

# S Showmanship



JUNE 1947

30c

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## TIME IS MONEY . . .

You'll find it's money well spent when you buy time on this station. Good programs . . . promotions . . . plans for selling your products. Combine these factors and you see why this station consistently produces such outstanding sales results.

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## A Magazine for Radio Advertisers

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

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

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

# The Open Mike

## Increased Application of Beamed Technique Significant Trend

J. W. KENNEDY, JR., commercial manager, WHAM, Rochester, N. Y.



*Q. Did the war have any significant effect on broadcast advertising techniques?*

A. In my opinion, it did, in that it brought about a practical elimination of price appeal, and in its place, there is more emphasis on quality, value and service.

*Q. What current tendencies in the use of broadcast advertising by local and regional sponsors do you consider most significant?*

A. From the standpoint of increased effectiveness of broadcast advertising, I consider the increased use and application of the "beamed" technique to reach a specific and selected audience, rather than a general audience, with definite items or departments advertised, a very significant trend.

*A native of Rochester, N. Y., J. W. Kennedy, Jr., has spent 21 of his 43 years with Stromberg-Carlson—WHAM, serving successively as salesman, merchandise manager and sales promotion manager. For the past nine years he has filled the post of commercial manager.*

*Among his extra-curricular activities: secretary and director of the University Club of Rochester; director, Rochester Sales Executive Club, and member of the Sales Managers Executive Committee, National Association of Broadcasters.*

**MARTIN  
BLOCK**



*Now*

ON  
WARNER BROS.

**KFWB**

980 ON YOUR DIAL

10 TO 1  
P. M.  
DAILY

*Q. In evaluating the success of a radio campaign, what factors do you consider most important?*

A. There are three yardsticks, and each is a factor in the determination of the effectiveness of a campaign: (1) sales results in terms of particular items or departments, overall store sales or measured floor traffic; (2) share of audience, and (3) rating.

*Q. Do you think that local and regional advertisers will continue to get proper service from radio?*

A. Definitely! Any future material increase in broadcast advertising must come from local and regional advertisers, rather than from national accounts. Radio will cultivate and promote this valuable potential market.



# Block Programming - -

One solution for economically sound operation  
by independents

by L. B. WILSON, president and general manager,  
WCKY, Cincinnati

**B**LOCK PROGRAMMING is one solution for economically sound operation by independent radio stations. It requires courage, startling departure, research and planning, but it will bring audience, prestige, and accomplishment.

WCKY bases its observations on experience, facts and figures. Early in 1946, the station dispatched station personnel to Canada and eastern United States to study block programming in operation.

The emissaries returned with a bundle of ideas and suggestions. Station powwows were held. There was doubt whether a 50,000-watt independent station, niched in a comfortable, if not conservative, midwestern radio market, could use block programming to mold a sustained listening habit from a compound metropolitan-urban-rural audience.

## Common denominator schedule

A more or less "common denominator" schedule was pointed at this vast general and potential radio audience. It was fashioned with this stubborn standard of judgment:

*"Music and news will be the overall format. There will be less talk and more music. Speed and pace are the guideposts. There will be no dead air! Everything will be planned . . . planned for the split second."*

WCKY built one of the finest record and transcription libraries possible, organized a staff of topnotch record jockeys, and expanded its news department. On April 15, 1946, the barrier was sprung and WCKY leaped literally into the air with streamlined block programming.

The schedule was made up of one-, two-, three- and four-hour periods ("block") of programs of one type. News was broadcast every hour for five minutes, except at the established mealtime and bedtime news-listening periods.

## 70% audience increase

WCKY crowded the air every second from 6 a.m. to the following 1 a.m., and waited anxiously for mail and Hooperatings. During the first four months of independent block programming, WCKY increased its audience 70 per cent over the same period of the previous year (1945). In a typical month, June, 1946, the monthly mail count had reached 33,894. For January, 1947, the WCKY mail total was 113,809.

A check was made on the nighttime hillbilly-western *Jamboree*, now a four-hour block. The *Jamboree* mail showed nearly a tripled interest in WCKY nighttime listening from May (15,932 letters) to September (43,583 letters). This seemed a crucial test in a recognized off-season.

During a similar period, from June to November, WCKY secured for *The Southern Farmer*, a monthly publication, 130,000 new subscriptions. This, said editor Aubrey Williams, is ". . . the most wonderful story in radio."

Block programming very evidently was reaching the rural audience. What about the urban "fringe," also not usually included in telephone radio surveys?

Listeners were asked: "Should *Make-believe Ballroom* be kept on the air?" Hundreds of the 8,455 listeners who an-

*(Continued to page 201)*

# Local Radio Successful Medium for Trade Group

*Broadcast series creates store traffic, builds prospect lists and gives direct advertising benefits to members of the Southern California Radio & Electrical Appliance Ass'n., Inc.*

by WILLIAM J. QUINN, managing director

SEVERAL MONTHS AGO we conferred with executives of KMPC, Los Angeles, Calif., with the thought of working out a radio program that would be beneficial to us as an "association builder," and to KMPC as an "audience builder." The idea for our present program, the *Magic of Electricity* came out of that huddle. As far as we can judge in this relatively short space of time, the series, which had its first airing on Sunday evening, January 19, is working out very nicely for every one concerned.

From the standpoint of the SOUTHERN CALIFORNIA RADIO AND ELECTRICAL APPLIANCE ASSOCIATION, INC., the series is instrumental in building prestige for our membership.

## **Purpose behind series**

Each broadcast stresses the fact that our association is a group of reliable business men, banded together for the ethical conduct of their particular type of business, and commercials emphasize the point that the emblem of our association, displayed in the stores of our members, is a symbol of integrity and honest dealings.

We do not, of course, intimate in any way that dealers who are not members of our organization are other than reliable and honest, but we do give our members quite a build-up during the half-hour.



We believe that this particular service to our members is paying dividends, and we have reason to believe that many listeners are making it a point to look for the association emblem.

## **Broad general appeal**

The program with which we are achieving our objective is a combination of recorded music with a contest angle. For the musical portion, we stress selections with broad general appeal for Sunday evening listening.

The contest idea is not new, but I believe it is the first time it has been tied-in with an association of our kind. On each program, various electrical appliances are awarded. To participate in the contest, the listener must obtain a registra-

ion blank from one of the 300 electrical and radio appliance stores in Los Angeles and vicinity, and fill it in with his name, age, address and telephone number. In addition, each participant must complete in 50 words or less the statement: "I would like to own (*insert name of radio or electrical appliance desired*) because . . . . . ." Entries are turned in to any one of our member stores.

Each week, contest judges select the five best entries, and the winners are called on the telephone during the broadcast. Only one attempt is made to reach each entry, but by using a new entry blank, there is no limit to the number of times a participant may enter the contest. In the case of a tie, both entries are called, with duplicate prizes awarded.

Announcer Dick Haynes handles the telephone stint, and each of the five persons telephoned are asked the name of the program. To be eligible for the prize, the contestant must give this *exact* answer: *The Magic of Electricity*.

If there is no answer, or if the answer is not the correct one, the prize or prizes are carried over and offered on the next call.

Prizes awarded may or may not be the one mentioned in the contestant's entry blank. There are different judges each week, and all entries received by the last mail Thursday are eligible for entry the following Sunday evening.

#### Dealer tie-ins

Every one of our members can participate in the contest in-so-far as the free-to-them registration blanks are concerned, but they can go further than that if they wish, by being one of the five who contribute the Sunday evening, 8:30-9:00 p.m. awards. Those who give the prizes are mentioned by name at least twice, and sometimes three times during the program.

On each broadcast we give away four of what might be called "minor" prizes, i.e., table model radios, broilers, electric irons, etc., with one "capital" prize such as a washing machine, or a radio-phonograph combination. The "capital" prize is given a special plug on the Sunday evening preceding the actual give-away,

and on the Sunday it is awarded, it receives not less than three mentions.

#### Audience builder, too

Naturally, as a new program, ours started slowly, but it has rapidly gained in popularity, and it has not only created a great deal of interest in our association, but it has also built up a great many new listeners for KMPC because, as stated on the registration blank, the person who writes the letter must (1) *be listening*, (2) *answer the telephone* and (3) *identify the program*.

From the standpoint of our members, the *program definitely creates store traffic*. As noted earlier, the registration blank is obtainable only at the stores of our members, and the main point of the blank is to create additional customer traffic in these stores.

These registration blanks also build good prospect lists, in that each contestant has to specify some kind of radio or electrical appliance he wants, and in 50 words or less, tell why he wants it. When these blanks are returned to the store as contest entries, the aggressive merchandiser jots down name, address and desired item before the blank is sent on to our headquarters. When the dealer gets in that particular merchandise, he can follow-up the potential customer lead.

In addition, the dealers who contribute the prizes awarded on each broadcast receive *direct advertising benefits* for their active participation.

We, as an association, are very happy with the set-up, and it seems to be mutually beneficial to our members and to KMPC.

---

*KMPC executives who collaborated with managing director Quinn in working out details of the series were: Robert O. Reynolds, vice president and general manager; Herb Wixson, assistant to Mr. Reynolds and sales manager; C. G. Renier, program director; Betty Ann Hudson, promotion and publicity director, and Dick Haynes, announcer.*

---

# Homemakers' Series Does Personalized Selling

*LaSalle & Koch, Toledo department store, makes WTOL series integral part of its Homemakers' Center activities*

**L**ASALLE & KOCH'S HOMEMAKERS' CENTER" said the crisp brunette as she answered the phone and then waited for a reply. Evidently the reply was a question because her response of "Just a minute, I'll see," was followed by a query addressed to an attractive blond lady at another desk a few feet away. "Do you put sugar in sauer-kraut?" asked the brunette in a tone that implied she didn't think so.

"Yes," said the blond lady, and then added, "I'll take that call, Rosemary."

"This is Dorothy Coon," said the head of LASALLE'S Homemakers' Center, "and the recipe I gave over the air yesterday does call for sugar in sauer-kraut . . . brown sugar . . . it brings out the flavor . . ." and so the phone conversation continued for a minute or two, or three. From a merchandising standpoint the important part of the conversation was the portion revolving around a new pressure cooker that was on display in the Center and an invitation, that could not have been more personalized, to come in and see it.

Hundreds of times each week, LASALLE & KOCH'S DEPARTMENT STORE is called upon to answer homemaking questions. For example, an excited voice over the phone said, "There's something in my closet. What is it?" After a moment, in which a number of retorts passed through her mind, Dorothy questioned the distraught homemaker long enough to learn that "it" was a bat. Carefully, Dorothy outlined the best way to remove a bat from a lady's closet in the most convenient manner for all concerned . . . including the good intentioned bat.

## *Direct Customer Contact*

Another remarkable thing about this institution is the aura that it creates among the ladies of all Toledo. The Homemakers' Center is just that. A center to learn homemaking and a center in which groups of homemakers can congregate to fill pleasant hours in a pleasant atmosphere.

Suppose a group of women of any age, need a headquarters for its annual, monthly, or weekly club meetings. LA-





LASALLE & KOCH provides the meeting place. Homemakers' Center has a completely equipped kitchen, electric stove, disposal sink, electric refrigerator, the newest kitchen cabinets, and just about every convenience both large and small that has come since faggots filled the kitchen stove and ice came by the pound. All these ultra-modern facilities are at the beck and call of the visiting homemakers, including maid service to "do" the dishes in a brand new dishwasher provided by this store that takes its motto, "*More than a store, a Community Institution*," seriously. As a matter of fact, the ladies even have the WTOL radio program . . . just for entertainment purposes, not only to listen to but in which to participate.

Every morning, Monday through Friday, 11:40 a.m. until noon, WTOL's Russ Perry and Dorothy join forces in the Center. Russ interviews the visiting ladies and their children. Dorothy puts out tips that make housekeeping easier and cooking more tasty. The format is as simple as that, except for one little switch that takes a final step toward leveling off that all-important point-of-sale resistance. Dorothy takes a moment now and then during the program to introduce to the physical audience visually, and to the WTOL radio audience verbally, some particular item from LASALLE & KOCH's stock. This is best illustrated by an example.

One day during some extremely cold weather, Dorothy introduced a bellows to the Homemakers' Center audience. She held it in her hand, operated it, and described it over the air along with a suggestion that friend husband would enjoy a crackling wood fire when he arrived home that evening, bellows or not. Actually, this sort of continuity begins the sale on the air, and as far as the visual audience is concerned the sale is actually underway.

---

ing homemakers make the *Homemakers'*  
er headquarters for club meetings and so-  
gatherings. The WTOL series is also for  
entertainment. Here, Dorothy Coon (*left*  
*fishwasher*) demonstrates this modern con-  
equence to an interested customer.

As proof, take the case of the lawn-chair episode last summer. Steel lawn chairs weren't in particularly short supply locally, and Dorothy and Russ talked about them at some length on the program. One of the chairs was on display in the Center, and Russ described his reaction to being seated in the chair. By the time the program was off the air for an hour or so, all the chairs were gone, including the one which was sold out from under Russ.

There's nothing work-a-day about the manner in which the Homemakers' Center goes about the accomplishment of its ends and purposes. From the gay wallpaper to the living room atmosphere of the reception desks, the Center is glamorized in a friendly, colorful way that lends itself equally well to an explanation of a fireless cooker or the virtues of fifteen dollar an ounce perfume. Let's call it "utility-glamour."

LASALLE & KOCH's have been successful in conveying this precise impression and that's why the ladies in both the "live" and radio audiences are in the right frame of mind to accept cosmetician or pattern experts, for example, who explain or introduce some particular line that LASALLE & KOCH's handles. This is also a most acceptable arrangement for the various houses from which the store buys.

There's another somewhat singular characteristic about Dorothy Coon's radio show from LASALLE & KOCH's Homemakers' Center. The program is recorded and played back a day late to give the ladies who participated in its production a chance to hear themselves and their children. Among other things that WTOL has learned from this production, is that nothing is quite as important to mother and her friends as what Junior said over the radio. If Junior made a joke . . . hold the front page and stop the presses.

The spirit of this WTOL program produced in part by the ordinary customer makes her react in an extraordinary way. She buys things. She buys things because the store seems to be a most friendly place, interested in what the customer has to say, interested enough to broadcast it to all her neighbors.

# Reaching the Milk

## Market Via Radio

*Philadelphia, Pa. dairy product advertisers use radio to reach specific consumer groups*

by HAROLD SIMONDS, salesman, WFIL, Philadelphia, Pa.

**A**LTHOUGH THE MARKET for dairy products usually is noted for its stability, producers of these commodities have become leaders in advertising on the local scene. This is due, in part, to a keen competitive spirit among the distributors and to a definite need of a means of reaching specific consumer groups.

### Specialized advertising

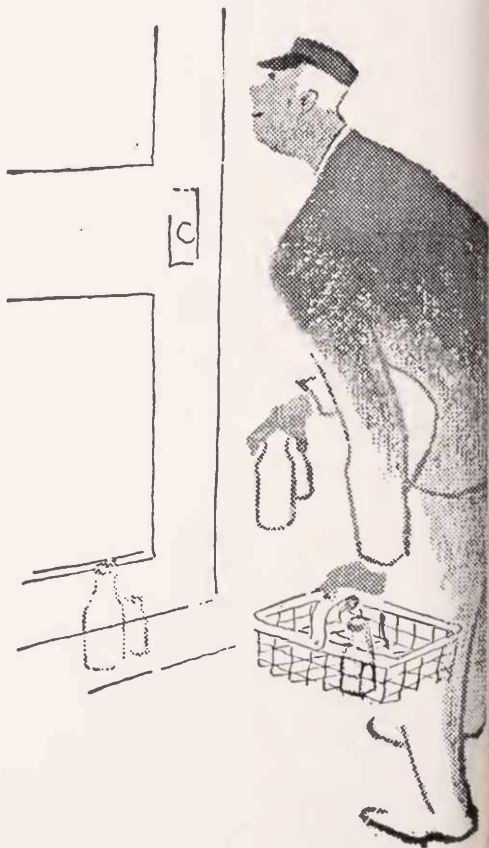
Naturally, the dairy people utilize all media to carry their messages to the people, for practically every human being is a potential consumer of their products. In radio, however, the producers of milk products have been able to "specialize" in their advertising. The story of what's happening in Philadelphia should be of interest to advertisers of dairy products across the nation.

**M**ILK is a primary part of the diet of every 'teen-ager. And it is difficult to think of an afternoon or evening 'teen-age gathering where ice cream does not play a vital role. Here, then, is a specific consumer group and Philadelphia dairy product producers and distributors have made wise use of their radio time in their efforts to present their sales messages to the young people.

### Specific examples

ABBOTTS DAIRIES and SUPPLEE-SEAL-TEST, two of Philadelphia's leading firms,

*6 dairy accounts on WFIL are handled by the author.*



---

Not only is Mr. Simonds an authority on radio as a medium for dairy product advertisers (he handles six dairy accounts for WFIL), but he is one of Philadelphia's outstanding radio personalities. Recently he celebrated his 25th anniversary of continuous radio service—a unique record in the Quaker City. Mr. Simonds has been an announcer, producer, newscaster, sportscaster, salesman, and baritone soloist during his unusual radio career.

---



each use a half-hour program on WFIL every week to reach the 'teen-age group. ABBOTTS sponsors *Teen-Age Time*, Saturdays at 9 a.m., and SUPPLEE backs *Campus Quiz*, Mondays at 9 p.m. Let's look at their programs.

*Teen-Age Time* recently celebrated its first anniversary. The dairy and the station launched the program with an extensive promotional campaign. Now, the program is a favorite for 'teen-agers throughout Philadelphia and its suburbs. The show is built around the *Choraleens*, 21-voice girls' chorus, and three 'teen-age soloists. Emcee is "Skipper" Dawes, who, as the station's educational director, has built a tremendous following through his *Studio Schoolhouse* programs and other shows slanted for young people. Dawes works with a studio audience, and *Teen-Age Time* includes audience participation to keep the studio packed. Numerous special features, such as 'teen-age gossip columns, provide added interest. The program also caters to organized 'teen-age groups, inviting them to attend the broadcasts *en masse*.

*Campus Quiz*, now six months old, is writing a similar success story for SUPPLEE-SEALTEST. Each week Wally Butterworth and Tom Moorehead, quiz-masters, take the show to the stage of a local theatre, questioning teams from rival schools and colleges on matters of interest to their age groups. A juke box award to the winning school and a radio-phonograph combination consolation prize for the losers provide the necessary incentive for schools to cooperate. Interest in

the show and traditional school rivalries guarantee enthusiastic audiences. The sponsor is provided with a visual audience in addition to the radio listeners.

THESE two programs cover only a small part of the dairy-radio picture in Philadelphia. ABBOTTS also backs the ABC co-op program, *Baukhage Talking*, over WFIL, Monday through Friday at 1 p.m. An entirely different potential market is reached by this familiar commentary.

The PHILADELPHIA CERTIFIED MILK PRODUCERS ASSOCIATION finds that its selling copy—stressing high qualities and information on how its products are produced—appeals to an audience such as that of Emmanuelina Pizzuto, concert pianist, heard on WFIL Sundays at 12:30 p.m. Miss Pizzuto's program has been sponsored by the group for several years and the New York counterpart of the Philadelphia association backs her show on WQXR. Recently she began a similar series on WEEI in Boston.

Recently, the PHILADELPHIA DAIRY PRODUCTS COMPANY launched a weekly half-hour dramatic series on WFIL on behalf of DOLLY MADISON ICE CREAM.

MEANWHILE, two other local dairy firms have made wide use of radio, although they have concentrated on spot announcements. The familiar ring of a telephone, followed by "*Hello, Breyer's Calling*," has become the radio trade-mark of this famous ice cream. Likewise, "*Elsie, the Borden Cow, says . . .*" and a variety of spots have carried the BORDEN message to Philadelphia listeners for a number of years.

# Radio Campaign Puts Drug Store

*With radio as advertising medium, discs grow from a minor store department to a major business, with thousands of dollars spent in airtime for Super Cut Rate Drug Store, over WWDC airwaves, Washington, D. C.*

**W**HEN MEN WITH ideas tie-in with a super salesman, the result is that old—but money-paying story—about the man who built the better mousetrap.

The men with ideas were the Feld brothers who opened the SUPER CUT RATE DRUG STORE in Washington, D. C., in May, 1940.

The little record department of 200 records which they installed was there more for the entertainment of the customers than for sale. But the Feld boys, Irvin and Israel, found that customers turned from the soda fountain to say "I want that record," or "Wrap that one up for me." So they put in a little more stock and bought \$50 worth of time in spot announcements on Jackson Lowe's *1450 Club* over WWDC. That did it!

Lowe, known as the "Mayor of Connecticut Avenue" because of his disc jockeying over WWDC, sold SUPER CUT RATE DRUG even better than expected, and the record stocks were always at a low ebb.

## A new business is born

The owners of the store realized that here was a growing business which they hadn't anticipated. Immediately they went to work. Six months after the first spot announcements on the "Mayor's" program, they bought a 15-minute daily show. A little later the schedule was increased to a half-hour show every day over WWDC. The sale of records soared!

The war halted, for a moment, the rising record sales after each radio broadcast. Shellac was hard to get and record companies were demanding old records

before they would sell outlets new ones.

To meet that situation the Feld brothers enlisted the aid of school children, with prizes for those bringing in the greatest number of old and broken records. Teams of youngsters collected so many discs that the store was able to replace records in stock as fast as WWDC and Jack Lowe sold them on the air. In the period of collecting scrap records, over two million of them passed through the Feld brothers' hands. It wasn't unusual for them to send a ten-ton trailer loaded with old records to a recording company at periodic intervals.

## Recording company next

The name SUPER became so well known among record fans that the Feld brothers decided to try another idea. They located a pressing plant that would press 5,000 records a month using their own label SUPER DISCS. It wasn't long before a new recording company, SUPER DISCS, made its appearance. In April, 1945, a new store, SUPER MUSIC AND APPLIANCES, under the guidance of Herb Fribush, was added to their interests.

What happened after the second disc released with their own label is musical history. A plunker boy (guitar player) by the name of Arthur Smith recorded *Guitar Boogie*. The shellac wasn't dry before it was given its debut by Lowe over WWDC. *Guitar Boogie* soon became one of the ten best records, and kept its top position all over the United States. Other recording companies pressed the tune, but Art Smith himself was under a long-term contract to SUPER.

# Record Business



↑ In 1940, 200 records were in stock. Today there's a stock of a quarter-million records at their two stores and record factory. Radio and WWDC did it for Super Cut Rate Drug Store, Washington, D.C. Behind the counter (with his arms crossed) is Irvin Feld, one of the boys who made good.

The combination of SUPER and WWDC has produced other amazing stories. In September, 1945, SUPER acquired 5,000 discs of a hard-to-get record, the *Honey-drippers*, by Joe Liggins. Jack Lowe played the tune on the air on a Saturday midnight session and announced that it would be on sale the following day. When the store opened at 9:30 a.m. there was a waiting line three blocks long, and it took police until 3:30 p.m. to keep the customer traffic moving in and out of the store. Only with a complete sell-out did the excitement quiet down.

Listeners take these SUPER programs seriously. In fact, a club was started among *Super Sessions Club* listeners, and plans are underway for a party which will be given to club members, with a top name band, celebrated artists, etc.

From jumping counters in their first store to operating a record company with offices for wholesale distribution in cities throughout the United States is a long step, but it was done in less than six years.

### Success in 6 years

Today, over 250,000 records crowd each other for space on the shelves and in the warehouse. Thirty-five titles are now in the record catalogue of the SUPER DISC COMPANY, and in addition, they have recorded *Esquire* Jazz Winners.

From the original \$50 SUPER spent for advertising on WWDC, it has risen into thousands, and today, almost seven hours a week of broadcast time is paid for by the company.

# Breakfast Club Format Adapted to Small Markets

*Program gimmicks create store traffic, sell merchandise in series begun in connection with Diamond Jubilee promotions for Wurzburg's Department Store, Grand Rapids, Mich.*

**B**ACK IN FEBRUARY WURZBURG'S DEPARTMENT STORE gave WOOD, Grand Rapids, Mich., its opportunity to demonstrate three times a week that a local talent breakfast program can be an outstanding success in even a medium size city. Here's what has happened since then:

## **Creates store traffic**

*Coffee Time at Wurzburg's* has brought people into the store; it has sold merchandise; and from the very first day, it has lured capacity attendances to the store's Campau Room restaurant where the show originates. On numerous occasions it has been necessary to turn people away.

New customers—shoppers from other Western Michigan cities—have flocked to the store to enjoy the program.

And are they really buying? Read on:

(1) A special Beauty Fair was a sell-out after representatives of famous cosmetic houses were interviewed on the *Coffee Time* program.

(2) A style show featuring yard goods and patterns sent the pattern company representative dashing to the telephone with frantic long distance telephone calls for more patterns.

(3) The WURZBURG switchboard lights up like the proverbial Christmas tree when various items are described over the air and suggested as gifts; i.e., two hours after a gift set of dishes had been described, the store's entire stock of this particular pattern was sold.

(4) It's a "natural" for any special store promotion.

## **Ties-in with store-wide promotion**

*Coffee Time at Wurzburg's* was created by Oliver A. Wallace, head of Wallace-Lindeman, Inc., the advertising agency which serves as special counsel to the store, as his answer to a request by Fred G. Schoeck, president of the company. WURZBURG'S was planning to make the year 1947 a Diamond Jubilee Year in observance of its seventy-fifth anniversary, and with store-wide promotions and special events planned, the store wanted a "Sock-em" show for radio.

"Seventy-five and more alive than ever" is our store motto for 1947 and we must do something outstanding in a radio way," said Mr. Schoeck.

It meant a show that would bring people into the store and that would sell merchandise. *Coffee Time* was designed to do both.

First of all, it utilizes WURZBURG'S Campau Room. The time, 10:00 a.m., Tuesdays, Thursdays and Saturdays, gets the women into the store half an hour after the building opens, and the early hour makes the free coffee particularly welcome.

Three characters appear regularly: WOOD's Eddie Chase, as master of ceremonies; Dorothy Page, the WURZBURG fashion editor, who already had been doing a daily five-minute fashion program over WOOD and Lou "Stubby" Stubman at the keyboard.



↑ For the benefit of the listening audience, emcee Eddie Chase interviews a *Coffee Time at Wurzburg's* guest. Wurzburg's fashion editor, Dorothy Page, stands by for comment about millinery styles worn at the home talent breakfast program.

Table interviews with guests, a surprise "gag" each day, a gift for the women and music form the nucleus of the program. To these features is added a Diamond Jubilee Jingle Contest with a diamond ring given away each month to the woman providing the best last line of the jingle.

Showmanship naturally has everything to do with the success of the program. Chase has a pre-showtime warm-up which keys what is to follow. He announces the jingle contest and calls attention to the prize diamond ring on display. (The ring is displayed, incidentally, right next to the box where the WURZBURG jingle entries must be deposited—and you've got to visit the Campau Room to get one of these entry cards.)

Chase presents samples of toilet powder, lipstick, etc., to the ladies, and he even hands them cigars for their husbands. He calls on "Stubby" for special music at the request of the guests.

Then comes the "gag" of the day. It may be a contest to determine which woman present has the most grandchildren; the largest number of articles in her handbag; the one who has come the greatest distance or who has been married the shortest or longest length of time.

The daily winner is brought to the

stage and introduced to the audience and to Dorothy Page, who presents her with the gift. During the presentation Miss Page describes the gift, mentions the WURZBURG department from which it comes, and cites its place in the fashion scene or in the home.

#### Subtle commercials

The gift item, which as you may surmise, actually is the commercial, is carefully chosen to tie-in with WURZBURG's basic advertising program for the week. If the gift is a fashion item a brief fashion show, featuring three WURZBURG models, is presented. Miss Page describes each outfit and gives the newest fashion trends. She then invites the guest-winner to visit the fashion department and select her own gift. On some occasions, the actual gift is presented at the broadcast. At other times, a gift certificate is given, and there's always a consolation gift on hand in case of a tie.

The two biggest days of the month are the days on which the winner of the diamond ring is announced and the following program at which it is presented. The presentation, of course, is made on the stage with appropriate build-up and fanfare.

It's fun. It's sport and amusement. And it makes friends and customers.

# Radio Advertises Portrait Studios

Photographers who use radio successfully generally set out more on educational than on selling campaigns, with increased sales the by-product, rather than the immediate goal. Result is more sales to more people in off moments and odd seasons.

By MARIE FORD

AS THE YOUNGEST member of the advertising family, radio is not as well known, generally, as the other media, and yet numerous portrait studios have taken complete advantage of the *ear* appeal of radio to sell the public on the *eye* appeal of their product and service.

As Chris Schlechten of the SCHLECHTEN STUDIO, Bozeman, Mont., expresses it: "I believe that a constant application of new ideas in advertising as well as merchandising spell increased profits in the long run."

To build up increased interest in its products and services, the SCHLECHTEN STUDIO used a program, *Candid Capers*, on KXLQ three times a week.

A striking example of how this increased interest may be translated into sales comes from NICHOLAS JOHNSTON, San Francisco, Calif. It wasn't so many years ago that Mr. Johnston had his first experience with the broadcast medium, the occasion being an interview with him



on a San Francisco station. As a result of that one broadcast, Mr. Johnston was able to trace \$225 in direct business. It was enough to convince him of the power of radio, and he decided to make an investment in spot announcements. Results were so satisfactory that within two years he was spending \$30,000 a year in radio advertising.

## Purpose of radio campaign

Most advertisers have to sell the public on their *product*. Not so with the photographer. The beauty and acceptability of portraits is generally appreciated, and little is to be gained in a campaign built on the use of portraits for special occasions and holidays. Most photographers have all the business they can handle at such special seasonal periods.

Photographers who use radio successfully have generally set out more on an *educational* campaign than on a *selling* one, with increased sales the by-product,



rather than the immediate goal. The idea behind such campaigns has been to encourage the wider use of photographs in modern living. The result is more sales to more people more of the time, and greater sales in off moments and odd seasons.

For example, when PAUL LINWOOD GITTINGS, Houston and Dallas, Texas, began a radio campaign on KPRC, he was convinced that a program in good taste, with quiet integrity, could be a new tool for the creation of prestige and sales. He knew that in selling the end-use of his product, that is, in selling beauty, memories and sentiment, his product would soon sell itself. To that end, there was but one purpose in the campaign: to create in the public mind an awareness of the wonders that lie hidden in technique and composition; to reveal photography itself, its magic, its beauty and its eloquence. The emphasis was entirely on the sale of the idea of the end-use of photography, "*fine portraits which will, in later years, unlock the door where memory sleeps.*"

What is particularly significant is the fact that during the years that *Portraits in Music* has been on the air, the sponsor's sales chart has risen steadily, and many new patrons say that they are attracted to the GITTINGS STUDIO by the broadcasts.

Of course, radio can be used as a direct sales vehicle, but in such cases, the photographer usually uses a schedule of spot announcements, rather than programs. For example, the big AUSTIN STUDIO chain on the Pacific coast used a 26-week campaign which started the first of December, with a varied spot announcement schedule on 20 California and Utah stations.

### Program selection

The kind of educational campaign which is most successful for the portrait photographer is one which stimulates greater interest in photography on every occasion, for home and office. To this end, photographers for the most part have appealed primarily to the feminine audience, but have attempted to reach *milady's* ear at a time when the entire fam-

ily group is exposed to the broadcast message.

To reach this audience group with a program whose very editorial content ties in with the nature of the advertised product, photographers seem to emphasize programs which paint word or musical pictures. For example, the OLAN MILLS STUDIOS, Chattanooga, Tenn., another portrait chain, presented a *Portrait of America* over WDOD. For 15 minutes, five times a week, listeners heard word pictures of real people, some of them local personalities, with sound effects, incidental music and an occasional poem to dramatically portray the American scene.

When BISHOP'S PORTRAIT STUDIO, Salem, Ore., offered a radio series over KSLM, its focus was on retiring servicemen, and in *Your Serviceman Speaks* the community got word pictures of the wartime experiences of its men in the armed forces.

The focus on each of these two programs was different, but in both cases, these word pictures provided an excellent editorial tie-in with fine craftsmanship in portraiture. Such inter-relationship between program and commercial helps create program continuity, and it makes for a smooth transition between the program itself and the advertiser's message.

While this type of program by no means represents the only material suitable for photographers, it has to its advantage the fact that it is low-cost, is relatively easy to produce, and the natural tie-ins with the product and service are effective.

### Time-frequency-station selection

*Time.* Time is an important factor in a broadcast campaign and it merits careful consideration. The best time is the period when the audience the photographer wants to reach is available. For the studio which wants to reach the all-family group, early evening or Sunday time is generally indicated, and the VOL-DENG STUDIO, Prince Albert, Sask., operated on this theory when it broadcast its *Juke Box Serenade* over CKBI at 6:15 p.m., Saturday. At 6:15 p.m. the family group had not dispersed for the evening, and while the program itself may have ap-

pealed primarily to a teen-age group, it was safe to assume that at that time of the evening there were adults in the background who would also hear the commercial message.

The BACHRACH STUDIO, Philadelphia, Pa., used a program of quite a different nature, but it, too, found that 6:15 p.m. was a good time to reach the all-family group. What it offered WCAU listeners was an *Ask Washington* series, with questions and answers pertaining to the Washington scene in which government officials gave the answers to listener-sent questions; a specialized type of portraiture, but still portraiture of a kind that would appeal to the man of the house as well as to his wife.

Time should also be considered in relation to the popularity and appeal of adjacent and competing programs, since both of these factors to a degree influence the size and quality of the audience the studio may anticipate reaching.

*Frequency.* Budgets for advertising and the purpose of the studio in going on the air to a large extent determine the frequency with which the photographer uses the broadcast medium.

Where sales are the immediate objective, spot announcements on a concentrated schedule have been successful in many instances, and it was this type of campaign which SUSAN'S BABY PHOTO STUDIOS (JOHN E. REED Co.), Hollywood, Calif., adopted over a 13-week period, when it used an approximate total of 150 transcribed one-minute announcements per week on five Los Angeles area stations.

Where the budget can be accommodated to a frequent broadcast schedule, concentration can be justified both for a sales campaign or for one in which the objective is primarily educational.

However, most studios find that a once-a-week schedule is usually adequate, and such a schedule represents a happy blend between budgetary problems and advertising purpose. It's all a matter of (1) the impact the advertiser wants to make on the audience; (2) the specific purpose behind the campaign, and (3) the nature of the program itself.

On this basis, STUDER'S, Austin, Tex.,

was justified in broadcasting its *Studer Street Reporter* five times a week, Monday through Friday, at 12:45 p.m. PAUL LINWOOD GITTINGS' weekly schedule over KPRC, Houston, Tex., was equally justifiable.

*Station Selection.* When it comes to the selection of the station over which to broadcast a campaign, the decision should be based on which station does the most economical job of covering the area the studio wants to reach. STUDER'S found the 250-watt station, KNOW, entirely adequate for its purpose. WDOD, a 5,000-watt Chattanooga, Tenn., station reached the effective audience for the OLAN MILLS STUDIOS. BACHRACH STUDIOS, Philadelphia, Pa., aired its message over the 50,000-watt station, WCAU.

Time costs vary tremendously, with the cost of advertising on a 50,000-watt station considerably higher than the time rate over a 250-watt station. In other words, the advertiser has to pay more for the opportunity to reach a more widespread audience.

However, each station, regardless of power and coverage, has an audience, and the photographer should spend only the amount necessary to reach the people whom he regards as prospective customers. When the ROSKE PHOTO STUDIO, Omaha, Nebr., set out to reach the farmers and people in surrounding towns, it decided upon a concentrated spot announcement campaign. It used nine announcements on KOIL, and it traced enough business directly to the campaign to pay for the announcements before they were finished.

Since most studios limit their trade area to their community and its immediate environs, and since in most cases, advertising budgets are restricted, there is a strong tendency to use the smaller-powered stations which give intensive coverage of the trade area.

In making the final choice, prestige, coverage and costs must be considered in relation to what time is actually available. Power alone is no basis upon which to buy time. Popularity is not too important if it costs five times as much to get twice as many listeners. Cost alone is no yardstick; if nobody listens, it's still a

waste of money. All three factors must be considered in relation to the photographer's needs and community interests.

**Program Length.** The same factors which determine broadcast frequency to a large degree determine the length of the program. PAUL LINWOOD GITTINGS used a full-hour Sunday broadcast to good effect. NICHOLAS JOHNSTON found 30 minutes allowed for adequate program development and commercial effectiveness. However, in most cases, the quarter-hour unit meets the needs of most photographers, whether the schedule is once or five times a week.

### Treatment of commercials

Radio listeners want programs to be interesting. Sponsors want them to be profitable. It takes experience, study and skill to achieve a balance between the two points of view. Actually, *what* is said is far more important than how much time is consumed in the saying of it.

The public listens to *programs*. But from the sponsor's point of view, it isn't the most-listened-to program that is the most effective. In the last analysis, the commercials are what influence the cash register. Therefore, it is the proper balance between editorial content and commercial message that determines the value of a broadcast series to the photographer.

It is well to remember one fact. Dealers in what are called luxury items invest time and money in the creation of that intangible factor called *prestige*. They wouldn't stand in front of their shops and button-hole patrons, yet these same advertisers, when they take to the air, often hawk their wares as shamelessly as a New Orleans shrimp peddler. And yet, listeners won't be black-jacked into patronage, and when a sponsor attempts such an approach, not radio but the show's form and content are responsible for failure.

When PAUL LINWOOD GITTINGS began his radio series over KPRC, Houston, Tex., the theory of *restraint* was applied in the commercial approach, and only two essay-commercials were read during the entire hour's broadcast. In every case, the commercial was designed to sell only through suggestion. But it is significant that dur-

ing the years that the program has been on the air, the sponsor's sales chart has risen steadily.

There is no one *form* for a radio commercial, but in planning it, the photographer should, in the first place, remember the original purpose in going on the air. If *sales* for the immediate future are the goal, the copy should of course give the prospective customer immediate reasons and incentives for immediate action.

On the other hand, if the campaign is *educational*, the commercials should build up, over a period of time, a desire for fine portraiture, and in this approach the basic appeal is through the emotions.

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

Titles come in the category of gimmicks, and photographers generally have taken full advantage of this opportunity to relate editorial content, product and title. *Candidly Yours*, which incorporated society and social news items with a portrait of the week, was how the COLBOURNE STUDIOS, San Francisco, Calif., took advantage of a gimmick in connection with its radio program aired over KGO. *Musical Snapshots*, which the STUDER PHOTO COMPANY, San Antonio-Austin, Tex., aired over KABC is another example. The GITTINGS STUDIO titled its weekly program, *Portraits in Music*.

*Theme music* may also have a sponsorship reminder value which sets up an association between the sponsor and the product and service advertised. Any such device is worth while, since each one helps set the stage for the sponsor's commercial message.

### Program promotion recommended

Efforts made to acquaint listeners with the existence of a radio program, its characteristics, time and station, fall into the category of *promotion*. And advertising an advertising effort on the air is often as important as the advertising effort itself. What an advertiser really buys in radio is the *possibility* of developing an



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

It isn't by chance that *Studer's Street Reporter* achieved a Hooper listening rating of 10 per cent of the 50 per cent of the radio sets in use in Central Texas between 12:40-1:00 p.m. Nor that a Hooper report in Houston, Tex., showed that with 22 per cent of the sets in use, *Portraits in Music* broadcast over KPRC for PAUL LINWOOD GITTINGS had a listener rating of 13.1, second only to a network feature, *One Man's Family*, and until 6:00 p.m., higher than any other Sunday show in Houston, network or local.

True, such programs were basically good entertainment. They were broadcast over the stations which reached the audience the studios wanted to interest, and at a time when that audience was available. But more than that, the public was made aware of the offerings through consistent promotion.

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

How extensive promotion of this kind may be depends upon how large an audi-

ence the studio wants to reach, and the size of the advertising budget. But envelope stuffers, store cards, letters to customers, direct-mail in general, newspapers, magazine and point-of-sale displays may all play a part in the promotion for a radio series.

### Merchandising promotion useful

Program promotion is promotion designed primarily to increase the tune-in for a specific radio campaign. Merchandising is also an important part of successful broadcast activities. While the two sometimes overlap, merchandising may be said to be directed mainly toward the product, sponsor or service offered.

Photographers have a particularly fortunate opportunity for merchandising effort in connection with a broadcast campaign. In line with the theory that a radio promotion is designed to create greater consciousness of portraits as an enrichment of present and future living, the use of portraits as a merchandising *hook* is particularly effective.

In Washington, D. C., for example, the WHITE PHOTO STUDIOS co-sponsored with an infants apparel shop a *Blessed Eventer* series over WWDC, on a five times a week schedule, 1:05-1:20 p.m. News of new arrivals was featured on the program, and each new mother received a gift certificate from WHITE PHOTO STUDIOS which entitled her to a free picture of the infant within six months.

NICHOLAS JOHNSTON, San Francisco, Calif., also had a merchandising hook in connection with *In Focus*, broadcast over KSFO, Friday, 1:30-2:00 p.m. from the Hotel St. Francis, and rebroadcast by transcription over KGO, Sunday, 10:00-10:30 p.m. The series featured interviews with three city personalities from all walks of life, with Mr. Johnston himself conducting the interviews. The *hook* lay in the fact that each listener whose suggestion provided a guest personality for the show received a free portrait of himself, courtesy of NICHOLAS JOHNSTON.

Should the photographer go one step further and feature a window display of people interviewed or honored on his program, that would be more in the na-

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## BLOCK PROGRAMS

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(Continued from page 185)

ture of promotion than of merchandising, but such a step illustrates the interrelation of program promotion and product merchandising.

Programs not designed to do a consistent merchandising job may also lend themselves to merchandising effort. For example, in connection with a series which painted word pictures of famous personalities, either national or local, current or historical, listeners could be asked to identify the personalities from facts presented about them in the broadcast. The first person who either wrote or telephoned the correct identification could be offered a free portrait as an incentive for action.

It's quite true that the basic ingredient of a successful economical program is good entertainment, but promotional and merchandising effort is a form of showmanship which offers added value and buying inducement to the listener.

### Essential success factors

Relative impact seems to be more important to success than the number of dollars spent. It is interesting to note that none of the campaigns cited here involved a very heavy expenditure, but all accomplished the purpose for which their sponsors designed the campaigns.

In accounting for the success of such ventures, consistency of effort is an important element, with coordination of all advertising activity another important factor. As Chris Schlechten, Bozeman, Mont., expressed it: "For 40 years plus, his studio has been in business in Bozeman. Since 1939 when KXLQ went on the air we have tried radio advertising spasmodically, but only in the past year have we begun to realize that *consistency* is the keynote to results."

It adds up to the fact that if each factor in the success of a broadcast effort is carefully considered, consistency of effort does the rest. Radio is no miracle medium, and if a program is worth undertaking, the advertiser should stay with it for a sufficiently long period of time to determine on the basis of facts either that the program is achieving results, or that some other approach is indicated.

swered an immediate "yes" were from small urban communities surrounding Cincinnati.

### News and music

Thus WCKY believed block programming had captured a *sustained composite audience*. The Hooperatings and mail indicated it. And the common denominator was simple: *news* and *music*.

A further indication was the increased Sunday audience when the station extended its original six-day-a-week block programming into seven days. Here, even religion and public interest programs were blocked, with religion for all faiths and denominations heard during a two-hour morning period. An audience survey in September-October showed a jump of 200 per cent the first month.

As 1946 came to a close, WCKY looked back . . . with satisfaction . . . remembering the bleak beginning when it was fifth in the five-station metropolitan radio market, a 50,000-watt independent without anything more tangible than a "potential."

### Most popular era

On the brink of 1947, however, after nine months of strict adherence to block programming, WCKY was enjoying its most popular era in 17 years of operation and was nudging the top station for the greatest metropolitan listening audience.

Block programming had brought WCKY recognition, initially by the public, later by other radio broadcasting stations that were inquiring by letter and in person about editor Williams' observation on ". . . the most wonderful story in radio."

Block programming began as an experiment for WCKY, but it was conservatively planned and it made WCKY the lowest average cost radio station for advertisers from 8 a.m. to 8 p.m.



## AIRING THE NEW

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

### Automobiles

**THIS IS THE STORY** For local business men, others interested in the hometown, its development, activities and industries, *This Is The Story* presents little known facts about local people and business enterprises. Series aired over KIT deals with a Yakima, Wash., industry each week, with on-the-job wire-recorder interviews to carry the narrative thread.

Sponsored by the HAHN MOTOR COMPANY, CHRYSLER, PLYMOUTH and DIAMOND T dealer, the quarter-hour series is broadcast on a weekly schedule. For the story within a story, there are two 75-word commercials on each broadcast, in addition to opening and closing credit lines.

Advertiser's purpose in taking on sponsorship of the series was to familiarize Yakima Valley people with the location of a new, enlarged plant. Secondary purpose was to create good will among potential customers for new automobiles.

**AIRFAX:** Originator of the series is Jim Nolan, Jr., KIT continuity director, who writes, produces and announces the show.

**Sponsor:** Hahn Motor Company.

**Station:** KIT, Yakima, Wash.

**Power:** 1,000 watts.

**Population:** 50,000.

**COMMENT:** It's hard to beat the audience pulling power of a program with the attraction of local names, voices, flavor and appeal. However, the effectiveness of such a program is to a large extent measured by the skill of the man who produces, scripts and announces it. Because such offerings actively identify the spon-

sor and station with community life they represent an effective way to foster public relations.

### Department Stores

**HOMETOWN REPORTER** To create good will among the women of Saginaw Valley, WINKELMAN'S DEPARTMENT STORE, Saginaw, Mich., capitalizes on a perfectly natural desire to know what's going on in the hometown. What it offers WSAM listeners is a public service program which features news of recent and up-coming club activities, in combination with interviews, fashion notes, items of local interest and music.

While little has been done to promote the series in the way of merchandising or program promotion, sales have risen since the program has been on the air, and unsolicited mail brings in almost more news items than can be readily handled on the quarter-hour broadcasts. Evidence that the series is scoring a hit with civic organizations, thus creating good will for WINKELMAN'S: reports from local clubs that attendance at programs and meetings is stimulated by mention on the *Hometown Reporter* series.

Since the series first went on the air, June, 1945, four letters have been sent to local clubs and organizations, reminding them of the service available to them. Occasional mention is also made of the series in WINKELMAN'S newspaper advertisements.

Two 60-second commercials are used on each broadcast, with the appeal varied between straight copy and two-voice informal commercials. Emphasis is on fashion notes, with specific price mention incidental.

**AIRFAX:** Girl-about-town in the role of *Winkelman's Hometown Reporter* is Jacqueline Jefferson.

**First Broadcast:** June 4, 1945.

**Broadcast Schedule:** Monday through Friday, 10:45-11:00 a.m.

**Preceded By:** Jack Berch.

**Followed By:** News.

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

**Station:** WSAM, Saginaw, Mich.

**Power:** 250 watts.

**Population:** 90,150.

**COMMENT:** With a series of this kind, the advertiser gets the ear of a diversifier

audience and earns the good will of all those interested in civic and club activities. While such programs may not boast high listener ratings, they do appeal to a specific audience whose loyalty is often reflected in increased sales. It's well to remember that a program doesn't need to have an audience as large as all outdoors to do an effective and economical selling job.

## Grocery Stores

**CIRCLE AG TIME** How one program, aired in three markets, solved the problem of a regional advertiser, is illustrated by the ASSOCIATED GROCERS OF COLORADO, INC. What general manager, E. R. Poin-dexter had as an advertising objective was (1) to increase membership in the organization, and (2) to hypo public acceptance for ASSOCIATED stores.

The program selected to create dealer good will and consumer acceptance was Western music, featuring Shorty Thompson, and his *Saddle Rockin' Rhythm* musical group. To blanket as wide an area as possible, ASSOCIATED signed a 52-week schedule on the 50,000 watt station, KOA, Denver, Colo., the station from which Shorty had broadcast for a number of years.

The coverage picture was then filled in with time on KGHF, Pueblo, Colo., and KVOR, Colorado Springs. In adding these two stations to the schedule, ASSOCIATED's only problem was that of selecting the best possible time availabilities. Its program selection problem was solved through the purchase of transcriptions featuring the group heard on KOA. The broadcast from Denver is one-half hour on Monday nights, at 6:00 p.m. KGHF series is scheduled for Thursday, 8:45 p.m., and the Colorado Springs show goes on the air Friday at 8:30 p.m.

ASSOCIATED uses the series to plug its 240 stores in the state of Colorado, and commercials feature the advantages of group purchasing in terms of savings for consumers. Friendly service rendered by owner-operated AG stores is also stressed. Campaign is handled by CURT FREIBERGER & COMPANY, Denver advertising agency, for the ASSOCIATED GROCERS.

**AIRFAX:** Music in the western style and a homespun manner is what has built up large listening audiences for Shorty, Sue and Sally, the featured trio, Spike Gibson and Ralph Ludi.

**Broadcast Schedule:** Weekly; half-hour.

**Sponsor:** Associated Grocers of Colorado, Inc.

**Station:** KOA, Denver, Colo.; KGHF, Pueblo; KVOR, Colorado Springs.

**Agency:** Curt Freiburger & Co.

**COMMENT:** For the regional advertiser with multiple market problems, here's an effective technique to insure uniform program quality. Providing that each market shows a listening preference for the same type of broadcast entertainment, the use of a single program reduces the variables in setting up measurements of results. The more the variable between markets can be reduced, the more accurate can be the determination of the effectiveness of a campaign in accomplishing previously determined objectives.

## Schools

**YOUNG STARS** When the DAVIS SCHOOL OF SPEECH wanted to draw new students, it came to WHHM, Memphis, Tenn., for a program idea. WHHM gave it *Young Stars*, with classic folk stories which appeal to children enacted by DAVIS students whose ages range from nine to sixteen.

The series is promoted over the air, through newspapers, and via WHHM's billboards and placards.

Sponsor reports that new students have been consistently drawn into the school through the program.

**AIRFAX:** First Broadcast: February 8, 1947.

**Broadcast Schedule:** Saturday, 9:30 to 9:45 a.m.

**Preceded By:** Anything Goes.

**Followed By:** Johnny Betts.

**Sponsor:** Davis School of Speech.

**Station:** WHHM, Memphis, Tenn.

**Power:** 250 watts.

**Population:** 400,000.

**COMMENT:** When there is a close relationship between the product or service advertised and the editorial content of the broadcast series, every second of air time becomes an indirect commercial. Amateur shows, generally, have been audience builders, and in this particular instance, the juvenile performers represent the most effective commercial possible for the sponsor.



# SHOWMANSHIP IN ACTION

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

## Beverages

**IT'S A DILLY** With no previous promotion, the **DILLY BOTTLING COMPANY** came to Memphis, Tenn., in January, 1947. What was needed was a radio program that would introduce the products to soft-drinkers in the shortest possible time.

WHHM supplied the answer with the *Dilly Kids*, in *What's Wrong*, a half-hour Thursday evening broadcast at 8:30. Participants are six students from the city's high schools, in give-and-take discussions of such topics as "Should 'teen-agers 'go steady,'" and "Do parents contribute materially to juvenile delinquency?" Debate portion of the program is spontaneous and unrehearsed.

In addition to discussions on timely topics of interest to the high school crowd, the format includes news from the participating high schools, top tunes, interviews with featured school celebrities, fashion tips and sports comments.

Commercials include the tag line, "It's a Dilly of a drink for you."

**AIRFAX:** Jo McKinnon writes and produces the show, with Joe Allison as emcee.

**First Broadcast:** January 16, 1947.

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

**Preceded By:** Analysis of the News.

**Followed By:** According to the Record.

**Sponsor:** Dilly Botling Co.

**Station:** WHHM, Memphis, Tenn.

**Power:** 250 watts.

**Population:** 400,000.

**COMMENT:** For the advertiser with a product of interest to the high school crowd, a 'teen-age show has a twofold advantage in that (1) it represents an established, loyal listening group, and (2)

its representatives are an excellent source of program talent that appeals to a diversified audience.

## Department Stores

**GOLD'S BIRTHDAY CLUB** To make customers know and remember **GOLD'S** as "*Lincoln's Friendly Store*," **GOLD & COMPANY**, Lincoln, Nebr. department store, instituted its *Gold's Birthday Club* in 1932. In its 15 years of existence, the club for children between 4 and 13 has become one of the most popular institutions in the community. To promote the club, radio is used on a Saturday morning schedule.

No purchase is necessary to be a member of *Gold's Birthday Club*. A child registers his name, address, date of birth and telephone number at any one of four children's departments. Cards are filed in chronological order. During the week of his birthday, the child receives an invitation, written in magic ink, to a party to be held that Saturday. Birthday parties are arranged by Miss Hollywood, and include ice cream, cake, favors, games and fun, followed by a trip to a local theatre. Each child is given a *Birthday Club* membership badge. Weekly attendance ranges between 40 and 75 youngsters. Parents who take advantage of this opportunity for leisurely shopping are told on the invitation card at what time to pick up their off-spring.

Tie-in program with this in-store promotion is a radio series, *Gold's Birthday Club of the Air*, featuring music and news of birthday clubbers. Names of those invited to the birthday party that afternoon are read on the morning program which goes on the air at 10:45 a.m. Hollywood news and transcribed interviews with motion picture celebrities are also a part of the format.

**AIRFAX:** Miss Hollywood for birthday clubbers is Mary Alford.

**Broadcast Schedule:** Saturday, 10:45-11:00 a.m.

**Sponsor:** Gold & Company.

**Station:** KFOR, Lincoln, Nebr.

**Power:** 250 watts.

**Population:** 81,984.

**COMMENT:** While merchandising effort in behalf of and in support of a radio promotion is the general rule, the re-



verse order may also be an effective combination, as the experience of this advertiser illustrates. As a means of stimulating continued interest in a long-established store promotion, radio here represents a most effective adjunct.

## Electrical Appliances

**TRADING POST** With competition getting back to normal, VAN'S MODERN APPLIANCES, Warren, O., set out to meet it with a broadcast schedule which put the emphasis on service. It's selection was a WRRN service feature, *Trading Post*, a six-a-week, 15-minute program.

Listeners list articles for sale or trade on the program, and the announcer also reads cards from listeners asking for needed items. Because of the wide variety of listed items, the series has high entertainment and human interest appeal even to listeners not at the moment in the buying or selling market.

Three commercials written in a friendly, chatty style conform to the informal appeal of the program. Copy emphasis is on *service*, and editorial tie-ins between the program and its sponsor follow this line, i.e., "*Van's Trading Post is another extra service of Van's Modern Appliances.*"

When VAN'S took on sponsorship, the program title was slightly altered to read "*Van's Trading Post*," an added promotional advantage since all cards and letters from buyers and sellers include the sponsor's name.

**AIRFAX:** Announcer-trader on the show is Bob Locke.

**Broadcast Schedule:** Monday through Saturday, 8:30-8:45 a.m.

**Preceded By:** Musical Clock.

**Followed By:** Shopper's Guide.

**Sponsor:** Van's Modern Appliances.

**Station:** WRRN, Warren, O.

**Power:** 250 watts.

**Population:** 60,000.

**COMMENT:** Competition between buyers for hard-to-get merchandise is on the way out, and from here on in, it's almost certain to be competition between sellers for the consumer's dollar. Particularly since *service* was difficult to render during the war years, it's observance now is one short cut to consumer good will.

## Grocery Stores

**TRIANGLE TIME** What TRIANGLE FOOD STORES, INC., set out to accomplish with its *Triangle Time* broadcast over WSAZ, Huntington, W. Va., was (1) to acquaint the grocery buying public with the location of the nearest TRIANGLE store, (2) to characterize the "99 *Triangle Food Stores in the Tri-State Area*" as shopping headquarters for food, and (3) to sell advertised items. To accomplish these ends, it showed itself wise in the *showmanship* techniques of merchandising and promotion for its radio series.

High on the list of promotional effort in behalf of the broadcast campaign was the use of an entertainment newspaper with feature stories and pictures of radio entertainers. Edited and published through the cooperation of the TRIANGLE FOOD STORES, INC. and WSAZ, the paper is in the nature of audience promotion among the listening public, and it has a circulation of almost 25,000 copies a week through the TRIANGLE stores. The newspaper promotes *Triangle Time*, and the newspaper is promoted on the broadcasts through mention of the editorial content of current issues.

As an additional circulation boost for the newspaper, as well as for a result-check on *Triangle Time*, the names of a dozen or more residents in Huntington, Ashland and Tri-State areas are selected at random from telephone directories and printed in each issue of the newspaper. Any one discovering his name in the publication takes that copy to his TRIANGLE grocer to receive free theatre tickets.

A recent special promotion feature was a children's contest, with three COLUMBIA bicycles and two pairs of UNION HARDWARE roller skates as prizes for the largest collections of four kinds of breakfast food box tops. While relatively few boys and girls are home at the time that *Triangle Time* is on the air, the response to the program was strong indication that the information had been passed on to the children by their mothers or other adults who were regular listeners.

Series is a half-hour musical program, conducted by Jack Bradley, WSAZ sports director, featuring transcribed popular

music and occasional shopping hints to tie-in with the grocery store sponsorship. Friday's musical offering is music made up of eight Honor Roll hit tunes of the week, as determined by listeners who send in either musical requests or their votes for the hit tunes.

Five commercials are ordinarily featured on the 30-minute feature, each short, concise and to the point. Price is an attractive TRIANGLE feature included in the item commercials. Each commercial is devoted to an individual item on the TRIANGLE shelves.

Format names as sponsor the "99 Triangle Food Stores in the Tri-State Area," but on each broadcast a specific independent grocer is singled out for featured mention. Combination of dealer tie-in and item merchandising is designed to impress on the radio audience the fact that the independent grocers who are members of the TRIANGLE association have more and better products at lower prices. Direct appeal is to the home-maker.

A CROSSLEY, INC. survey made when *Triangle Time* was relatively new on the air gave it a rating of 9.0 with a 66.1 per cent share of the audience.

**AIRFAX:** *First Broadcast:* April 8, 1946.  
*Broadcast Schedule:* Monday through Friday, 1:15-1:45 p.m.  
*Preceded By:* Baukhage Talking.  
*Followed By:* Across the Desk.  
*Sponsor:* Triangle Food Stores, Inc.  
*Station:* WSAZ, Huntington, W. Va.  
*Power:* 5,000 watts.  
*Population:* 101,768.

**COMMENT:** This coordinated advertising promotion and the popularity of the program itself point to an effective use of broadcast advertising to achieve specific objectives.

## Home Furnishings

**WHAT DO YOU KNOW** Can a low-budget quiz program with broad general appeal be successfully developed for the local sponsor with a minimum advertising budget? For the ARMOND FURNITURE COMPANY, in connection with its weekly series broadcast over WFPG, Atlantic City, N.J., the answer is definitely in the affirmative based on results to date.

Gimmicks to insure listening interest and studio participation are part of the 8:30 p.m. program package. For the benefit of WFPG listeners, a letter written in colloquial idiom with a touch of humor is read on each broadcast by *Boardwalk Ben*. Each letter centers around a historical vignette of early South Jersey history. After the letter is read, a question based on some aspect of the letter is directed to the radio audience. Listeners mail their answers to WFPG, and a five dollar prize is given to the writer whose correct answer has the earliest postmark.

Cash inducements for *What Do You Know* studio audiences include a typical quiz program, with the six contestants chosen by drawings from the ticket admission box. Those whose ticket stubs are drawn from the box face a barrage of questions from quizmasters Earl Keyes and Bob Brown, with six dollars in prize money for correct answers allotted for each of the six contestants. Money lost by contestants during the show, plus any carry-over from previous weeks, goes into the jackpot, for which there is a five dollar base. Jackpot question is announced early during the show, with the answer announced in the last three minutes of air time.

What the entire cost of the half-hour quiz show adds up to in terms of prize money inducements: \$46.00. That it's enough to insure a full studio attendance and all-out listener interest is indicated by (1) mail response to the historical vignette gimmick, and (2) listener demand for studio admission tickets.

**AIRFAX:** *First Broadcast:* February 18, 1947.  
*Broadcast Schedule:* Tuesday, 8:30-9:00 p.m.  
*Sponsor:* Armond Furniture Co.  
*Station:* WFPG, Atlantic City, N. J.  
*Power:* 250 watts.  
*Population:* 66,000 (winter).

**COMMENT:** When advertisers first discovered the advantages of audience participation as a means of capitalizing on the opportunity for personal contact with customers and prospects, the tendency was to concentrate on the studio audience, in many cases, almost to the exclusion of the listener. Such programs may have entertained the studio audience but they weren't good radio. Program here,

with its *gimmick* to induce listener participation, illustrates that what can be studio good-fun can also represent good radio entertainment.

## Participating

**MORNING MATINEE** Radio selling and entertainment can be synonymous, as indicated by the experiences of participating sponsors on *Morning Matinee* whose commercials on the WLW, Cincinnati, O., program make topnotch listening.

What livens the commercial appeal of the 60-minute package are gay little ditties designed to sell the sponsors' products. The NU-MAID slogan is an example:

*"Nu-Maid is table grade  
Nu-Maid is table grade, etc."*

The repetition, with a catchy tune does the job. A second chorus claims that NU-MAID is also full of vitamins. This is repeated, and housewives remember the ditty when they go shopping.

One of the most novel *selling* songs is the SIMONIZ ditty. With the aid of horns, one "peeper" and a blast of a horn from a late model automobile, a 1928 number is transformed into a shining new car. SIMONIZ rejuvenates the dusty model into something that looks as bright as a 1947 model.

Using a South American motif, the *Morning Matinee* team pleads with South America not to take it away, referring to CITY CLUB coffee, a product of the H. P. COFFEE COMPANY. The song is concluded with a Mexican Hat Dance, performed by 250-pound Frazier Thomas.

To the delight of studio audiences who literally pack WLW's Studio A, the cast performs a minuet after a song telling the story of the difference in beauty treatments of early American days and the present. Product advertised by this ditty is JERGEN'S Woodbury Special Dry Skin Cream.

While the number of participating sponsors varies from week to week, approximately 15 advertisers are featured

on each program, with a heavy concentration of national advertisers using spot radio schedules.

Originally known as *Consumer's Foundation*, the program first went on the air in July, 1942. While the format and casts have changed since that time, the stars of the broadcast remain the same, namely, Ruth Lyons and Frazier Thomas. Station vocalists sing the ditties, and Joe Lugar and his orchestra add to the entertainment value of the series. Audience participation is the rule, rather than the exception, with interviews and plenty of merchandising tie-ins to insure studio attendance.

Ruth Lyons contributes most of the ditties used on the show, and also composes special music.

While the program is a strong *selling* show, it has also lent itself to public service, *i.e.*, when the call goes out for funds to buy gifts for sick and underprivileged children at Easter and Christmas, listeners are quick to open their purses.

**AIRFAX:** First Broadcast: July, 1942.

**Broadcast Schedule:** Monday through Saturday, 8:30-9:30 a.m.

**Station:** WLW, Cincinnati, O.

**Power:** 50,000 watts.

**COMMENT:** What will do more than anything else to quiet the critics of radio whose main tirade is directed against the commercial is the application of the same thought, effort and originality that is spent in the development of the program itself. That public service, genuine entertainment and sales appeal may be accomplished in a single package is illustrated by this eminently successful program.

## Participating

**THREE ALARM** The casual observer might wonder if there were any new angles yet to be presented in connection with listener participation programs. Newest wrinkle is the *Three Alarm* series broadcast over KMPC, Los Angeles, Calif., on a Monday through Friday schedule, 1:05-2:30 p.m.



Main feature of the program: three alarm clocks set to ring during the program. Listeners are invited to send in a post card indicating the time at which they would like an alarm to ring on a specific date.

Alarms are set to ring by top personalities in the entertainment world, and when an alarm rings, judges immediately check the entries. The person whose estimate is nearest the time the alarm rings receives such prizes as perfume, silk stockings, cigarette lighters, candy, thermos jugs, *et al.* If the entry hits within 30 seconds of the actual time on which the alarm rings, the person receives the regular prize plus a *Jakspot* prize.

*Jakspot* prize varies from a 17-jewel GRUEN watch to TRAUBEE pressure cookers and automobile seat covers. *Jakspots* pyramid, and if no one receives the *Jakspot* on the first alarm of one day, it is carried over to the first alarm the following day, *etc.* Winners must call within 24 hours and correctly answer the simple question of the day to qualify their winning the prizes offered on the show.

Prizes vary from week to week, but others of equal value are incorporated as some are eliminated to afford as great a variety as possible. Awarded each week are 60 prizes, with a grand prize every 13 weeks.

For any contestant whose entry hits the actual time the alarm sounds there is a bull's-eye prize, with such awards as a round trip fare for two on WESTERN AIRLINES to any point in California, or an all-expense, three-day vacation in a Southern California resort spot.

Those who receive a *Jakspot* or a bull's-eye prize may compete for the grand prize awarded every 13 weeks. Award is based on the best written statement of 50 words or less on why the contestant would like to have the particular model car offered in that 13-week period. Mail pull in the first three weeks the program was on the air: 14,985.

A participating program, *Three Alarm*

is available in segments of quarter-hour periods, 1 minute or one-half minute announcement periods. Advertiser's position in program is rotated daily.

Included among the sponsors is the REXALL DRUG COMPANY, with a 15-minute daily strip.

**AIRFAX:** Musical portion of the program ranges from pre-released current tunes to nostalgic favorites of yesterday. Recording artists and stars of screen and radio make guest appearances. Writer-producer of the series is Carlyle Stevens. Emcees of the show are Frank Graham and Van Des Autels.

**First Broadcast:** March 17, 1947.

**Broadcast Schedule:** Monday through Friday, 1:05-2:30 p.m.

**Preceded By:** Financial News.

**Followed By:** Baseball Re-creations.

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

**Power:** 10,000 watts.

**Population:** 1,805,687.

**COMMENT:** That a spanking new show can also be an immediate audience builder is indicated by the mail pull of this series in its first three weeks on the air. It's also a strong indication that block programming can pull audiences for the independent station and its advertisers in the face of strong competition.



## Participating

**QUIZPARTNERS, INC.** A quiz show in which every one is a stockholder is what WTAG, Worcester, Mass., offers listeners five times weekly.

With Gil Hodges as chairman of the board of directors, the stockholders assemble each day in the WTAG studios.

Ten contestants are chosen by lot from the studio audience of approximately 100, and contestants pair off to form *QuizPartners, Inc.* Quiz partners select one from a list of subjects written on a blackboard, and if between them they can answer a series of seven questions correctly, both are awarded merchandise prizes.

Series also provides for general studio participation and for listener participation. To give the home audience a chance to win a prize, WTAG records lines from CBS programs with voices of well-known personalities. Each day one of these rec-

ords is played on the program, and the *Hidden Partners*, i.e., the listening audience, are invited to identify the voice. To win: identification of voice plus best 20-word opinion of "hidden partner's" show.

For members of the studio audience other than the ten contestants, there's a stockholder's daily grand bonus question. Question is propounded before the program goes on the air, and studio audiences put down their answers to the question. To the winner of the stockholder's grand bonus question goes such awards as an ARVIN table model radio.

An average of two 100-word announcements for participating sponsors are worked into the script each day.

**AIRFAX:** In addition to WTAG's chief announcer Gil Hodges, the cast includes Henry Felix, producer-director and scripter, Dale O'Donnell.

*First Broadcast:* January 20, 1947.

*Broadcast Schedule:* Monday through Friday, 3:30-4:00 p.m.

*Station:* WTAG, Worcester, Mass.

*Power:* 5,000 watts.

*Population:* 193,694.

**COMMENT:** While participation programs serve many purposes, the broader the participation base, the greater can be the anticipated returns in terms of widespread, general interest in participation. Through angles for contestants, studio audiences and listeners, the series here covers every front.

## Participating

**TELEPHONE QUIZ** For KTUL, Tulsa, Okla., listeners, fun and facts are the order of the day at 9:00 a.m., and part of the fun is the chance to win real folding money for correct answers on KTUL's *Tell-O-Test*. It's a quiz show that pays off, whether the person telephoned is listening to the broadcast or not.

Telephone numbers, scientifically selected, are given to the quiz master each day in a sealed envelope, and once the seal has been broken, approximately six telephone calls are made during the 30-minute broadcast. If the person answering the telephone answers the question correctly, the amount on deposit is paid out. Deposit starts with \$3.00 and each time the question is missed an additional three simoleons are added to the *ante*.

To anyone who calls, the KTUL switchboard gives the answer to the question of the day, with about 1500 calls cleared through the switchboard each week. Prize award has pyramided to over \$125.00 on several occasions. To each person telephoned who fails to give the correct answer to the question of the day is awarded a consolation prize of one pound of POLAR BEAR COFFEE.

On the theory that listeners will catch on to the format of the show through the telephone conversations, only short explanations of the *Tell-O-Test* game are made in the introduction.

A participating program, its sponsors now include the ASSOCIATED STEAM POWER LAUNDRIES, Tulsa, with one spot announcement each day; LUCKY STRIKE CIGARETTES with one daily spot, and VETO on a M-W-F schedule. Each spot is one-minute long, with the announcements for LUCKY STRIKE and VETO transcribed.

**AIRFAX:** Quizmaster of the show is Jack Alexander. Series is based on the Schwimmer & Scott *Tello-Test* script offering.

*First Broadcast:* February 24, 1947.

*Broadcast Schedule:* Monday through Friday, 11:30-12:00 a.m.

*Preceded By:* News.

*Followed By:* News.

*Station:* KTUL, Tulsa, Okla.

*Power:* 5,000 watts.

*Population:* 166,171.

**COMMENT:** In many programs designed for listener participation, there's a tendency to spend so much time in explanation of the idea of the show that there's little time for actual participation or entertainment. One effective way to avoid this pitfall is to keep such a series as simple as possible and then keep all explanations equally simple. Response here indicates that such an approach represents a strong listener incentive. It certainly increases the entertainment value to listeners who, for a variety of reasons, choose to *listen*, rather than to *participate*.

## Restaurants

**TO THE LADIES** Take a get-together of ladies, put them into a half-hour of stunts and gags, add the spontaneous personality of an announcer with a way with the ladies, and you have an audience par-

ticipation program that is almost certain to play to standing room only.

It was this combination which put the CHI CHI CLUB, San Diego, Calif., on the air, with Milton Donn as emcee of the KFMB weekly series. Women selected at random from the audience vie for prizes by competing in relays, blindfold battles and discussions of controversial topics pertaining to their sex. Local sponsors contribute the prizes, with air credits for their part in the fun. Informal chats with women at ringside tables, by means of a portable microphone, are a part of the format. Weekly feature is a tribute to birthday guests, complete with birthday cake and a kiss from emcee Donn and KFMB announcer, Jimmy Pantages.

Ad-libbed commercials remind listeners of CHI CHI's private dining rooms, its luncheon facilities and cocktail lounge.

**AIRFAX:** *Broadcast Schedule:* Friday, 1:30-2:00 p.m.

*Sponsor:* Chi Chi Club.

*Station:* KFMB, San Diego, Calif.

*Power:* 250 watts.

*Agency:* Eves & Price Adv. Agcy.

**COMMENT:** Local broadcasts of this kind have the strong pull of local names which gives them a tremendous advantage when it comes to building audiences and maintaining listener interest, especially when they continue to draw new names and new faces. If such programs get in a rut, play to the same house week after week, both interest and effectiveness are diminished to some extent.

## Restaurants

**AN EVENING AT ANGELO'S** When ANGELO'S enlarged its first restaurant, opened a second one, it publicized the event with a WKXL broadcast series appropriately titled *An Evening At Angelo's*. What wins new customers, brings back old ones for more, is the prospect of a free dinner, plus a free movie and free transportation for the evening.

Listeners to the 6:45 p.m. quarter-hour have a chance to test their musical I.Q. through the correct identification of musical selections played on the broadcasts. At the conclusion of each program, the announcer telephones Concord, N.H., residents at random, asks each if

he can identify the mystery tunes of the evening. To those who produce the correct answers the reward is a dinner for two at ANGELO'S, with taxi service supplied gratis by the EAGLE CAB COMPANY, and two theatre tickets, courtesy of the CAPITOL THEATRE.

Newspaper advertisements, courtesy announcements and stories in the local newspapers got the program off to a good start. Placards in the restaurants also help publicize the show. Evidence that the series has what it takes to produce sponsor results: two out of every three persons telephoned at random from the city telephone book are tuned to the series, in spite of the fact that the broadcasts compete against *Lowell Thomas*.

Directed at the adult group, the commercials stress service and quality, with emphasis on breakfast at ANGELO'S, family dinners and special rates on luncheons for the businessman and office-worker trade.

**AIRFAX:** *Copy-writer* Tom Pingree writes the commercials, with Norm Bailey as master of ceremonies.

*First Broadcast:* January 13, 1947.

*Broadcast Schedule:* Monday through Saturday, 6:45-7:00 p.m.

*Preceded By:* News.

*Followed By:* News.

*Sponsor:* Angelo's Restaurants.

*Station:* WKXL, Concord, N. H.

*Power:* 250.

*Population:* 27,171.

**COMMENT:** That programs need not be elaborate nor costly to hold their own against network competition is indicated by the success of this program. It's a type of format that has been adapted to the needs of a wide variety of sponsors.



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# SHOWMANTIPS

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New program ideas  
briefly noted.

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## Participating

**TEEN O'CLOCKERS** There's no lack of teen-o'clock scholars in Atlanta, Ga., if the response to WAGA's *Teen O'Clockers* is any indication. Series is composed, produced and directed by teen-age boys and girls under the auspices of Junior Achievement, with the supervision of WAGA's staff.

Each broadcast features a guest vocalist from one of Atlanta's high schools, with additional musical entertainment supplied by a teen-age orchestra and by transcription. In addition, the program includes a *Sports Spotlight*, a short skit, other ad-libbed chatter.

Joint sponsorship, on alternate weeks, is shared by the ATLANTA ROYAL CROWN BOTTLING COMPANY, the J. P. ALLEN DEPARTMENT STORE, MONTAG BROTHERS and RANDALL BROTHERS. Sponsors report that results, in terms of the sale of soft drinks, school supplies, clothing, *et al.*, is very satisfactory.

## Restaurants

**CAPITOL COFFEE CUPS** When the North Carolina legislature is in session, the constituents back home have a chance to get first-hand information on how their representatives stand on controversial topics. Carried on the seven stations of the Tobacco Network, as well as on WTIK, Durham and WSOC, Charlotte, the program is fed from WRAL-FM to WTIK. Durham FM receiver and rebroadcast over WTIK-AM without use of telephone lines.

A legislative round-table with three or four members of the legislature as participants, the series is aired Monday through Friday, 9:15-9:30 a.m. Program originates from FOGG'S RESTAURANT.

## Stationers

**CRUSADER KIDS ON THE AIR** Almost any school child in the environs of Miami, Fla., can identify the CRUSADER BRAND school supplies and paper products by the picture of the Knight in Armor, riding his dashing steed. That same knight comes to life in a weekly *Crusader Kids on the Air* series broadcast over WIOD for KNIGHT BROTHERS PAPER COMPANY OF MIAMI.

Inaugurated October, 1942, the *Crusader Kids* are heard every Saturday morning, 9:30-10:00 a.m., with children between the ages of 10 and 17 years eligible to compete for the weekly cash prizes of \$5, \$3 and \$2. Thirteen weeks are required to complete a series which consists of ten preliminary broadcasts, two semi-final and a final. Finalists compete for four grand prizes totaling \$175 in savings bonds. Clark Fiers, director of the *Crusader Kids*, holds talent auditions weekly.

When the sixteenth *Crusader Kids* series was completed November 16, 1946, KNIGHT BROTHERS PAPER COMPANY had paid out \$1,600 in weekly cash prizes and \$2,800 in war and savings bond grand prizes. Of the 960 youngsters who had participated in the broadcasts, 480 had been prize winners.

## Music Stores

**1400 CLUB** There's never a dull session of WPAY's *1400 Club* for teen-agers, with meetings either at the WPAY, Portsmouth, O., studios or at Eagles Hall, every afternoon, Monday through Friday. Aired 4:00-5:00 p.m., the show is composed of recorded request tunes, with a special feature attraction to highlight each broadcast. Sponsor: MUSIC SHOPS.

Monday is *Booster Day*, with five dollars worth of new records to the school sending the largest representation. All club members in attendance on Tuesday receive ice cream bars. Wednesday the club adjourns to Eagles Dance Hall to trip the light fantastic. One of the high schools in the environs of Portsmouth is honored on Thursday. Friday's broadcast features the eight top tunes of the week, on the *Eight that Rate*.

## Sustaining

**KOKOMO KAFE** There's plenty of entertainment at the *Kokomo Kafe*, and what's on the program menu is a tasty combination of variety, comedy and audience participation for WKMO, Kokomo, Ind., listeners.

Members of the studio audience interviewed on the show receive free theatre passes. As determined by audience applause, the lady with the most interesting interview is made the *Kokomo Kafe Lady of the Day*, and to her goes the *Kafe Korsage*. At week's end, the *Lady of the Day* who draws the most mail becomes the *Lady of the Week*. Weekly winner receives a REYNOLDS fountain pen, also appears on a special 15-minute program called *The Life of the Lady of the Week*. Everyone who attends a broadcast receives a *Kokomo Kafe Klub* membership card.

A variety of WKMO talent is featured with Sid Collins and Frank Gregory *emcees*. A half-hour program, the series is aired five times weekly. Each broadcast pulls a full house of Kokomo housewives eager to participate in the fun.

## Women's Wear

**FASHION SHOW** With war-born controls on apparel design a thing of the past, fashion in women's wear has returned to its own. To cash in on this new interest and new incentive, KXLF, Butte, Mont., got its apparel store advertisers together in a gala fashion show staged in a local theatre. Admission was by complimentary ticket only, and before the showing got under way, the SRO sign was up. The one-and-a-half hour fashion show was followed by motion pictures, including a comedy based on radio broadcasting.

The next day, when Butte women thronged the stores whose apparel had been shown, the women's wear shops agreed that the medium had brought competitors together for an event of mutual benefit. Response to this event may lead KXLF to stage a similar event each spring and fall, according to Arne E. Anzjon, manager.



## PROOF O' THE PUDDING

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

## Department Stores

**PEOPLE'S MUSIC** The people who know what they want in the way of music and in wearing apparel get both from the PEOPLE'S STORES in Morgantown and Fairmont, W. Va. What PEOPLE'S offers WAJR listeners is a transcribed all-request program, Monday through Friday, 4:30-4:45 p.m.

Because it's *People's Music*, the program is directed to every member of the family, and requests are played for wedding anniversaries, birthdays and other special occasions. Mail response in a three-month's period of 675 requests indicates that the WAJR audience gives more than a casual ear to the *People's Music*. CONLAN survey percentage of audience: 42 per cent, with a rating of 10.5.

A form letter signed by Numa Fabre, Jr., WAJR station manager, is sent as a thank-you note to everyone sending in a request.

Purpose behind the series was to instigate buying complete clothing needs for the entire family on the PEOPLE'S budget plan. Commercials point up the fact that PEOPLE'S can meet every clothing need on easy terms. Program slogan: "Your People's Stores Present People's Music." Program opens with a 15-second transcribed jingle. Everything about the program, including the commercials, is musical. During the program there is a 30-second transcribed singing commercial with a *live* tag for addresses of local stores. Closing commercial is timed at 45 seconds.

To simulate listener interest, program



is featured in window displays in local stores.

**AIRFAX:** *First Broadcast:* February 4, 1945.

*Broadcast Schedule:* Monday through Friday, 4:30-4:45 p.m.

*Preceded By:* 1230 Club.

*Followed By:* Adventure Parade.

*Sponsor:* People's Stores.

*Station:* WAJR, Morgantown, W. Va.

*Power:* 250 watts.

**COMMENT:** Particularly when low cost and ease of production are considered, record shows with a request angle have proved very successful for many advertisers whose objective was to reach as diversified an audience as possible.

## Department Stores

**DAVISON-PAXON TIME** A pioneer in retail selling via radio, the DAVISON-PAXON COMPANY, Atlanta, Ga., has been on the air every week-day morning for a quarter-hour period over WSB for 11 years.

The only regular format of the program is in the manner in which it is presented, rather than in the actual continuity. *Davison-Paxon Time* opens with a musical theme, followed by an introduction of Enid Day, i.e.:

*"It's 9:30 Davison-Paxon time. And here's the girl with a voice like a smile to bring you news from Davison's and all around the town. There's the latch at your radio gate (CLICK) . . . Come in, Enid Day."*

For 11 years, Enid Day has written an average of 3,000 words of script a day, and such names as Bob Hope, Bing Crosby and Joseph Cotton are not uncommon on her guest list. Public service is added to the editorial content through generous sharing of the store's time on the air with national, state and civic groups.

From the sales standpoint, Enid Day often mentions merchandise featured in newspaper advertisements, but her emphasis is on non-advertised products. Because the program is entirely of her own creation, she has no set rule in the selection of merchandise items to feature, and the store is hers from which to choose. Continuity may include a dozen items or none at all.

# MARTIN BLOCK



*Now*

ON

WARNER BROS.

# KFWB

980 ON YOUR DIAL

10 TO 1  
P. M.  
DAILY

In the earlier days, before the sponsor was thoroughly sold on radio, Enid Day made frequent tests to determine the pulling power of the WSB program, with special items offered as radio specials. An average of 90 per cent of the items were sell-outs. What was even more impressive was the fact that when such items were offered, department sales doubled.

**AIRFAX:** Enid Day's formula for successful retail radio broadcasting is to be published by Fairchild Publications in the near future.

*First Broadcast:* April 27, 1936.

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

*Preceded By:* Honeymoon in New York.

*Followed By:* Tropical Tempos.

*Sponsor:* Davison-Paxon Company.

*Station:* WSB, Atlanta, Ga.

*Power:* 50,000 watts.

**COMMENT:** For the most part, its the sincerity and enthusiasm of the featured announcer which accounts for the tremendous pulling power of programs of this kind. Both qualities enable the commentator to give a new and dramatic appeal to what might otherwise be a dull item. It's an approach that can't always be favorably measured in terms of high listener ratings, but what such programs sometimes lack in the size of the audience is more than off-set by results, saleswise and institutionally.

## Gasolines

**YOUR ESSO REPORTER** When *Your Esso Reporter* celebrated its fifth anniversary over WGAN, Portland, Maine, it called for a special celebration, with company officials on hand to commemorate the event. Their remarks reflect the attitude of many key advertisers in regard to broadcast advertising as a significant force in American life.

Commented June Richdale, vice president of the COLONIAL BEACON OIL COMPANY and manager of the New England division: "We look on *Esso Reporter* as more than an advertising medium. We like to think of it as a public service and as an integral part of community life."

Record that *Esso Reporter* has set up in its five years on the WGAN airwaves: 6760 broadcasts, using over four and a half million words. In addition to regularly scheduled newscasts, more than 2600 bulletins had been aired.

Celebration for the fifth anniversary included an Esso news broadcast direct from the window of a radio store, and a special broadcast immediately following WGAN's 6:00 p.m. Esso news broadcast.

Window from which the broadcast was made was given over to WGAN for two days. Featured were large Esso display signs, plus a news display showing pictures of outstanding news events in the past five years. Placards reminded on-lookers that the Esso broadcasts had been among the first to bring news of "big moments in big years . . ."

Along with newspaper advertising and publicity, promotion for the occasion included placards and poster displays in the windows of all Esso stations in central and southwestern Maine.

On hand for the special commemorative broadcast were Esso officials, UNITED PRESS representatives, advertising agency account executives, and representatives of the radio industry.

**AIRFAX:** Sponsor: Colonial Beacon Oil Co.

Station: WGAN, Portland, Me.

Power: 5,000 watts.

Agency: Marschalk & Pratt Adv. Agcy., New York City.

**COMMENT:** Unbiased reports of momentous events during momentous years do indeed represent public service.

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# STATION SERVICE

Radio activities in behalf  
of public interest.

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## RADIO GOES TO SCHOOL

► **CAREERS IN THE MAKING** Many a boy and girl in Des Moines, Ia., knows more about radio because of the far reaching school program which the KSO staff has carried out. Tom Lewis, director of public service activities, has successfully piloted a vocational series, *Careers in the Making*, in which senior and junior high school students appear on the air with outstanding men and women.

*This Is America*, another Lewis production, is a workshop type of broadcast picked up from public and parochial high schools. Students cut their eye teeth on radio dramatics, forum type programming and music.

University students at Drake University have their say in two weekly shows.

Gene Shumate, sports director, reaches the athletically minded through his *High School Football Rallies* from school auditoriums. Full coverage is also given to baseball and basketball.

With George Higgins as general manager, KSO has placed its emphasis on youth programs, while at the same time falling in line with all the other projects which radio inherited when the nation shifted to peacetime broadcasting. During 1946, KSO gave more than 800 hours for programs produced and directed for public interest.

► **STUDIO SCHOOLHOUSE** Some 10,000 elementary school teachers in the Philadelphia, Pa., area use WFIL's *Studio Schoolhouse Teachers' Manual* to secure maximum educational value from in-school listening to five WFIL weekly programs. Within its 96 pages, the manual presents classroom tie-ins with the weekly broadcasts in the fields of science, literature, music and social studies. *Studio Schoolhouse* is now in its fourth year.

THE SAVINGS BONDS DIVISION OF THE  
U. S. TREASURY DEPARTMENT

PRESENTS

# GUEST STAR

THE NEW 15 MINUTE TRANSCRIBED SERIES

FEATURING



*and the other leading stars of stage, screen, radio*

## THE CRITIC SAYS\*

With a roster of guest stars taken right off the top of the Hooper listings, this series of plattered variety shows put out by the U. S. Treasury to plug savings bonds is due to garner wide and appreciative listening. Smart programming by the local indies handling this series would be to spot these shows at cream times where they can do the most good both for the bonds and the station's rep.

## WHAT'S COOKING

During June and July, the biggest, ultra-super-duper Savings Bond campaign will step to the mike. RADIO has always done a terrific job. Spotlight GUEST STAR—in advertising and publicity. Tear off a nice hunk of your cream time, and we'll send you, absolutely free, our special package of wow'd listeners. Remember, *cream* public service is whipped up in *cream* time. Spelled: C-R-E-A-M!

**\*But Natch! Enrich Your Cream Time with the Big Time!**

*The Treasury Department acknowledges with appreciation this public service contribution by*

# Radio Showmanship



*DIRECT HITS*

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