

S



NOVEMBER 1947

Showmanship

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

35c

40c IN CANADA



With No Time Out . . .

With this station in your line-up, you're the winner if your goal is successful sales promotion. When you put the ball into play with our listeners, your campaign is sure to score . . . you have something to shout about when you team-up with us.
Advertising isn't just another item

of expense . . . it's a matter of planning and thought to back up your dollars spent for advertising. One of our representatives will be glad to help you plan a winning combination for smart radio time buying. Why not reach for the telephone NOW and put the ball into play today?

HOTEL BOISE

KIDO

BOISE, IDAHO

National Broadcasting Company Affiliate

Community Service for Idaho's Richest Area

MORE THAN A MAGAZINE . . . A SERVICE

A Magazine for Radio Advertisers

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

Your Business at a Glance

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

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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, N.E. Corner 16th and Conlyn Sts., Philadelphia, Pa., three weeks before it is to be effective. Send old address with new.

READERS WRITE

Keeping abreast of radio

We here at WCNC consider RADIO SHOWMANSHIP the finest means of keeping abreast of radio. We have obtained many helpful ideas which have assisted us in giving better programs to our listeners.

Tom W. Talbot
Commercial Manager
WCNC Radio Station

Elizabeth City, N. C.

Helpful to sales force

I would like to express our appreciation of RADIO SHOWMANSHIP Magazine. It is very helpful to the sales force of this company, and in our opinion it is a very well-written magazine.

H. Pinson
Crosslands Furniture Company

Harlington, Tex.

We've been missed

Kindly put us on your subscription list. Long a reader of your publication at another station and in the agency field, I have missed it the past few months.

Jay W. Anderson
General Manager
KFSa Radio Station

Fort Smith, Ark.

Fills a real need

We feel that radio in general benefits from RADIO

SHOWMANSHIP. It is an excellent publication that fills a real need in the industry.

Claude R. Snyder, Jr.
Sales Manager
WELM Radio Station

Elmira, N. Y.

Many uses

We have found so many uses for RADIO SHOWMANSHIP Magazine in so many departments that we would appreciate it if you would send us all back copies for the years 1945 and 1946 that are available, plus a file binder.

Bob Menefee
Program Director
WLSL Radio Station

Roanoke, Va.

Lyrical

I've been looking over a recent copy of RADIO SHOWMANSHIP and it's obvious you've carved out a tough but useful career in publishing. Yours is a new departure in radio publications and it packs plenty of reader interest. Thought you might be interested in this line that popped this noon at lunch:

*There's showmanship in r-a-d-i-o
The stars, performers, script and spots—
All on clean pages gleam and glow—
Which Showmanship reviews and jots.*

Congratulations and good wishes.

Francis K. Glew
Francis K. Glew Advertising Agency

Grand Rapids, Mich.

EDITOR'S NOTE: Our thanks to radio station personnel, advertisers and advertising agencies for their support of what is a sincere desire to be of service to all those concerned with the problems of broadcast advertising on the local and regional level.

Get
This
**SUCCESSFUL
FORMULA**
for a
"Personality"
Type Program!

Undoubtedly the most successful kind of radio program for retailers is the so-called "personality" type. Here is a detailed account of how to build such a sales and prestige producing program, by an outstanding and experienced exponent of this style. Enid Day, radio director of the Davison-Paxon Co., Atlanta, has written a book—*Radio Broadcasting for Retailers*—from her 17 years of success in this field.

For station executives, agency personnel, retail sponsors and radio careerists, Enid Day has an absorbing and fruitful story. She sheds light on a vast and somewhat overlooked field of opportunity in radio. Get your copy of this new book soon. More than 200 pages of sparkling text, with six appropriate pictures from the radio life of the author. Only \$3.50. Mail your order now!

Fairchild Publishing Company, 8 E.13th Street, New York 3, N. Y.

Effective Teen Programs Appeal to Major Interests

Successful teen-age programs, either on the entertainment or educational levels, reflect the teen-time world, with three program types indigenous to the age group

by GRACE M. JOHNSEN, manager, continuity acceptance department,
American Broadcasting Company, Inc., New York City

WE ARE ON the "beam" in radio programming for teen-agers only if we clearly understand them and their needs.

The teen-ager is not what most adults are—illiterate about radio. The teen-ager is thoroughly familiar with a broad range of radio programs. Radio is a logical part of the teen-ager's world for he has been living with it for 12 to 14 years.

Teen-agers will stay with a program only if it shows understanding of them and gives them support. Young people want, passionately, to be taken seriously, and they should be taken seriously. They have a part to play in the world and so it stands to reason they cannot be ignored until they are of voting age and then expected to take up the reins. They want to talk and discuss and think. So, let them do it.

This age group listens to mysteries, classical and popular music, romantic dramas, sports and everything that the adult audience will tune in on. But, there is one very important addition to be made to this list. Teen-agers want programs which are indigenous to them. They want shows which discuss their problems and aspirations and experiences.

Adolescents change their interests frequently and with equal frequency are likely to develop and drop new friends.

To catch and hold their interest in radio, the content has to cut across their major interests and recognize the fact that these interests do change.

Three teen-age formats

Aside from the general run of programs to which they listen, there are three specific types of programs which might be called *their programs*.

1. **Adult shows such as comedy, information and drama.** Through these they picture themselves in situations in which they achieve in fantasy all the things they would like to do and vicariously derive the satisfactions which they crave. Their imagination can keep pace with that of most playwrights and comedians. One type of adult program, however, which they abhor is the dramatic show depicting adolescent idiosyncracies for these make the teen-ager appear ludicrous and this is a fact hard for them to face.

2. **Popular music programs with sparkling conversation but not the so-called jive talk.** While they use a special contracted language within the group they don't particularly like adults imitating it or thrusting it at them as though it were the only language they understand. Some disc jockies have been successful in using this contracted language with the ap-

proval of teeners. The reason is that these performers do it naturally, with no hesitation or "talking down."

3. Programs in which teen-agers participate whether it be of the variety or informative type. If it's the variety type it is well to let teen-agers handle the whole show—the selection of material, music and participants. An example would be *Junior Junction* on ABC. It reflects the enthusiasm of the teen-agers who appear on it and plan each broadcast.

In its format, *Junior Junction* includes orchestral and vocal music, drama, interviews, audience participation stunts, fashion hints, advice to the lovelorn, celebrity interviews and just about every other kind of feature except weather reports, that are to be found in adult programs.

Variety program creates interest

While the theme of the various programs has been principally on the lighter side, many broadcasts have been devoted to such topics as racial and religious intolerance, reckless driving and accidents, juvenile delinquency and other problems of youth. A part of each broadcast is the "glammer drammer" in which the various cast members participate. They have presented such classic plays as *One of My Cuspidors is Missing* or *Who Defies Gravity with a Cavity?*

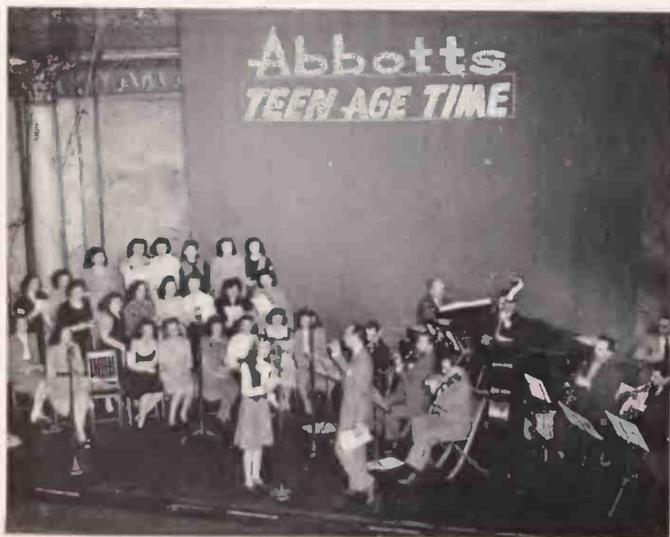
No professional script writer hacks out the *Junior Junction* scripts. Rather, the youngsters themselves are responsible for the planning of the show and writing of the script. About a week in advance, the cast consults with Harold Stokes, ABC's central division program manager, the only adult who is connected with the show, who merely acts as critic, never dictating to them.

Informative programs fill a need

On the serious side, the *Junior Town Meeting of the Air* or *Youth Asks the Government* are two excellent examples. In this type of program it is necessary to have an adult who understands teen-agers handle the organization of the program.

The *Junior Town Meeting* grew out of the first all-student broadcast of *America's Town Meeting of the Air* which originated in Toledo, Ohio, in 1942. The student speakers were chosen for Town Hall by *Our Times*, a national senior high school current events paper. That broadcast has become an annual event.

Shortly after that first network broadcast, the Toledo schools and WTOL started a series of weekly *Junior Town Meetings* in which four high school students gave brief statements on a problem and answered questions from a student audience. Other radio stations started



← A 25-voice teen-age chorus and three star teen-age vocalists, with plenty of audience participation is the successful formula developed for Abbotts Dairies over WFIL, Philadelphia, Pa. For ten weeks during the summer months the series was piped to WFPG, Atlantic City, N.J., with benefit to vacationers. (For complete story, see *Radio Showmanship*, June, 1946, p. 196.)



→
A quiz show, *Y's Up* is what brings youngsters to the A. Brown Company, Oklahoma City, Okla., department store each Saturday morning. There are merchandise certificates and theatre tickets for participants on this KOMA series. (For complete story, see *Radio Showmanship*, November, 1946, p. 376.)

Junior Town Meetings almost at the same time. Today, at least 36 stations in 21 states are broadcasting *Junior Town Meetings* regularly.

Youth Asks the Government over the ABC network, is a program for and by youth, in which high Government officials are put "on the spot" by a panel of four high school students. The questions are intelligent, searching and direct—questions designed to get at the facts, not to embarrass the guests. In questions directed to an official of some Government agency, two themes predominate. *One*: What is the function of your agency in the Government? What is your job? *Two*: What opportunities do you offer youth?

What similar opportunities are offered in private industry?

In questions about some issue of the day, in which a member of Congress is participating, this point is usually raised: What does it mean to us? What are the challenges? The responsibilities?

What's the secret?

Teen-age programs can be successful only insofar as they reflect the world in which these young people live. You can't preach to them; you can't patronize them; you must entertain them. They're no different than any other part of your radio audience. But they are a little more "on the ball." They know what they want.



→
Four students from two schools comprise the *Hi-Teen Quiz*, with questions sent by listeners. It's aired over KFSD, San Diego, Calif., for Arden Farms Company each Wednesday night. (For complete story, see *Radio Showmanship*, December, 1946, p. 406.)

Commercial Key to Air Sales

Here is the first of two articles presented as a guide to practical commercial copywriting for retail advertisers

by WILLIAM E. WRIGHT, Wright Radio Productions, Chicago

The basic principles of this copywriter's guide were formulated by ad-man Wright in the school of experience. To his credit: 10 years of broadcast advertising as station and agency copy chief, station producer and service manager. For the past year he has operated his own radio advertising consultant office, offering commercial copy service, program production, package shows and program script. Accounts include the Central Grocers Cooperative, Inc., Stuart-Warner Corporation (Alemite Division) and Fitzpatrick Brothers.

THE RETAILER'S biggest questionmark, and the key to successful radio advertising, is what to do with the time allotted to his commercial message. That's where the copy—and all the sales know-how, plans, and ideas that shape it—assumes major proportions.

In the final analysis, it's up to the sponsor whether or not he gets effective, sales-pulling commercial copy. The sponsor who hands the copy writer a tearsheet of a newspaper ad with instructions to "get as many of these items in the commercial as possible" is simply shortchanging himself. To get his full money's worth out of radio, the sponsor must take the time to find out what makes radio advertising click. It's particularly important because good copy bears repeating. One good piece of copy used ten times on the air will produce far more sales than ten

different pieces of fair copy each used once!

In appraising the effectiveness of commercial copy, first determine the *objective* of the campaign, then see that each commercial is slanted toward that objective.

Every piece of commercial copy should sell an idea—one single idea—no more. Most copy sells the "buy something" idea. In department store advertising it may be "buy at Blank's store." Your single objective-idea may be general or specific, but you must have one. This holds in institutional copy as well, if it's going to be effective. It's not enough to go on the air and just say something nice about the store and let it go at that. Find your objective. Perhaps it's store traffic—or goodwill. Whatever it is—define it—and *sell it*.

There are other factors that may also effect the productivity of your commercial. Here are a few of them:

1. Who is listening. The time of day, the program, the station's market, the station's personality, and the preceding program all, to some extent, determine your audience. You can't change them, but you can become familiar with them and adapt your copy accordingly. For example, if you are selling a product for children on a ten a.m. weekday spot, you could direct your appeal to mothers. Around five in the afternoon you can sometimes sell family consumption products through the children. Know your station, its market, and be familiar with all available listener-analysis studies. Preceding programs have a selective effect on your audience. You can gain an insight

into the minds of your listener by the type of program he is listening to. Obviously, you won't have the same type of people listening to the Sunday afternoon symphony that you had listening to the Saturday night barn dance. Within a program, keep your commercials in tune with the type of listeners your program attracts.

2. The product (i.e. the idea), and the listener's need and desire for it. Be sure you know what segment of your audience is your most likely group of customers. Are they housewives, car-owners, homeowners, commuters, children, teen-agers, farmers, etc.? Is the product a necessity or a luxury? Is it high or low priced, competitively speaking? Is it consumable or durable goods? Is it mass sale goods or slow turnover? Does the product have a good reputation . . . good customer acceptance? How well does it live up to its advertised claims?

3. The availability of the product. Poor distribution means that you'll have to throw more emphasis on the listener's quest for the product. This most often applies to new products opening up the market. One good way to overcome this handicap is with extra *gimmicks*—samples, combination sales, etc. In general, with poor distribution, be more specific in "where to buy it." With retail store commercials, an out-of-the-way location corresponds to poor distribution, and obviously you should use more detailed location plugs.

4. The timeliness of the appeal. Try to catch the listener with his sales resistance down. You can most readily sell the idea of buying something at the moment the listener is most likely to need it. You can sell the idea "*buy at Blank's store*" most easily if you can catch the housewife at the moment she is planning a shopping trip. Keep alert to timely angles—holidays—seasons—current events, and slant your copy to take advantage of them.

5. The listener's probable mood at the time of hearing the message. Obviously, all listeners won't be in the same mood, but there are a few generalizations which you can assume, such as a relaxed mood

in the early evening, a bright mood in mid-morning, etc. Major events often effect general moods, too, such as the death of President Roosevelt.

6. The probable amount of distraction at the time of hearing the commercial. Not much you can do about it, except perhaps to keep commercials a bit simpler during distraction periods, such as mealtime.

7. The effectiveness of the announcer. The ability of the announcer is a vitally important factor. Try to use phrasings that come naturally to the particular announcer who will read your commercial. Do all you can to make it easier for him to do his most effective job.

With these factors in mind it's time to begin to plan the specific commercial.

First, write down every salespoint you can think of, every reason that might influence someone to buy. These salespoints should have an emotional appeal, fulfilling a desire for comfort, convenience, beauty, admiration, etc. Test each one by asking yourself how many people would buy the product on the strength of that one reason alone. You will likely end up with five or six solid salespoints. Pick the ONE primary salespoint—the one reason most people buy the product (or objective-idea, of course). There you have the key, the *hook*, of your commercial. In a very brief commercial, it may be the only salespoint you use. *In all commercials depend upon that one to carry most of the weight.*

This hook should suggest the specific lead you'll use. Whatever it is, make sure there is a direct thought-line straight to your hook! You can write a great many different pieces of copy on the same identical *hook* by just leading into it from different angles. Shoot the works on your primary salespoint, then use your other basic salespoints as supplements—as extra, added attractions. Never use a weak salespoint. It is excess baggage and actually takes a lot of punch out of your solid, basic salespoints. A common mistake is to use a minor salespoint in place of the primary one just to get a "different" piece of copy. In a series of commercials on the same product or service use that "best" salespoint in all of them.

Good Radio Builds Sales

Award winning radio series aired daily for 60 minutes performs double purpose for Hale Brothers, San Francisco, its 7 stores

by WALTER CONWAY

GOOD MUSIC programmed to make good radio is a simple formula, certainly, for a radio program. Yet, by sticking to that basic policy Hale Brothers, which sponsors *Hour of Melody* on behalf of the five department stores, one specialty shop, and two radio and appliance stores it operates in four cities, has produced a local program with an identity matched only by top-ranking network name shows, an identity achieved through programming alone.

Twofold objective achieved

Now well into its fifth year, the story of *Hour of Melody* goes back to 1943. Newton Hale, chairman of the board, and Marshall Hale, Jr., president of Hale Brothers, were considering with Junius C. Smith, vice-president in charge of advertising and promotion, and Burton C. Granicher, McCann-Erickson account executive, various solutions to the problem of integrating and coordinating the promotion of Hale's Stores in San Francisco, Oakland and two other widely separated Northern California communities. Radio was decided upon as the best answer and KSFO selected as the logical facility.

However, besides securing unity in all Hale's promotions through the one air schedule, Hale Brothers had a second aim—to prepare for the return of a normal post-war buyer's market through building a general consumer impression that the Hale store in the local community combined prestige and value; a store competitive in price with the other department stores in the area it served, but



Good music. Good radio. Good business. Junius C. Smith (left), vice president in charge of advertising and promotion of Hale Brothers, displays the Certificate of Achievement awarded by the American Association of University Women to Newton J. Hale (center), chairman of the board, and Marshall Hale, Jr. (right), president.

with a public service attitude and policy promising a higher degree of customer service and satisfaction.

Given these two objectives, the general type of radio program needed was apparent; in the words of McCann-Erickson's Burton Granicher, "A show that would give the listener a sense of hearing 'something better,' flattering his or her ego as a superior sort of person, yet retaining a basic popular appeal for easy listening." The decision to build a program of familiar and light classical music, using only selections with a definite and easily recognizable melody, followed naturally.

So far, this is a pretty standard course, a policy followed in thousands of previous programs. The degree of program

and Community Leadership

identity and listener loyalty that is the distinguishing mark of *Hour of Melody* is due to two refinements in the execution of this policy. Block programming is one. The other is unusually close cooperation between station, agency and sponsor in seeing that each broadcast of *Hour of Melody* meets the strictest standards of good radio production in every detail.

The block programming on KSFO of *Hour of Melody*, aired every night for a full hour from 9:00 to 10:00 p.m. was one of the first attempts in San Francisco to use this audience-building technique.

Valuable as the block time device is in building a solid following, even more importance must be attached to the programming procedures which Junius Smith and Burton Granicher have worked out with KSFO program executives. Definite standards were set up so that though the total effect of each broadcast is one of wide variety, actually all *Hour of Melody* numbers share many common characteristics.

As the program started its fifth year, in June, it was awarded a certificate of merit by the American Association of University Women, the first they have bestowed. The Radio Listener's Committee of the group is dedicated to seek out and endorse programs which make specific contributions to better radio listening. Through good music programmed to make good radio, "Hour of Melody" is making such a contribution over KSFO and proving that it can be good business as well.

Shortly after the "Hour of Melody" program on KSFO received the award, Philip G. Lasky, manager of the San Francisco-Oakland station, was asked for a thumbnail description of the show. "No gadgets, no gimmicks, just good music programmed to make good radio," was Lasky's reply.

Beside the primary consideration of strong melodic content, these requirements include concrete rules for such details as length of playing time (important in attracting a composite audience, to prevent any one number being objectionable enough to cause tuning out by any section of listeners); type of vocal solo or chorus; instrumentation (for instance, no piano solos), and kind of musical group. An established program pattern specifies exactly the sequence in which various types of music—overture, waltz, vocal, popular symphonic, etc.—are to be used. Commercials are always preceded by a selection in somewhat faster tempo than the average, eliminating possible objectionable contrast between the sponsor's message and the entertainment, as well as preparing the listener mentally.

Equal attention is paid to KSFO personnel directly concerned with *Hour of Melody*. An announcer was chosen whose voice quality and delivery blend effectively with the program's general effect. Actual preparation of *Hour of Melody* music and script engages practically the full time of a program staff member hired for that purpose.

Soft pedal on commercials

Commercial content of *Hour of Melody* consists of four announcements each of approximately 100 words. Prices are never mentioned and the approach is always easy and casual. No particular departments of Hale Brothers are designated for radio promotion, and none are specifically excluded. Public service messages for causes with wide appeal are frequently used in place of advertising. On special holidays, such as Christmas and Thanksgiving, *Hour of Melody* either does not carry commercials or they are strictly institutional in nature.

A fairly extensive promotional campaign for *Hour of Melody* was undertaken by Hale Brothers during the first
(Continued to page 394)



Spot Announcements

Here's a complete, ready-for-the-air campaign designed by the American Institute of Laundering for association members

FOR LAUNDRIES with limited advertising budgets, for those new to radio who want to experiment with the medium before jumping in with both feet on a program basis and for those who want to supplement a program schedule, the American Institute of Laundering has prepared a spot announcement campaign which opens up the possibilities of the broadcast medium for its members.

In *Radio Advertising for Laundries*, Special Report No. 153, prepared by the department of sales and advertising of the American Institute of Laundering for the exclusive use of its members, there are three sets of one-minute announcements which tie-up with three topics of universal interest: (a) the weather, (b) household hints and (c) combining laundry-dry cleaning service.

In Special Report No. 154, the institute presents commercial continuity for a 50-word announcement campaign and for a schedule of station break announcements. Included in the 50-word campaign are seven general announcements; eight announcements for specific use (blankets, shirts, damp wash, economy finish, deluxe family finish, dry cleaning and laundry in combination, fluff dry and thrifty service), and five commercials with a timely seasonal tie-up.

For the station break campaign, there are 18 general announcements, seven timely ones, four with weather tie-ups and four with the dry cleaning-laundry tie-up.

All of the announcements may be used as they are, or they may be used as background material for individually written copy.

Written by Robert S. Greene of the In-

stitute's department of sales and advertising, the booklets stress the fact that spot announcements can often be the basis for an economical and effective broadcast campaign.

The introductory chapter makes the following telling points:

- 1.) Radio advertising, like all other forms, should be continuous and cover a reasonably long period. A spot or two on a now-and-then basis won't do.
- 2.) Unless the budget can stand the expense of time on several local outlets, concentrate effort on one station.
- 3.) Buy a certain time for commercials and utilize that same time five or six days a week. Daytime, preferably morning, is recommended, since such announcements reach the women in their homes at a time when they are doing their housework.
- 4.) Repetition is effective. A new announcement need not be used for each broadcast. It is suggested that the advertiser rotate a set of spot announcements over and over, then adopt another set and continue with that same procedure.
- 5.) Test as you go. By testing various types of announcements, subjects, time of day and special offers, it is possible to decide on continuous campaigns of proven merit.

Because of station policy relative to the use of 50-word announcements and station breaks, plus the fact that the 125-word announcement gives ample time to put over a message without boring the audience, the Institute gives greater attention to the one-minute announcement campaign.

ales Medium for Laundries

Three separate campaigns, with one-minute as the time unit, are presented in Special Report No. 154.

Weather Spots Four announcements, two general, one for use on a rainy day and one for pleasant weather, provide the basis for the weather spot announcement campaign. What provides variety and interest is the fact that there is a possible variation of 115 different attention-getting leads based on a jingle, proverb or prophecy about weather. It is suggested that wherever possible these weather spot announcements immediately follow a radio station weather report.

The following commercial, written for a bright, sunny day, illustrates the basic approach. As long as the day is bright, it can be used in spring, summer or fall.

CHECK YOUR FILES

A number of successful campaigns for laundries have been reported in previous issues of RADIO SHOWMANSHIP.

Station Breaks For over seven years the Johnson Laundry, Albert Lea, Minn., has used time signals over KATE, on a mid-morning, noon and 6:30 p.m. daily schedule. Johnson's advertising is mainly for its fur storage, remodeling and fur sales, the name sufficing for the laundry. (9-46, p. 320.)

Dux Dry Cleaners, St. Paul, Minn., used a schedule of 14 daily 15-second spot announcements on WMIN on a 52-week schedule to promote new business. Radio was used exclusively in the campaign. (6-45, p. 214.)

General Campaigns Dollars and cents check of radio cost against monthly volume of business directly attributed to radio convinces Darrington's, Allegany, Ore., of the value of broadcast advertising. Campaign was aired over KOOS, Coos Bay, Ore. (9-46, p. 310.)

A co-operative venture with merchandising and promotional angles serves institutional purpose for Hamilton (Ont.) Launderers & Dry Cleaners branch of the Chamber of Commerce. Series was aired over CKOC. (8-46, p. 270.)

ANNOUNCER: Speaking of the weather—have you heard this old weather (jingle proverb, prophecy?)

The weather doesn't make any difference to . . . 's Laundry. We wash and iron your linens and clothing in all kinds of weather. And on pretty days, do you want to be chained down to the hard labor of washing and ironing, when you might be out enjoying the fresh air and sunshine with your children, your dog, or even by yourself? . . . 's Laundry can make that leisure time and opportunity possible. Phone . . . for a representative to call to explain our various services. . . 's Laundry is your all-weather friend.

A wide choice of jingles, prophecies and verse is possible, with 90 for different months of the year, plus 25 general ones that may be used at any time of the year.

Household Hints This campaign consists of four basic spot announcements to be rotated, with a different household hint as the attention-getting lead for each broadcast. Included are 100 different household hints which may be rotated and repeated, with the use of specific hints determined on the basis of timeliness and appropriateness. Hints are to be alternated, with a general household hint used one day, a fabric hint the next day. With the household hint as the lead, the commercial is introduced as a second household hint.

Spots Combining Laundry-Dry Cleaning Service Six different spot announcements are offered for this series, with "They Just Naturally Go Together" as the gimmick for one of the six. Example:

"ANNOUNCER: (Crescendo) THEY JUST NATURALLY GO TOGETHER! Ice cream and cake . . . peanuts and popcorn . . . meat and potatoes . . . laundry and dry cleaning! Some clothing and fabrics require careful laundering. Others need expert dry cleaning. So here at . . . 's Laundry, we furnish both types of service. No matter what you have to be cleaned . . . from overalls and work clothes to tuxedos and evening gowns; from playsuits and sweaters to linens and towels, ONE CALL DOES IT ALL."

There are 25 go-together phrases, so that the one spot announcement can be used as the basis for a complete, continuous broadcast series. The other five announcements can be rotated as a separate series, or the entire set of six spots can be alternated.

WEATHER--for Sales and

Series broadcast on two stations is major bid for Alaskan fishing trade business for the Union Oil Company

BOTH FOR SALES AND GOODWILL, service to the community is an important aspect of public relations for any local or regional advertiser, with what constitutes service determined by the interests and needs of the community.

Radio has proved to be a remarkably effective tool in the performance of public service, and services rendered by advertisers range from the general to the very specific.

Take weather, for example. Time and weather reports perform a general service for all listeners, and the advertiser who wants to gain widespread acceptance for his product is able to achieve this objective with general weather bulletins.

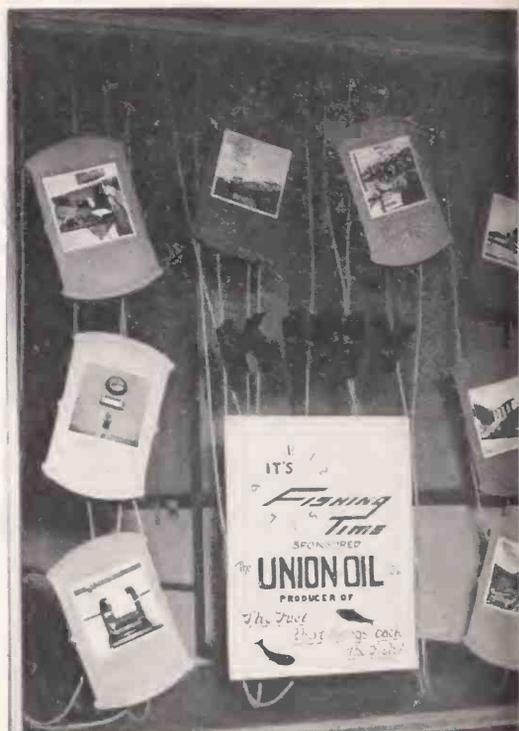
But in almost every community, there is a group of people whose occupations are such that weather forecasts have a direct bearing on their work. To them, weather reports, slanted at their particular needs, is a matter of bread and butter, and such information conveyed to them by an advertiser represents public service of a very specific nature.

For the advertiser with a product or service of direct interest to this group, sponsorship of a radio series which conveys this vital information represents a tailor-made opportunity for sales and goodwill.

Major bid for fishing trade

How this works out in actual practice is illustrated by the Union Oil Company in connection with a radio series it sponsors with benefit to Alaskan fishermen and to itself.

In Southeastern Alaska fishing is more than a sport—it's a Big Business. The Territory's teeming waters have produced over one and a quarter billion dollars



A window display which coincided with Juneau's 3-day Independence Day celebration told the story of the *Fishing Time* program and Union Oil's service to fishermen.

worth of fish in the last half-century, and fishing is one of its largest industries.

These fishermen need nets, tackle, and other marine equipment; food supplies; and—most important of all—fuel to operate the gasoline and diesel engines of their boats.

To satisfy this latter requirement, several nationally-known refining companies vie for the fishing trade. And as its bid for a major share of this business, the

Goodwill, a Good Sponsor Bet

Union Oil Company, through its agency, Foote, Cone & Belding, sponsors a unique daily quarter-hour on stations KINY, Juneau, and KTKN, Ketchikan. This program, station-built but employing agency copy, has been on the air six months out of the year (April through September) since the spring of 1940.

"Time and tide wait for no man—but if you wait to hear *Fishing Time*, you'll get both!" the announcer says, and this program which goes on the air across-the-board at 8:15 p.m. not only sets the mariners straight on these important points, but includes marine and weather forecasts from the U. S. Weather Bureau; warnings to navigators from the District Headquarters of the U. S. Coast Guard; current fish prices; emergency messages to individual boats or the fishermen themselves; changes in fishing regulations from the U. S. Fish and Wildlife Service, and any other items and notices of interest to the trollers.

This data is interspersed with transcribed and recorded music of the type preferred by the fishermen. Since most of them are of Scandinavian descent, they like polkas, schottisches, and viking ballads. The program's theme song is *Over the Waves*, and the slogan tying-in the product to the show labels Union Oil as producers of "*The Fuel that brings back the Fish!*"

But, to revert to the marine reports and forecasts: this material is observed by coast guardsmen at seven light stations in Southeastern Alaska; radioed to the Weather Bureau at the Juneau airport where it is assimilated and added to their findings; and sent by teletype to KINY's newsroom. It consists of general weather conditions, temperature, velocity and direction of the wind, and the height of the sea at each of the seven stations. This is followed by the Weather Bureau's pressure pattern for the area, as well as its predictions of weather and wind changes.

The Weather Bureau's contribution to

Fishing Time is introduced—as are all forecasts on KINY—by a ship's bell which sounds the approximate nautical time, and serves to call mariners' attention to the announcements that are sometimes a matter of life or death.

Straight commercial copy sells

Two 100-word commercials are used on each show, one at the opening and the other at the close. These are written by Foote, Cone & Belding, and do a job of straight selling for such Union Oil products as Union 76 and 7600-Grade-80 gasolines; Triton motor oil and T5X diesel lubricant; Union diesel fuel oil; Union kerosene; and Bif insect spray.

The effectiveness of *Fishing Time* from a listener standpoint was revealed last year when the U. S. Coast Guard was contemplating a reduction in personnel at its light and weather stations, and through the U. S. Weather Bureau requested KINY to sound out its marine audience on its reaction to a limited schedule of weather broadcasts. The result was instantaneous and protesting—enough postcards and letters were received to assure the undiminished continuance of this service.

Due to the nature of the sponsor's products, merchandising tie-ins are seldom used. The only promotion in the 1947 season was a window display timed to coincide with Juneau's three-day Independence Day celebration. It was felt that at this time many of the mariners would be in town, and the display told the story of the *Fishing Time* program and Union Oil's service to fishermen.

Listeners suggest format

The Union Oil Company changed over from a straight newscast to the present format April 1, 1940, after getting suggestions from the listeners themselves for a show of this type. Fishermen asked that more material for their particular needs be used and gradually *Fishing Time* as it is now broadcast was evolved.

Department Store Gets Sale

A. Polsky Company transforms its merchandising showmanship into ear appeal with 5½ hours weekly over WHKK, Akron, O.

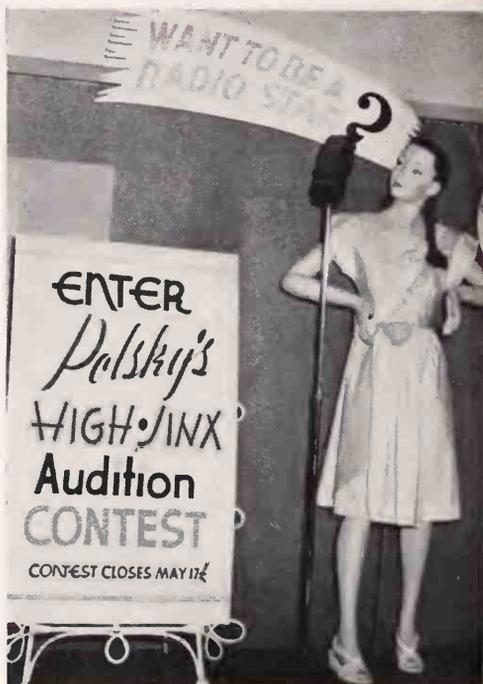
AS A PART OF a post-war expansion and remodeling program which involved the consolidation of merchandising activities into attractive departmental showcases, The A. Polsky Company, Akron, O., Allied subsidiary, began a radio experiment which transforms its merchandising showmanship into ear appeal.

Its radio schedule, on a 52-week basis, calls for four quarter-hour strips, Monday through Friday, plus a 30-minute Thursday evening teen-age show. The sum total, five and one-half hours a week, is one of the largest block purchases of radio time ever made in Akron, and it makes Polsky's the second largest user of radio in the Allied chain. With this schedule, Polsky's is one of the top three time buyers on the Akron scene, all of whom concentrate their broadcast schedules on WHKK. The contract was executed by Polsky's promotion and publicity director, Richard Guy; Robert Loos, McDaniel, Fisher & Spelman Advertising Agency, and WHKK sales manager, Philip R. Herbert.

Maximum use of full schedule

With the aid of Allied's radio and television director, Walt Dennis, Polsky's established an air schedule which makes maximum use of the full broadcast day. Marguerite Zahrt, Polsky's radio director, coordinates all broadcast promotions with other advertising, and she also supervises all programs, including one on WAKR.

With the advertising message wrapped up in four distinctive radio packages, the campaign is beamed to homemakers at carefully selected intervals throughout the day. Each program concentrates on a specific department or merchandise.



(Above) Local high school students, chosen from competitive auditions, handle the weekly half-hour *Teen-Age Hi-Jinx* broadcast over WHKK for Polsky's Junior Deb Shop and its Boys' Student Shop. This Junior Deb display represents in-store promotion on a consistent schedule.

(Right) In-store displays increase listener tune-in. This display, located at Polsky's downstairs store, promotes an afternoon program directed to downtown store shoppers.

Results with Air Domination

With the exception of the teen-age program, music is the basis for the Polsky programs. The musical parade begins at 8:30 a.m., with a quarter-hour *Tic-Toc Time* which reaches both the housewife and the business man or woman not yet on the way to work. Women's slips, blouses and men's wear are breezily interwoven with recorded and transcribed tunes, with Jack Morrissey as *emcee*.

Music the basic format

Polsky's *Musical Parade* resumes at 12:30 p.m. when *Airea-News and Music* hits the air. This quarter-hour begins with a five-minute news summary of the latest Akron events, followed by ten minutes of recordings by the day's lady of song. Women's suits from the third floor are the subject matter of the advertising, and according to the department buyer, results from this merchandising campaign have been overwhelming.

Mid-afternoon (3:00-3:15 p.m.) brings *Melody Roundup*, with a slant toward downstairs store shoppers. Hillbilly, western and folk music are used exclusively. Cliff Rodgers, the "old saddle pal" of WHKK, regales the downstairs shoppers with bargains in hosiery, household items, etc. After two weeks of merchandising hosiery over WHKK, the sales were more than three times above the average.

At 4:30 p.m. there is another quarter-hour of music, *Star Spotlight*, which features home appliances, radios and kitchenware. The latest in recorded music is featured, with Jack Morrissey returning to the air for Polsky's to *emcee* it.

Thursday evening, 6:15-6:45 p.m., the

bobby-soxers and *coke* sippers take over for 30 minutes of *Teen-Age Hi-Jinx*. Local high school students, chosen from competitive auditions, handle the show. This boy-girl combination spins the latest *pops* and chins high school cloak room gossip. Teen-age celebrities, such as a Soap Box Derby champion, etc., are on hand for brief interviews.

As a merchandising tie-in, and to create additional interest in the teen-age radio program, *Hi-Jinx* publishes its own monthly newspaper which is distributed to all schools while in session, and to students on vacation. Merchandising is concentrated on the Junior Deb Shop and the Boys' Student Shop. According to the buyers, sales in these departments have been steadily increasing.

Gimmick used on all shows

With Polsky's telephone number as a theme, a *gimmick* is adapted to all programs, calling attention to the Lynn Lawrence Shopping Service. Within three months after the campaign began, calls received at the shopping service had more than doubled.

All programs are heavily promoted, with WHKK giving the campaign all-out merchandising support. A full showing of bus cards on the Akron Transportation System is maintained by WHKK. In addition, 5' x 5' displays are featured in the WHKK street window display, and these displays are later taken to Polsky's for use in specific departments. Courtesy announcements are aired on a regular schedule, and *Pictorial News Photos*, which include sponsor identification, time-and-station data, are placed at 50 pedestrian traffic centers.

To determine whether store personnel is sufficiently acquainted with the broadcast schedule, the merchandise advertised and the departments featured, the WHKK merchandising department makes periodic store check-ups.



Brewer Builds Woman's Show

Daily morning series for feminine listeners on regional basis
unique campaign successfully used by Gulf Brewing Co., Houston

FOR ANY ADVERTISER, the selection of the radio audience is a determining success factor. In the brewing industry, audience selection has been largely an appeal to the all-family group or to the masculine audience. With that pattern established, the basic program formats have been sports for the masculine audience, news, music and mystery shows.

One brewer has broken with tradition in a program directed entirely to women. That brewery is the Gulf Brewing Company, Houston, Texas.

Its morning show consists of music, human interest and household hints. Five people are featured on the show: tenor, Enmittee Ward, in light music, with the songs dedicated to listeners and their families on the occasion of birthdays, weddings, anniversaries, etc.; a woman commentator, Virginia King, with a human interest story pertaining to life in the Southwest, verse, household hints and recipes; pianist, K. Bert Sloan; organist, Freddie Gibbons and announcer, Frank Babcock.

What contributes to the effectiveness of the series for Grand Prize Beer are a number of gimmicks which increase sponsor identification.

a). **Title** The title, *Design for Grand Living*, in itself carries out the friendly, family atmosphere of the series and, in addition, it has *reminder* value for the brand name.

b). **Mail** Since music on the program is primarily request tunes, each letter and postcard addressed to the program is an advertisement-reminder of the product.

c). **Contest Angle** Listeners are awarded prizes for household hints used

on the air, and a *Grand Prize Recipe* involving a dish in which beer is a necessary ingredient is a daily feature.

As an additional tie-in with the brand name, the program is aired over a network called the Grand Prize Network, which includes Houston, San Antonio, Corpus Christi, Dallas, Fort Worth and the Rio Grande Valley (WOAI, San Antonio; KRGV, Weslaco; KRIS, Corpus Christi; WRR, Dallas and KFJZ, Fort Worth).

To make use of the full broadcast schedule and to reach a diversified audience, this quarter-hour program is supplemented with *Headliner Time*, a 15-minute show for the entire family, now in its seventh year.

The series features Lynn Cole as singing star, with a 18-piece *Headliner* orchestra. Mid-point in the program there is a feature spot for Texas commentator, Steve Wilhelm, in a dramatic narrative of odd fact, off-the-record incident, or little-known fact about Texas history. Announcer for the show is Bill Bryan, who, with the exception of the war years, has written the show and delivered the commercials since the first broadcast. The program originates from KPRC and is heard over the Texas Quality Network and four additional stations to give the brewery coverage of its basic market.

On both programs the accent is on local talent, and the brewer's agency, Wilhelm-Laughlin-Wilson, employs a full-time staff of musicians, lyricists, arrangers and producers, as well as radio experts to handle eight regional network shows weekly, in addition to other programs in various Texas markets produced by the agency.

Woman's Show Sans Recipes

Variety basis for successful mid-morning participating format,
with interviews, prizes and humor for KDYL listeners, Salt Lake

"Oh, every day is Ladies' Day for me . . . I'm quite at their disposal all the while."

That's the theme that introduces KDYL's locally-produced six-day-a-week half-hour cooperative show *Something For The Ladies* which observed its second birthday with the August 28 broadcast, and which has proved the value of slanting a show toward a specific audience—in this case the homemaker.

Something For The Ladies is the brain-child of KDYL program director, Emerson Smith, who has definite ideas of what makes up a mid-morning show beamed to the feminine audience.

What the busy homemaker likes, Smith decided, is a highly informal program for her enjoyment as she hurries through her morning work . . . a program to which she can listen as she works. There are no fashion notes, none of the usual standard recipe ideas. There is good popular music but no jazz and no heavy classical selections. Variety is the central theme.

Emphasis is placed on interviews, prizes, humor and on informative material from the wire services.

The formula pays off. *Something For The Ladies* maintains a consistently high Hooper rating against network competition in a city in which there are four other stations. Sponsorship satisfaction is indicated by the fact that two cooperative sponsors have been on the program almost since its inception. The Wolters Electric Company has advertised on the show for two years and has renewed for another year. Its entire radio advertising budget is put into this one program. Salt Lake Cleaning & Dyeing Company has

been on the show for over two years. Many 26-week contracts have been sold to other co-sponsors.

The program has grown from a one-voice program to one which now embraces three voices and the efforts of two writers (in addition to Emerson Smith who has been on the program since its inception the show now includes Kay Richins and Jane Nuttall) but, fundamentally, the emphasis has never shifted from the original plan of interviews, prizes, and humor.

More than 300 stars of stage, screen and radio, and local personalities, have made guest appearances. In addition to "big names" housewives with outstanding hobbies and women's club leaders have appeared before the microphone. (Ninety-eight per cent of the interviews aired on KDYL are on *Something For The Ladies*.)

Prize features change from time to time to add variety. One was a *Centennial Anagrams* contest run during the spring months of Utah's centennial year. Prizes of electric broilers and vacuum cleaners were awarded to listeners sending in the most words made from a single word in Utah history. Mail count reached 136 a day. Prizes of sweaters awarded each Tuesday and Thursday for the best entries in a homemaking suggestion contest is another angle.

Another feature built into *Something For The Ladies* is *Memory Time*—a brief review of a bit of history which happened on the particular day of the broadcast, along with a memory tune . . . a popular song of five or ten years ago.

In tune with the informal character of the show, 100-word conversational commercials are woven into the script.

Modest Budget Show Passes

With radio as the backbone of an effective advertising and merchandising program, the Harris Packing Company puts its emphasis on an established WIBC, Indianapolis program, adapts series to its particular objectives and needs

by HOWARD C. CALDWELL, president, The Caldwell-Baker Co., Inc.



Howard C. Caldwell

THE Sam Harris Packing Company, Indianapolis and Crawfordsville, offers an excellent example of how radio can be made the backbone of an effective, modest-budget advertising and merchandising program.

A newcomer, comparatively speaking, in the Hoosier State's meat packing picture, the Harris company turned to advertising early this year with two clearly defined objectives in mind: (1) to obtain wider distribution in Central Indiana for its line of meat specialties; (2) to impress upon dealers and consumers that Harris specializes in the making of *sausages* of the *finest* quality.

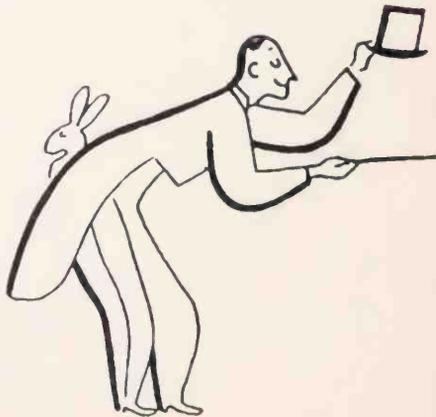
To accomplish these goals, Sam Harris, owner and operating head of the company, and his agency, The Caldwell-Baker Company, Inc., worked out plans for a 13-week test campaign that included these main elements: radio, newspapers and point-of-sale, with emphasis on radio.

Selects program with established audience

Seeking a program with an established audience among home makers and food

buyers, client and agency agreed that the *Dixie Four* met all specifications. This male quartet, singers of spirituals, light classics, popular songs and hymns, joined the talent staff of WIBC, Indianapolis' Mutual outlet, in the summer of 1946 after an outstanding radio success in several southern cities. Broadcasting from WIBC several times daily on a sustaining basis and making hundreds of personal appearances about the state, the *Dixie Four* soon built up a large and devoted following, with their Monday-through-Friday, 12:30-12:45 p.m. show regularly drawing overflow studio crowds.

It was this noon-day program that Mr. Harris decided to sponsor. Wisely, we believe, the show's established format was retained with minor alterations, these being confined to insertion of brief open-



3-Week Test for Meat Packer

ing and closing identification of sponsor and product; a 30-second singing commercial (live) delivered by the *Dixie Four* in their own distinctive style; and a one-minute spot of straight commercial continuity delivered by the program announcer, just before sign-off.

Commercial concentration effective

During the original, 13-week campaign, all commercial announcements were concentrated on two products—Harris "Aristocrat" Skinless Frankfurters and Harris "Swiss-style" Liver Sausage, emphasis always being placed on the fine quality and distinctive flavor. The peg on which this "quality" story was hung, was Valter, the Harris Swiss sausage chef, whose rare seasoning and blending technique was learned in Switzerland, where the world's best sausages were made (a true statement, incidentally).

In addition, to tie-in the meat dealers and to help build backing at the retail level, each program was constructed to open and close with the announcement, "*Presented on behalf of the meat dealers of Central Indiana by the Sam Harris Packing Company . . . makers of 'Meats with Your Approval.'*" (The *Meats with Your Approval* line is carried on all Harris trucks and packages.)

Coordination of advertising effort

Under Harris sponsorship, the *Dixie Four* made its bow on March 17 of this year. Initiated at the same time was a newspaper campaign consisting of 100-line advertisements in six selected Harris markets. Insertions were staggered to provide Monday through Saturday publication. All copy hewed closely to the radio line, featuring Valter, the Swiss sausage chef and directing readers to the *Dixie Four* show. Shortly thereafter, the program was rounded out by placing on meat counters throughout the market area, easel-type cards picturing the *Dixie Four* and inviting shoppers to hear this pro-

gram made possible by their meat dealers. Window streamers featuring Harris products were also furnished retail dealers.

To kick off the Harris campaign last March, a dinner meeting of the entire sales force, agency and station executives was held. At this session the advertising campaign and objectives were outlined in detail and the *Dixie Four*, appearing in person, did a simulated Harris broadcast, complete to the last cue and commercial.

More of the same for fall season

In mid-June, the Harris advertising program, in its entirety, was extended for a second 13 weeks. New continuity and new ads were created but the original theme and format were retained.

As this is written, a second, 13-week extension is in the making. Some new frills will be added, including a selective, direct mail campaign which will offer a free coupon applicable to the purchase of Harris products, also frankfurter recipes suitable for filing and a picture of the *Dixie Four*. Essentially, however, the fall campaign will be "more of the same" with the four gentlemen from the Southland—aided and abetted by other media—continuing to sing the praises of Harris *quality* and "Swiss-style" sausage making.

Judging by the steadily growing *Dixie Four* audiences . . . the frequency with which they are asked to "sing about the frankfurters" on their personal appearances . . . and the increased quantities of Harris meat specialties that are going into Hoosier market baskets, the Harris advertising and merchandising formula is a sound one. In that formula, radio looms large as a major ingredient.

Howard C. Caldwell, president of the agency handling Harris advertising, has headed his own advertising and marketing company for 25 years, specializing in food accounts.



AIRING THE NEW

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

Bakeries

FLEISCHMANN'S MARKET BASKET To help housewives buy food with the greatest possible economy, Fleischmann's Vienna Model Bakery, Inc., Philadelphia, Pa., sponsors *Fleischmann's Market Basket* heard daily over WCAU, 9:40-9:45 a.m. Featured on the broadcasts are bulletins on the best food buys of the day as gleaned from the produce and poultry markets. The national food picture is obtained from daily Department of Agriculture reports. The voice of authority is Frances Blackwood, food editor of the *Evening Bulletin*.

What is a service to the lady of the house (who spends 40% of the family income on food and half her time planning and preparing meals) is also a service to the neighborhood grocery, in that (a) it saves his time when shopping lists are made up before coming to the store, (b) housewives are encouraged to buy foods of a perishable nature which must be moved fast, thus protecting both wholesaler and retailer against loss. Weekly reports distributed by Fleischmann drivers to 2500 stores in the metropolitan area which feature items that will probably be included on *Market Basket* reports of the week also help the grocer in his buying.

AIRFAX: Program is scheduled for 26 weeks. Contract provides for renewal.

First Broadcast: September 15, 1947.

Broadcast Schedule: Daily, 9:40-9:45 a.m.



Sponsor: Fleischmann's Vienna Model Bakery, Inc.
Station: WCAU, Philadelphia, Pa.
Power: 50,000 watts.
Population: 2,081,602.
Agency: Gray & Rogers Adv. Agcy.

COMMENT: Goodwill and sales go hand in hand. All to the good here is the natural tie-in between the editorial content and the sponsor's product. It makes for a smooth transition from program to commercial.

Drug Stores

DRUGSTORE COWBOY When John Bridgers, president of the 21-store Sommers Drug (Rexall) chain, began investing heavily in radio advertising one year ago, he went into the broadcast campaign on the theory that what the public wanted was entertainment. In spite of the fact that he has a personal preference for opera, he sponsored cowboy music, featuring Del Dunbar, one-time cow-puncher and ranch hand, in a 15-minute 1:00 p.m. strip over KABC, San Antonio, Tex. Results have been such that Sommers is now one of the heaviest retail users of radio time in the southwest, with major schedules on four San Antonio stations.

Evidence that cowboy music lassoes listeners: between 1500 and 2000 fan letters a month from the KABC broadcasts. Monthly personal appearances of the *Drugstore Cowboy* at Southwest Texas theatres corral a full house.

AIRFAX: **Sponsor:** Sommers Drug Company.

Station: KABC, San Antonio, Tex.

Power: 50,000 watts.

Population: 350,000.

COMMENT: It's good business sense and it's good radio to select the type of program that will appeal to the audience to whom the advertiser directs his sales ammunition. When a program is selected on any other basis, the campaign starts out with one strike against it.

At the same time it's well to remember that even homogeneous audience groups are interested in a variety of program types. In almost every case, any one of several programs will be equally effective from the standpoint of results.

Finance

ENCORE ECHOES To provide Wisconsin listeners with an interlude of melodies and memories, the First Wisconsin National Bank, Milwaukee, Wis., presents a 30-minute show, *Encore Echoes*, over WTMJ each Tuesday evening at 6:30 p.m.

Musical favorites, old and new, feature the First Wisconsin Chorus, directed by John Anello, accompanied by a string ensemble. A highlight of each broadcast is a short narration on Wisconsin history, *Stories of Our State*.

Now in its fifth year of presenting musical treats to Wisconsin audiences, the First Wisconsin National Bank uses radio to create goodwill. Conversational commercials in the new series reflect the spirit of the broadcasts. Example:

"The First Wisconsin hopes that you will think of each broadcast as a weekly radio visit to your home . . . a neighborly call bringing you pleasant music for family listening . . . yes, and interesting stories gleaned from the pages of Wisconsin history. And of course, in the same spirit, you are invited to use the facilities of the First Wisconsin whenever you need banking service. You will find that the First Wisconsin can be helpful to you in many ways . . . not only in connection with business operations, but also in connection with your personal finances. You will like the efficient way in which your transactions are handled . . . and you will appreciate the unusual convenience of a First Wisconsin relationship; for as you know, this bank is at your service at thirteen convenient offices throughout the city."

Specific services offered by various departments are also highlighted, with the programs directed toward a general family audience.

AIRFAX: Soloists Kathryn Oaks and Bruce Foote are featured on the broadcasts. Historical narration is handled by George Comte. Bob Heiss announces the show.

First Broadcast: June 10, 1947.

Broadcast Schedule: Tuesday, 6:30-7:00 p.m.

Preceded By: Milton Berle Show.

Followed By: Call the Police.

Sponsor: First Wisconsin National Bank.

Station: WTMJ, Milwaukee, Wis.

Power: 5000 watts.

Population: 1,510,626.

Agency: Marvin A. Lemkuhl Adv.

COMMENT: It's the day after day, month after month and year after year impact that produces results from broadcast advertising. With five years of sustained effort, the sponsor here takes full advantage of the cumulative value of the medium. Sponsor here is taking advantage of the power of the human voice to effectively humanize its services.

Finance

BROADWAY IN REVIEW Each summer, when many of the major network programs take their annual hiatus, the National Bank of Commerce, San Antonio, Tex., a year-round spot advertiser, selects a choice night-time availability and puts on a light musical program keyed to the mood of the summer listener. Musical content is emphasized and commercials are kept to a minimum.

Summer, 1946 was no exception, but additional time was used. While the program in previous years had been a quarter-hour show, results were so gratifying that the National Bank of Commerce expanded its schedule to a full half-hour.

Hit songs from current Broadway musicals and remembered tunes from Broadway hits of the past were featured on the KABC feature which went on the air Wednesday at 8:00 p.m.

Commercials and script were slanted to suit the particular style of KABC announcer, John Harper. Each of the three one-minute commercials on the show were purely institutional in nature, and were designed to sell the bank as a whole, rather than to promote any particular department.

A series of pre-program announcements promoted the KABC series, and the show was featured in KABC newspaper advertisements. Bank advertisements in local newspapers featured a tie-in slug with the program, and direct mail folders sent out by the bank devoted one side to promoting the radio series.

AIRFAX: The show was written by A. J. Zlabovsky, KABC continuity chief.

Broadcast Schedule: Wednesday, 8:00-8:30 p.m.

Preceded By: Paul Whiteman Assembly.

Followed By: Hospitality Time.

Sponsor: National Bank of Commerce.

Station: KABC, San Antonio, Tex.

Power: 50,000 watts.

Agency: Coulter & Coulter Adv. Agcy.

COMMENT: Here's a telling point for those to whom the so-called summer listening slump is something of a bugaboo. This advertiser concentrates its heaviest radio schedule during the summer months, and with excellent results.

Sponsor here illustrates a trend away from the heavy-handed institutional approach of banks to the broadcast medium.

Finance

THIS IS AMERICA Featuring a Wisconsin favorite, Norman Clayton, with songs and narrations, *This Is America* is becoming a Sunday listening habit with radio audiences of WTMJ, Milwaukee. Each week, Clayton creates a mood picture of some phase of life in America with narrations and appropriate songs. He sings and tells of America's mines, farms, rivers, forests and industries.

The 15-minute program is sponsored by The Milwaukee Company, underwriters and distributors of investment securities. Two commercials amounting to a total of 200 words are used, give late investment news.

A typical program had the country's railroads as the setting. Clayton's narrations blend into songs such as *I've Been Working On The Railroad*, *Irish Work Song*, *The Railroad Corral*, *She'll Be Coming Around The Mountain When She Comes*, *Gospel Train* and *Casey Jones*.

AIRFAX: Series is written by Frank Hart.

First Broadcast: July 6, 1947.

Broadcast Schedule: Sunday, 12:15-12:30 p.m.

Preceded By: News broadcast.

Followed By: Wayne King.

Sponsor: The Milwaukee Company.

Station: WTMJ, Milwaukee, Wis.

Power: 5000 watts.

Population: 1,510,626.

COMMENT: Here's a prestige format that's easily produced at minimum cost. From the point of view of the particular sponsor, it represents an excellent method of telling its story to a wide audience that is generally unfamiliar with investment services.

Merchants' Associations

BROOKSIDE EDITION What broadcast advertising has done for individual advertisers, saleswise, it can also do for group sponsors on a cooperative basis. Willing to give the idea a trial were 14 Brookside area merchants in a three-times-weekly *Brookside Edition* aired over KOME, Tulsa, Okla. Beamed to approximately 5000 Brookside shoppers, the program features news about parties, birthdays, weddings, deaths, vacations, and on Sat-

urday, church news. Special shows are done for PTA groups, Girl and Boy Scouts, and choirs from Brookside churches.

Each of the 14 non-competitive sponsors get one 75-word spot announcement each week on the quarter-hour show. Advertisers are known on the air as *publishers*.

To promote the series, window cards were used by participating sponsors, and letters were sent out to the residents of the district by the Brookside Civic Improvement Association.

AIRFAX: Mary Lou Hopkins and J. Howard Engle, account executives, act as Brookside reporters and editors. Live and transcribed music are used on the program.

First Broadcast: February, 1947.

Broadcast Schedule: T-Th, 12:45-1:00 p.m.; S, 12:30-1:00 p.m.

Station: KOME, Tulsa, Okla.

Power: 250 watts.

Population: 166,171.

COMMENT: Cooperative advertising brings the cost for each participating sponsor within the reach of almost any promotional budget, but the end result is increased business for all. It's a technique that might well be considered by any group of merchants whose places of business are outside the main shopping centers.

Women's Wear

THE WOMAN'S VOICE Milliron's Fifth Street Store, Los Angeles, Calif., believed that *The Woman's Voice* should be heard. To get confirmation in its belief that organized club women should have a voice on the air it turned to local organized women's groups for advice and comment in tailoring a program to spotlight their interests and accomplishments in Southern California.

To all such groups went a letter with a return postcard for their reaction to pertinent questions.

On the basis of the postcard returns, Milliron's went ahead with its plans for the KMPC series, with the full knowledge that it had the 100% support of women's groups in the area.

In setting up the new program, the suggestions and recommendations made by interested clubs in response to the

original query were incorporated into the program format.

Because the postcard replies indicated an overwhelming preference for late afternoon time, the thrice weekly broadcast is aired at 4:15 p.m.

A follow-up letter sent out to women's clubs and civic organizations gave complete program data. Women were reminded that it was their program, a program "you are not only invited to listen to, but also to take part in, by letting us know what you would like to hear on it, letting us know your opinion of it when it is heard, reporting items of interest from your organization and its activities for use on the program, by letting us know whom among your officers we may call upon for interview over the air, and in many other ways allowing this program through your cooperation to become truly the voice of the woman of today. You are invited to call the attention of your membership to this program."

Since prominent club women are interviewed on the program, Milliron's uses another piece of direct mail to stimulate interest in this part of the format. A printed invitation is mailed to the club membership of any organization when one of its members is to be featured on the KMPC series.

In addition to interviews and club news the program includes fashion helps and other features of particular interest to club women.

Special sales, and fashion news from Milliron's are featured in the commercials.

AIRFAX: Jeanne Gray is *The Woman's Voice* for Milliron's.

First Broadcast: July 14, 1947.

Broadcast Schedule: M-W-F, 4:15-4:30 p.m.

Preceded By: News.

Followed By: Music.

Sponsor: Milliron's.

Station: KMPC, Los Angeles, Calif.

Power: 10,000 watts.

Population: 4,341,500.

COMMENT: Through a format of this type the advertiser appeals to a diversified audience, and it's safe to assume that over a period of time, most of the club women in the area will hear the program, and what's more important . . . the sponsor's commercial message.



SHOWMANSHIP IN ACTION

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

Electrical Appliances

IT'S FOR YOU As a way of saying *It's For You* about the Automatic Launderall to WGST listeners, Atlanta, Ga. dealers give away a washing machine each month. Winner is the writer of the best letter of 100 words or less on the subject:

"Here's what I like most of all . . . about the great New Launderall!"

Listeners are invited to go to the nearest Launderall dealer to get pointers on the merits of the machine. Entries are sent to WGST.

Program vehicle on which the offer is made includes music and news with a woman's slant. Dorothy Kirby reports on *Women in the News*, with songs by Claire Davis and Jack Almond at the Hammond organ. Series is aired Monday through Friday, 11:45-12:00 (noon).

To promote the series spot announcements, direct mail and billboard displays were used. Folders with the imprint of the various dealers give complete information about the contest angle.

AIRFAX: Paul Daugherty announces. Show is scripted and produced by Don Naylor.

First Broadcast: August, 1947.

Broadcast Schedule: Monday through Friday, 11:45-12:00 (noon).

Preceded By: Side Walk Snoopers.

Followed By: Big Sister.

Sponsor: Launderall dealers.

Station: WGST, Atlanta, Ga.

Power: 5000 watts.

Population: 1,333,200.

COMMENT: Cooperative advertising of this kind gives each dealer the advantage of a consistent promotional campaign at

minimum cost. (For a detailed story on how electric appliance dealers make use of the broadcast medium, see **RADIO SHOWMANSHIP**, *October, 1947*, p. 347.)

Men's Wear

SCHOOLBOY SPORTS SHOW Now in its fourth year on WFIL, Philadelphia, Pa., under the sponsorship of Jacob Reed's Sons, the *Schoolboy Sports Show* attracts hundreds of high school students from two rival schools to the studios each Saturday evening.

WFIL's sportscaster, Tom Moorehead, and scholastic sports authority, Jack Ryan, interview schoolboy stars, bring in top-notch sports guest stars, and lead the studio audience in school songs and cheers.

The program gets considerable advance publicity in schools to be honored on forthcoming shows. Likewise, in the past a Chestnut Street window of the Reed Store has been given over to life-size blow-ups of Moorehead and Ryan, pictures of the broadcast, and trophies to be awarded in scholastic competition.

AIRFAX: First Broadcast: September, 1944.

Broadcast Schedule: Saturday, 7:00 to 7:30 p.m.

Preceded By: News.

Followed By: Community Chest Program.

Sponsored By: Jacob Reed's Sons.

Station: WFIL, Philadelphia, Pa.

Power: 1000 watts; c.p., 5000.

COMMENT: A series of this kind is almost self-perpetuating. As one high school generation leaves the halls of learning a new batch is ready to carry the torch for the alma mater with equal enthusiasm.

Too, such a series falls in the category of public service in that it focuses attention on what is often a neglected aspect of the sports picture.



Participating

TUCKER TALKING How two sponsors in non-competitive fields pooled promotional resources to their mutual benefit is the story of Rich Loaf, Inc., and Edwards Dry Cleaners, Portsmouth, O., in connection with joint sponsorship of *Tucker Talking*, a WPAY man-on-the-street show.

What the Edwards Dry Cleaners contributed to the promotional build-up for the series were folder matches with time-and-station data, a line drawing of the announcer and his air slogan, *Tucker Talking*.

Rich Loaf, Inc., came up with placards and streamers in the carnival style, complete with program, station and sponsor data, for use on the trucks of both firms.

Newspaper space of both sponsors carried mention of the show.

For on-the-air promotion value, Rich Loaf makes available a rack and attendant for each broadcast, and persons interviewed on the series receive generous samples of the sponsor's products.

Gimmicks of equal retail value are offered by both sponsors for correct answers to questions asked on the program. Rich Loaf offers three certificates weekly, each good for \$1.50 worth of merchandise, and Edwards also awards three \$1.50 merchandise certificates redeemable in dry cleaning services. Questions asked on the program are confined entirely to the local scene.

Each broadcast plugs both sponsors, i.e., on Monday, sponsored by Edwards, the closing commercial is for Rich Loaf. Tuesday broadcast, sponsored by Rich Loaf, gives Edwards the closing commercial, etc.

Both sponsors report excellent results with the campaign, with new sales outlets opened up for both advertisers as a direct result.

AIRFAX: Announcer Bob Tucker uses a personality announcing style.

Sponsor: Rich Loaf, Inc.; Edwards Dry Cleaners.

Station: WPAY, Portsmouth, O.

Power: 250 watts.

Population: 53,304.

COMMENT: If it's worth buying, it's worth promoting. A coordinated promotion campaign is well worth the time and ef-

fort involved, since activity of this kind builds listeners. And listeners, in turn, build sales.

Participating

TIMEKEEPER Frank Hennessy singled out the one thing that early risers most hate . . . the ring of an alarm clock . . . and made a game of it. Every morning the alarm rings long and loud on the WSYR, Syracuse, N. Y. show, sometime between 6:45 and 9:30 a.m. Listeners vie with each other to guess what time the alarm will go off, and receive merchandise prizes for their efforts. Just how successful a game he has made of it is indicated by the mail count from August 1946 to March 1947. What the postman had delivered to Timekeeper Hennessy was 47,281 pieces of mail, or an average of over 5000 pieces a month.

Birthday greetings, a prayer written by one of the local clergy, a hymn, music, a contagious laugh and plenty of *gimmicks* sustains day-to-day interest.

Typical of the *gimmicks* was a Favorite Smell campaign which was introduced on the program shortly after Durr's Meat Products came on the air. His campaign to find out each listener's favorite smell was made just prior to the Durr commercial, with this transition: "*Speaking of favorite smells, when you are in your grocery store, just get a whiff of that delicious odor coming from Durr's Meat Products.*"

In a St. Valentine's contest which offered costume jewelry designed by Spidel, 567 letters in a 17-county area were received in a four-day period.

To stimulate listener interest in the program, posters are distributed to all local sponsors, with the name of the firm lettered on the display. Theme behind promotional effort: "*Start your day the lucky way . . . play the Alarm Clock Game every day.*" Four leaf clovers accentuate the luck motif.

AIRFAX: Frequent public appearances keep Timekeeper Hennessy, a veteran mikeman, very much in the public eye.

Broadcast Schedule: Monday through Saturday, 6:45-9:30 a.m.

Preceded By: Hillbilly Music.

Followed By: WSYR Goes Calling.

Station: WSYR, Syracuse, N. Y.

Power: 5000 watts.

Population: 217,312.

COMMENT: It's not easy to determine just what makes the difference between one program of this type and another, but the personality of the featured announcer is probably the most important single factor. Without the warmth and sincerity of the voice behind the microphone, all the *gimmicks* in the world wouldn't chalk up mail pull records of this kind.

Participating

WERE YOU LISTENING What puts the SRO sign up in the WOAI studios Saturday morning is an advertiser's showcase in the merchandising field and promotion for the station.

Built on a studio audience participation basis, the show is a half-hour of rapid questions about local and network programs, spot announcements, etc., heard during the week on WOAI, with prizes donated by local, regional and national station accounts for the right answers. One grand prize weekly is also given to a radio listener who writes in the correct answer to a special question. Prizes range all the way from water heaters, leather goods and jewelry to a week's supply of household articles and groceries. Approximately 40 advertisers are actively participating.

AIRFAX: Emcees Dick Perry and Jerry Lee fire the questions, with musical demonstration of theme songs and tunes by Mel Winters at the piano. Show is produced by WOAI program and production manager, Monte Kleban. All questions pertain to actual programs and announcements heard over the station.

First Broadcast: May, 1947.

Broadcast Schedule: Saturday morning.

Station: WOAI, San Antonio, Tex.

Power: 50,000 watts.

Population: 350,000.

COMMENT: Here's a new merchandising twist which builds general listening interest with advantage to all station advertisers in general and to participating firms in particular.

Certainly, merchandising support of a broadcast campaign is well worth the time, effort and money involved.



Photographic Supplies

SNAPSHOTS OF GEORGIA Listeners to WGST, Atlanta, Ga., take imaginary motor trips to historical and industrial sites in the state. Not imaginary, however, is the incentive for listener participation offered by Gaston's Snapshot Service, sponsor of the five times a week quarter-hour series.

Listener who submits the best picture each day receives a free 8 x 10 enlargement of the print, and each month there's an award of a whole year's supply of film to the snapshot enthusiast whose picture is the best submitted during that 30-day interval.

Programs are in the nature of light travelogues, featuring Dorothy Kirby, Southern golfer, and WGST announcer, Ken Wilson. Don Naylor writes and produces the show. Each broadcast is devoted to some one community, and each city saluted on the show is given advance notice. One musical selection which ties-in with the subject of the day is included on each broadcast.

Promotion includes WGST spot announcements, billboards and a special booklet on the show which was mailed to hundreds of drug stores and snapshot pick-up stations serviced in the statewide coverage of Gaston's Snapshot Service.

AIRFAX: *First Broadcast:* June 9, 1947.

Broadcast Schedule: Monday through Friday, 9:45-10:00 a.m.

Preceded By: Evelyn Winters.

Followed By: Arthur Godfrey.

Sponsor: Gaston's Snapshot Service.

Station: WGST, Atlanta, Ga.

Power: 5000 watts.

Population: 1,333,200.

COMMENT: Gimmick value here in program format, title and give-away without question increases the advertising value and effectiveness of the series for its sponsor, since each is related to the advertised service and each in itself to some degree constitutes a commercial.

Gimmicks constitute an excellent way to increase the effectiveness of a broadcast campaign.



Restaurants

TABLE TALK A quarter-hour show which combines the man-on-the-street format with a musical request program is what the SEPETER'S HUNT ROOM offers WILS listeners in the environs of Lansing, Mich. Broadcasts originate from the Hunt Room, with an *emcee* to conduct question-and-answer interviews with restaurant patrons.

At the end of each interview, the interviewee is asked to express a musical preference which is played from the WILS studio by recording, transcription or live talent, and picked up in the steak house by a portable radio for the benefit of patrons.

Each person interviewed receives a print of a flash photo taken at the time of the interview. From time to time additional awards are made, such as airplane rides, complimentary steak dinners, theatre tickets, flowers on Mother's Day, orchids for brides, *etc.*

A single commercial, strictly institutional, is timed at 30 seconds. On occasion, the commercial time is donated to civic enterprises.

Evidence of the program's popularity and its sponsor effectiveness: program increased its schedule from three to six times weekly.

AIRFAX: WILS program director, Bob Clayton, authored the script.

First Broadcast: February 20, 1947.

Broadcast Schedule: Monday through Saturday, 11:45-12:00 (noon).

Preceded By: Music.

Followed By: Western Music.

Sponsor: Sepeter's Hunt Room.

Station: WILS, Lansing, Mich.

Power: 500 watts.

Population: 101,282.

COMMENT: Here's an easy-to-produce format that entertains listeners and at the same time builds traffic from the entire listening area for the advertiser.



Storage

YOUR MOVE Based on response to two different radio campaigns, an effective program format for the Quaker Storage Company, Philadelphia, Pa., is one with *gimmick* value.

The basis of its most recent broadcast series, *Your Move*, is simple. In addition to recorded music, listeners are given a series of biographical clues about a famous Philadelphian, and the first person to telephone the radio station with the correct identification receives a cash prize. The cash award of \$5.00 for correct identification is cumulative, so that the prize money can build up to a sizeable amount.

A different Philadelphian is featured on each broadcast, but if the celebrity is not guessed on any one show, his identity is withheld until the next program as an audience-holding device. In such instances, the name is given before the new set of celebrity clues are presented.

The quarter-hour program averages 20 calls per night, with the number reaching 40 on occasion. Listener-participants have until three minutes after the last clue to telephone their guess. Two studio telephones are plugged in the moment the clues are given, and the descriptive clues are interrupted at any time to answer incoming telephone calls. Two musical selections precede the celebrity clue hunt, with one selection following the listener-participation game.

In addition to the *gimmick* value of the title, other angles with both program and sponsor identification have been developed. The title provides an effective *peg* for the commercial copy, and the phrase can be incorporated into the editorial material to constitute additional sponsor identification value. As an additional tie-in with program and sponsor, announcer Frank Kent answers all incoming telephone calls with "Good Evening, *Your Move!*"

Moving and storage are featured in one 150-word commercial at the opening of the program and a 50-word commercial at the close. In the development of the commercial copy, definite selling points were worked out by the Julian T. Pollock Company, Philadelphia advertising



agency. Actual wording of the commercials vary from broadcast to broadcast, but the same selling points are emphasized in all copy. The following is typical of the one long commercial used on each broadcast:

Yes sir, it's a move in the right direction when you call QUAKER STORAGE to handle your moving problem. . . . Just call BALDWIN 9-0400 . . . ask for Mr. Lee . . . and your moving worries are over. QUAKER STORAGE COMPANY gives such outstanding service . . . you can rest at ease. When QUAKER'S capable, reliable employees come into your home, you can be sure your furniture will be protected in every way. . . . Your things can be shipped by train, plane, boat or van, and QUAKER'S trained employees will use special care to meet the requirements of each type of carrier. Remember, QUAKER STORAGE takes care of your moving "to and from everywhere." And listen to this: if you are moving far away . . . even to the West Coast . . . QUAKER STORAGE will ship all your household goods in special containers, at amazingly low rates. Call Mr. Lee . . . BALDWIN 9-0400 . . . QUAKER STORAGE COMPANY.

The closing 50-word commercial summarizes the main selling points.

Your Move replaces another *gimmick* show, *Where Can I Live*, a program dedicated to the solving of the housing shortage, which Quaker Storage successfully sponsored for two years.

AIRFAX: First Broadcast: July, 1947.

Broadcast Schedule: Monday through Friday, 7:15-7:30 p.m.

Sponsor: Quaker Storage Company.

Station: WPEN, Philadelphia, Pa.

Power: 5000 watts.

Population: 2,081,602.

Agency: Julian T. Pollock Co.

COMMENT: Here's a program format that's certain to stimulate local interest. The *gimmicks* developed in support of the program most certainly contribute to its commercial effectiveness.



PROOF O' THE PUDDING

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

Dairies

YOUNG AMERICAN'S CLUB Audience and listener participation as a part of a program format have much to recommend them to many advertisers, and when it applies to a sponsor whose appeal to the home is through the child, it seems to be an almost sure-fire format. It's just that for **Foremost Dairies**, Charlotte, N. C., who has sponsored **WAY's Young American's Club** for five years, ever since the program first went on the air. Says **Foremost Dairies**: "It's the best advertising we do." **Foremost** sponsors the first 30 minutes of the Saturday one-hour show.

Mail-pull is one very concrete evidence of the effectiveness of the series. It has a club membership of over 5000 and since its inauguration it has drawn 25,000 pieces of mail. In addition, the *Young American's Club* receives frequent invitations from school organizations for personal appearances in North and South Carolina.

Mail-pull features are designed as listener stimulants. Example: *Our Mother of the Week*. An orchid is awarded to some club member's mother each Saturday, with the awards made on the basis of letters written by club members telling why a particular mother should receive an orchid. More than 4000 nominations have been made by letter for this award.

(Production on this part of the program is important. First, a poem about mother is read over a musical background of *That Wonderful Mother of Mine*. The reading of the letter follows. After a solo of the chorus of the background song, the award is made.)

A quiz section stimulates audience and listener participation. Members of the studio audience answer questions, with savings stamps for correct answers. Questions are contributed by club members who receive savings stamps for all questions used on the program.

For additional audience participation, several songs are used on each program for group or audience participation. The club has its own theme song which opens and closes each broadcast.

AIRFAX: Colonel Walt is Walter H. Goan, **WAYS** station manager, who received the alias from the children shortly after the program went on the air. His wife, Margaret, works with him at the piano. Mildred Byrd is the Colonel's assistant.

First Broadcast: December, 1942.

Broadcast Schedule: Saturday, 10:30-11:30 a.m.

Sponsor: **Foremost Dairies**.

Station: **WAYS**, Charlotte, N. C.

Power: 5000 watts (D).

Population: 100,899.

COMMENT: In evaluating the success of a radio campaign, one important factor is evidence of listener interest, and in many cases mail-pull is of even greater significance to the sponsor or prospective sponsor than ratings in listener surveys. Often, what's more important than the number of people who listen is the responsiveness of those who do tune-in.

Dentistry

UNSEEN ADVISOR Is it possible to reach a saturation point in commercial return in connection with sponsorship of any one broadcast series? Advertisers sometimes raise this question in relation to a long term promotion, but actual fact may be quite at variance with what the sponsor considers the saturation point.

Consider, for example, *The Unseen Advisor*. Since February 1911 it had been broadcast each night under the sponsorship of Dr. Shor, Dentist. Thousands of people had been counselled in the complexities of living. The program drew a weekly average of 150 letters from listeners—a grand total of more than 45,000 letters. Each letter had been personally answered by *The Unseen Advisor*, Dr. J. Arthur Myers.

But the sponsor felt that he had reached the saturation point in commercial re-

Jewelers

turn. Sponsorship was discontinued, and after a month on a sustaining basis, the *Unseen Advisor* told his audience in one short announcement that there was a possibility the station would discontinue the program. Listeners were asked to write to the station if they wanted the program to remain on the air.

There was no give-away offer, no prize, no inducement for writing, but within the week, 7382 people wrote or wired. When the former sponsor saw this response to the supposedly "saturated" program, he resigned the program in jig-time.

Two one-minute commercials handled by a staff announcer are used on each broadcast.

AIRFAX: *First Broadcast:* February, 1941.

Broadcast Schedule: Monday through Friday, 7:00-7:15 p.m.

Preceded By: Uncle WIP.

Followed By: Bulldog Edition.

Sponsor: Dr. Shor, Dentist.

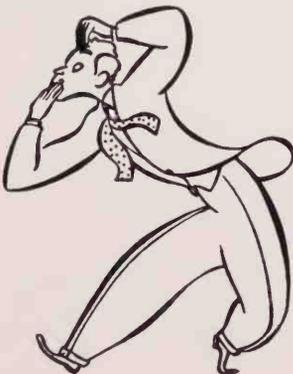
Station: WIP, Philadelphia, Pa.

Power: 5000 watts.

Population: 2,081,602.

COMMENT: While business increase attributed to a long-term broadcast campaign may level off, as long as a program continues a satisfactory listener rating, maintains or exceeds previous mail-pull records, it is extremely doubtful that any saturation point in terms of results can be reached. What the advertiser forgets is that it requires a consistent, planned advertising schedule to maintain the business volume built up by advertising.

Here is strong evidence indeed that in the last analysis it's the listening audience itself that determines the type of program that goes on the air.



ED WILSON SHOW Mornings at 8:00 and afternoons at 2:30, six days per week, you can hear the *Ed Wilson Show* over KWK, St. Louis, Mo. Ed's a big boy who tips the scales at close to 300 pounds and, among other things, is noted for his ad libbing and the terrific job he does for his sponsors. One of his oldest clients is Schneider's Credit Jewelers and Opticians—on the *Ed Wilson Show* since its beginning in 1942. Prior to that time, for several years Schneider used the *Myron J. Bennett* show which was the predecessor to Ed Wilson's show.

In the early '30s Schneider started in radio by buying time on a 250-watt station with no network affiliation. With the need for wider coverage it switched to KWK, a 5000 watt basic Mutual network station.

Schneider's small beginning in radio has grown tremendously and it continues to grow. More radio time has meant more sales, even to the point of adding another store, bringing the total number of Schneider's stores to four.

Now Schneider buys for his four stores 5 minutes in the morning and afternoon on the *Ed Wilson Show* six days per week, and a 15-minute live show five days per week; all backed up by seasonable chain breaks, car cards and newspaper advertising.

AIRFAX: *First Broadcast:* Early in 1930.

Broadcast Schedule: 5 minutes morning and afternoon, Monday through Saturday, *Ed Wilson Show*, 8:40-8:45 a.m.—3:30-3:35 p.m.; 15-minute musical live show, Monday through Friday, 7:00 to 7:15 a.m.

Sponsor: Schneider's Credit Jewelers and Opticians.

Station: KWK, St. Louis, Mo.

Power: 5000 watts daytime, 1000 watts night.

Agency: Westheimer and Company.

COMMENT: Much of the success of today's local and regional radio advertisers is directly due to the pioneer efforts of those who early in the game were willing to experiment with what was then a new medium in an effort to work out successful broadcast advertising techniques.

Wisely, the sponsor here has stuck with a program format that proved to be productive for him. His success illustrates the fact that a basic format can be effectively adopted to changing needs and conditions.

Drug Stores

RAMBLING IN RYTHM Back in January 12, 1943, the Roecher Drug Company, Bozeman, Mont., was a new-to-radio account, with three spot announcements weekly over KXLQ. It maintained that schedule until March 1, 1946 when it switched from spot announcements to programs with three quarter-hour programs weekly. A business increase of 35% since January 1943 is what put Roecher's on the air with an expanded schedule.

Opening and closing credit lines and a long middle commercial carry the sales story for the drug store. In most cases, one article or one department is featured, with an occasional tag-line for prescriptions. When prescriptions get the middle commercial spot, emphasis is placed on the number of prescriptions that have been filled by the drug store. (As of September 1, 150,000 had been filled.)

AIRFAX: Popular music of the light instrumental variety is featured.

Broadcast Schedule: Tuesday, 6:00-6:15 p.m.; Thursday, 11:30-11:45 a.m.; Saturday, 6:15-6:30 p.m.

Preceded By: Varied.

Followed By: Varied.

Sponsor: Roecher Drug Co.

Station: KXLQ, Bozeman, Mont.

Power: 250 watts.

Population: 12,000.

COMMENT: Locally produced, low-budget shows can and do produce excellent returns, with consistency of effort one of the most important single factors for success with the broadcast medium.

"Chimney Chats With Mrs. Santa Claus"

A Tested 25-day Promotion

25 COMPLETE SCRIPTS

\$50.00 for Series

Costs nothing to produce, takes only one announcer and a woman's voice. Three excellent merchandising hooks. Brings outstanding results.

Write

SCRIPT SALES
107 S.E. Orlin

ATTN: Marie Ford
Minneapolis 14, Minn.

Manufacturers

LE ROY MILLER CLUB A yardstick would not be considered a very reliable instrument with which to measure a radio audience by Messrs. Hooper, Roslow, Conlan, but Reinhart, Inc., sponsors of a five-



minute strip of WFIL's Monday through Saturday *LeRoy Miller Club* discovered that it will do the job neatly.

Reinhart sponsored the 7:25-7:30 a.m. portion of the weekday morning show to plug its Venetian blinds. WFIL's early morning emcee was asked to plug the firm's free yardstick offer for six successive days. The announcements were less than a half-minute in length, and the six brought 3208 mail requests. Reinhart's decided it was high time to call off the offer, start mailing yardsticks.

Commented Ted Reinhart: "Make sure that you have Le Roy Miller stop giving away our yardstick. Since we did not expect such a heavy response, you will have to keep him quiet for awhile so that we can catch up on getting out this first batch." WFIL account executive, Max Solomon, complied.

AIRFAX: Miller, on the air with records, time signals and banter, has been the Quaker City's highest ranking disc jockey for more than a decade. His WFIL show is aired from 7:00 to 8:45 a.m., with time sold in strips of five, ten and fifteen minutes.

First Broadcast: August, 1945.

Broadcast Schedule: Monday through Saturday, 7:00-8:45 a.m.

Preceded By: News.

Followed By: News.

Sponsor: Reinhart, Inc., others.

Power: 1000 watts.

Station: WFIL, Philadelphia, Pa.

Population: 2,081,602.

COMMENT: Here's proof indeed of the power of the early morning record show in terms of audience response to an established, popular announcer.

SHOWMANTIPS

New program ideas
briefly noted.

Farm Supplies

CROWLEY CORRAL When the Crowley Feed Company of San Antonio took on sponsorship of the *Texas Tophands* over KABC, San Antonio, Tex., it had one eye on its dealers. On each broadcast, a salute to a Crowley feed dealer within the territory is a highlight of the quarter-hour. Direct mail letters to dealers informed them of the Monday through Friday broadcasts in their behalf, also gave them complete details about the special dedications. Follow-up letters are planned to maintain interest in the 1:15 p.m. programs of Western music.

Farm Supplies

EVERYBODY'S FARM Farming is serious business with WLW, Cincinnati, O., so serious that it claims to be the first station in the nation to originate rural programs from an honest-to-goodness farm. Since April 1941 *Everybody's Farm* has been the scene of most of WLW's farm programs. With 21 programs originated each week from WLW for rural listeners, *Everybody's Farm Hour*, heard 12:30-1:00 p.m., Monday through Friday, with an additional Saturday half-hour, is the core of WLW's farm programming.

All products advertised on the program are used on *Everybody's Farm* by farmer Earl Neal, who operates the 137-acre farm on a 50-50 landlord-tenant basis. During the broadcasts, farmer Neal and Roy Battles, director of WLW's farm department, discuss the merits of such products as *Wayne Feeds*, *Keystone Fence*, *Agrico Fertilizer*, *Morton Salt*, *DeKalb Hybrid Seed Corn* and *Miami Hatchery Chicks*. Programs are mostly chatty sessions designed to put the farmer and his wife next to things that make

for better farming and better living. The Washington Bureau of WLW cuts into the program each Saturday with news and concise reports of farming legislation. Live stock and weather reports and live music are also a part of the format.

Merchants' Associations

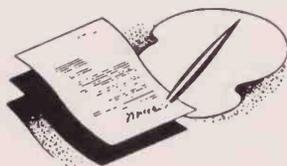
GIRL THAT I MARRY As a special promotion, Great Falls, Mont. merchants staged a six-week contest over KXLK based on letters telling the qualifications of the ideal man or woman the listener thought of as the one he or she would marry, or had married. Prizes included a diamond ring, a fur neckpiece, other items of like value, with all the prizes to one winner. Merchants contributing the prizes had them on display in store windows.

Program vehicle for the series was a combination of romantic music, love stories and poetry. Series was produced by KXLK announcer, Pat Larkin.

Public Utilities

AFTERNOON CONCERT Can a program of serious music make a showing, listener-wise, against shows featuring strictly popular music? The East Ohio Gas Company can make an affirmative answer in connection with its sponsorship of *Afternoon Concert* five times weekly, 4:30-5:00 p.m., over WGAR, Cleveland, O. While the show had only been on the air a few weeks, it was voted among the five most popular record programs in the Cleveland Press Radio Poll. The other four were programs of popular music. Commentator is Wayne Mack, recently voted Cleveland's most popular all-around announcer.

One commercial, given during the last half of the program, stresses the convenience of gas in the home, is entirely institutional in intent and purpose.



Sustaining

STATE PROBLEMS To bring to the people of the State the problems of their legislature and to give legislators an opportunity to present their views before the constituents, the radio production department at the University of Colorado, under the direction of Ellsworth Stepp, developed a series of non-partisan broadcasts on *State Problems*. What gave the series effective state coverage was the fact that the programs were transcribed, re-broadcast over 11 Colorado radio stations. Series continued through the end of the regular session of the legislature.

Members of the legislature passed a House Joint Resolution giving specific commendation to the university, to Ellsworth Stepp and D. Mack Easton, and to the 11 radio stations that carried the program.

STARGAZERS To promote talent that has gone beyond the amateur level and to give such persons a helping hand toward stardom, WLAW, Lawrence, Mass., presents a weekly *Stargazers* package. While new guest performers are featured every week, the main plan calls for keeping the cast more or less intact until the various members in the group get an opportunity to take the next step up the ladder. Approximate number of performers on each broadcast is 50. With James T. Mahoney as producer, the show goes on the air Thursday, 9:30-10:00 p.m.

KFBK GOES TO SCHOOL is the title of a program aired over KFBK, Sacramento, Calif., in cooperation with the city school department. Broadcast Tuesday through Friday, 1:45-2:00 p.m., the program is available for classroom use.

Books Bring Adventure is the Tuesday show. *Land Away*, stories about children in foreign countries, is the Wednesday feature. *Life for Wild Life* is aired Thursday.

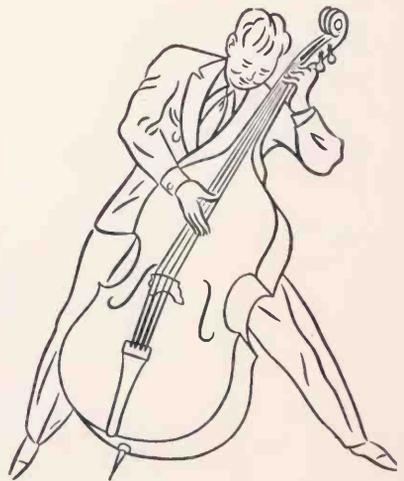
On Friday KFBK presents an actual demonstration of a class in session. Schools and classes are selected by the board of education.

GOOD RADIO

(Continued from page 371)

months of the program. Statement stuffers, store cards, tie-ins with other advertising, and newspaper ads carrying *Hour of Melody* schedules were used. Now the program is such a well known institution in Northern California that heavy promotion is not needed. At present, promotion consists of occasional newspaper liners in store merchandise advertising and a postage meter carrying a brief plug. KSFO publicizes *Hour of Melody* through paid space in California magazines and newspapers, trade ads, releases to radio columns, covers of program schedules, and air salutes on special occasions.

To date, Hale Brothers has not attempted any direct check on sales results. However, the terrific mail response, obtained without solicitation of any sort, is in itself strong evidence of active listener support. The one time that Hale Brothers did ask for expressions of opinion concerning *Hour of Melody*, over 3500 letters of appreciation were received in a few days. On the basis of this evidence, Hale Brothers is satisfied that *Hour of Melody* secures results not only in the intangibles which make for community leadership, but at the counter and cash register as well.





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SUB-DEB SALES UP 150%—Teen-age show sets a five-month record for The Fair, Fort Worth, Texas department store, says Louis R. Sarazan, controller.

HARDWARE DEALERS ON THE AIR—Departmental approach successful format, with direct benefits to entire store, according to an analysis of a variety of successful campaigns made for RADIO SHOWMANSHIP by Marie Ford.

SPOTS FOR MORTICIAN—Radio schedule for Utter-McKinley Mortuaries, Los Angeles, Calif., follows the service pattern, states P. O. Narveson of the Associated Advertising Agency.



Other pertinent articles on selling merchandise through radio.



DIRECT HITS

S

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