERN FARM LIFE MAGAZINE and KOA. An agricultural program, the series is broadcast Saturday morning, 6:45-7:00 a.m.

### (2) 15 Years of Broadcasting

Advertisers who have used the facilities of KOA *without interruption* for more than 15 years are the PUBLIC SERVICE COMPANY OF COLORADO, 1931; and the COTTRELL CLOTHING COMPANY, 1932.

### (3) 10 to 15 Years

Eight advertisers who have been with the Mile High station between 10 and 15 years include DUPLER'S FURS, 1933; WELLS MUSIC COMPANY, 1933; CHAMBERLAIN SALES CORPORATION, 1934; PROCTOR & GAMBLE, 1934; MERCHANTS BUSINESS COMPANY, 1935; RAINBO BREAD COMPANY, 1935; WEICKER TRANSFER AND STORAGE COMPANY, 1936; BULOVA WATCH COMPANY, 1936.

### (4) 5 to 10 Years

Twenty-two sponsors have used the



KOA facilities for between five and ten years: DUNDEE CLOTHING COMPANY, 1939; KENDRICK BELLAMY STATIONERY COMPANY, 1939; KORTZ JEWELRY, 1939; LEVER BROTHERS, 1939; MILLER FURNITURE COMPANY, 1939; NEW YORK FURNITURE COMPANY, 1939; DR. A. REED CUSHION SHOES, 1939; AMERICAN CHICLEN COMPANY, 1940; BEECH NUT PACKING COMPANY, 1940; DENVER DAIRY COUNCIL, 1940; INDUSTRIAL FEDERAL SAVINGS & LOAN ASSOCIATION, 1940; COORS BREWING COMPANY, 1941; MAY COMPANY, 1941; QUAKER OATS, 1941; RIT PRODUCTS, 1941; SEARS ROEBUCK & COMPANY, 1941; SOIL-OFF MANUFACTURING COMPANY, 1941; STUDEBAKER CORPORATION, 1941; COLORADO MATTRESS COMPANY, 1942; HUBINGER COMPANY, 1942; MOREY MERCANTILE COMPANY, 1942, and PARAMOUNT PICTURES, 1942.

What it represents is a total of 292 years of uninterrupted time on the air for a total of 33 local, regional and national advertisers, in 19 different business fields!



## PROOF O' THE PUDDING

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

### Department Stores

**DOWN MEMORY LANE** Can one program sell any type of merchandise carried by a department store? It has for FALK's, Boise, Idaho, and it's decision to use a single program for multiple purposes was a continuation of its use of radio over a period of years. Each 30-minute KIDO broadcast is devoted to some one FALK department, ie, men's wear, accessories, or furs, and all commercial copy is centered around that one department.

Using KIDO exclusively in Boise, FALK's has long used radio, but in taking on *Down Memory Lane* it put all its eggs in one basket, discontinued all other radio advertising (which had included one food show and two news commentaries). Previously, radio has been used as a supplementary advertising medium, and the success of its use of newspaper advertising is indicated by the fact that it won first prize in the last NRDG advertising contest for its newspaper displays.

With *Down Memory Lane*, the firm experienced the power of radio as a *direct selling medium*, and one program devoted to suits in FALK's Men's Store sold \$600 in those particular suits that same day.

What's more, the series indicates that a locally produced show can more than hold its own against network competition. A recent Conlan survey not only gave *Down Memory Lane* more than one per cent more listeners than either the preceding and following shows on KIDO; it gave the program three times more listeners than a network program heard in the area at the same time, and ten

times as many listeners as a musical program of local origin heard on another station.

*Down Memory Lane* is a combination of transcribed melodies that bring back memories with highlights of local, national and international news through the years. *Example:*

**ANNCR:** "On November 8, 1931, Idaho got the headlines when a 23 year old Washington youth got into Senator Borah's study in Washington and threatened his life. Senator Borah handled the situation in his typical manner by simply ordering the youth out. The youth departed and was later picked up by the police and held for examination. . . . Ralph Capone, brother of Al Capone and Public Enemy Number Three in his own right, began serving a prison term for violation of the income tax laws. . . . In Boise, the Scottish Rite state convention was in session. . . . Falk's Music Salon presented a free concert featuring Leo Ayres playing Marimba and Vibraharp selections with the Boise Piano Accordion Club. . . . Washington State made a last minute kick and defeated Idaho 9 to 8 in a hard fought battle. . . . And everyone who had a phonograph had the latest record by Bing Crosby of the new hit, "Just One More Chance."

**MUSIC: JUST ONE MORE CHANCE**

Commercials are presented in the conversational style with a man's and woman's voice. Complete details relative to colors, sizes, styles, prices, etc., are given about each piece of featured merchandise.

Series was planned by Arthur Oppenheimer, formerly of BLOOMINGDALES New York City, now merchandising manager for FALK's, in conjunction with KIDO continuity director, Wilder Wylie. Using the store name of Kathryn Kane Laura Rottier is featured on the broadcasts.

**AIRFAX:** First Broadcast: October, 1946.

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

**Sponsor:** Falk's Department Store.

**Station:** KIDO, Boise, Idaho.

**Population:** 160,000.

**COMMENT:** In markets where business volume does not warrant programs for the promotion of specific store departments, retailers are finding that adaptations of the beamed technique are productive in terms of sales and store traffic. Adaptation here is successful because (1) each broadcast is devoted to some one specific department, and (2) enough time is given to sales promotion for that particular department to induce immediate listener reaction.

# SHOWMANTIPS

New program ideas  
briefly noted.

## Automobiles

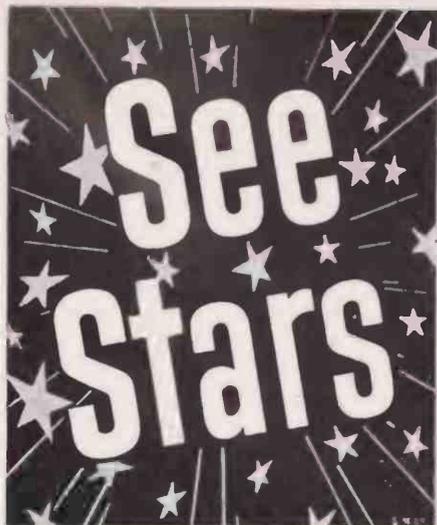
**ROAD REPORTER** Since October 1, 1940, traffic safety announcements and reports of road conditions in a two-county area has been a regular tri-weekly feature on WING, Dayton, O. Featured on the *Road Reporter* is Paul Ackerman, head of the Dayton Automobile Club. Series is sponsored by T. D. and P. A. PEFFLEY, local automobile dealers.

One of only 24 radio stations in the country, WING received an award of merit by the National Safety Council for broadcasting a safety program continuously for more than five years. Program on a T-Th-S schedule, 8:50-8:55 a.m.

## Participating

**WIFIL HOUSE** A phonetic twist of the station's call letters and a hospitality format have provided WFIL, Philadelphia, Pa., listeners with a light thirty minutes of afternoon music and variety. Edmund "Skipper" Dawes, WFIL educational director and *emcee* of a number of children's programs, is *Wifil House* host. With the aid of Ethel Rider, his secretary and 18-year-old songstress, Dawes sings and plays the piano, gags and tells stories, draws upon both popular and classical recordings.

Dawes also pays heed to listener requests. Likewise, he offers prizes to listeners who submit the best letters on a variety of subjects. Studio visitors are welcome and often are interviewed on the program. "Skip" also interviews visiting celebrities. General merry-making is punctuated with news bulletins as they are received, with five-minute newscasts scheduled at established intervals to summarize important happenings. Series heard Monday through Friday goes on the air at 2:00 p.m.



**ZIV PRODUCES STAR SHOWS  
FOR LOCAL AND REGIONAL  
RADIO ADVERTISERS.**

### ★ PHILO VANCE

S. S. Van Dine's famous detective (in books, magazines and on the screen) stalks the airwaves in a fast moving series of half-hour adventure-mystery programs.

### ★ EASY ACES

America's funniest husband and wife. Three or five quarter hours per week that mean prestige and popularity for you.

*Hundreds of sponsors in hundreds of markets are now sponsoring star talent at down-to-earth prices. Big-name, big-time programs are available to you at a mere fraction of their cost thru Ziv transcribed top-in-talent shows.*

**WRITE**



## Grocery Stores

**NEWS** It took RALPH'S FOOD STORES, Bozeman, Mont., just six months in which to switch from spot announcements to sponsorship of a KXLQ program, with the switch made on the basis of results achieved from what was an experimental use of broadcast advertising. Since November 1, 1942, RALPH'S has a record of uninterrupted sponsorship of a noon hour news broadcast, six days weekly, 12:30-12:45 p.m.

Specific items are merchandised on the series, with price mention. While on occasion one single item is described in detail in the commercial continuity, 80 per cent of the time a list of five or six items are featured. Window and floor displays are tied-up with the daily commercial announcement.

## Labor Unions

**SWENSON AND THE NEWS** To promote good will in the State of Minnesota, the Minnesota Federation of Labor sponsors a 6:00 p.m. newscast over WDGY, Minneapolis, Minn. In addition to world and local news, a portion of the show is devoted to proceedings of the state legislature when it is in session, with special emphasis on matters of interest to labor. Newscaster on the *Swenson and the News* series is Vince Lonergan, who was an accredited Marine combat correspondent during the war years.

## Sustaining

**YOUR INDIANA** To give native Hoosiers a broader knowledge of their forests, streams and animals, WIBC, Indianapolis Ind., presents *Your Indiana* in cooperation with Purdue University. Designed primarily as public service, the series combines legend and history into a timely message for conservation of state resources. Ted Shaw, associate professor of Purdue School of Forestry, formerly Indiana State Forester, is the central character of all scripts, although he is impersonated on the air. Sydney Mason, actor-producer of *Your Indiana* heads the list of WIBC talent assigned to the

program. Theme song: *Back Home Again in Indiana*. Series is aired Saturday, 11:45-12:00 (noon).

**VOICE OF THE PEOPLE** In Norfolk, Nebraska, WJAG listeners have a chance to let off steam on topics of local, state or national concern. In the *Voice of the People*, WJAG gives listeners with strong convictions on sundry topics a chance to vent their feelings in a radio adaptation of letters to the editor. Listener letters, with comment from WJAG staff members, provide the bulk of the editorial content for the 15-minute feature which has proved a heavy mail puller throughout its four years on the air.

In the pre-broadcast screening process, anonymous letters are discarded as are letters criticizing a religion or individuals other than public figures. Local political issues or comments about local candidates for public office are also taboo. For the benefit of those who take issue with a broadcast, statements submitted to the station 24 hours in advance may be read on the program, with such statements submitted by WJAG to legal counsel to avoid slander or libel suits.

In addition to self-invited guests, program features interviews with interesting local personalities and visiting celebrities. Program opens with a few minutes of headline news presented by station manager, Art Thomas. Series is aired six times weekly.

**TURN BACK THE CALENDAR** Human interest stories and interviews which *Turn Back the Calendar* to Bellingham, Wash. days-gone-by bring listeners to the KVOs dials, Monday through Friday at 7:00 p.m. By utilizing the wire-recorder, thus picking up the stories where ever found, KVOs turns back the pages of time for the story-behind-the-story which took place from one to 90 years ago. Open and close is scripted, with the main portion ad libbed. First broadcast October 7, 1946, the series is clocked at 15 minutes with the exception of an occasional Friday night broadcast when it is expanded to 30 minutes. Series is written and produced by announcer Hal Reeves. Appropriate theme music: *Just a Memory*.



## 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.

**RADIO FOR RETAIL MERCHANTS**—Variety is essential to successful programming says Enid Day, "The Voice of Davison's," Davison-Paxon Company, Atlanta, Ga., whose book, *Radio for Retail Merchants*, will be published this Fall.

**GOODWILL FOR SERVICE ENTERPRISE**—In Los Angeles, Calif., the Utter McKinley Mortuaries uses radio as an institutional gesture with splendid results, says P. O. Narveson, Associated Advertising Agency.

**MULTIPLE MARKET COVERAGE**—Sponsorship of programs on three stations in three markets is successful for Standard Furniture Company, Albany, N. Y., says Louise Benay, radio director of Goldman & Walter Advertising Agency.



*Other pertinent articles on selling merchandise through radio.*



*DIRECT HITS*

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