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SEPTEMBER 1947

Showmanship

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EDITORIAL OFFICE • 1004 Marquette, Minneapolis 2, Minn. Telephone BRIDGEport 0181 Marie Ford, Manager. (Business, editorial and general office.)

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How Retailers Increase Profits From Radio

202 typical department stores, 74 specialty stores give the answers, NRDGA collects and compiles, with an analysis of data made by the Columbia Broadcasting System

RADIO IS THE ONE MEDIUM with mass circulation as large as the total market of department and specialty stores. It is the one medium which can change copy fast enough to meet the last-minute competitive emergencies common to retailing. It is the one medium which can convey the warm human reality of a store—make it come alive as a living thing.

But it took a war to bring department and specialty stores in any sizeable volume to the broadcast medium. Then, due to shortages of many kinds, including the newsprint shortage, retailers were more or less forced into giving serious consideration to radio advertising.

Stores whose radio activities had been sporadic or experimental extended their use of the medium. Others began their first use of radio facilities.

Today, according to an analysis prepared by the Columbia Broadcasting System for its affiliated stations of a cross-sectional, nationwide study by the National Retail Dry Goods Association of 202 typical department stores and 74 specialty stores from coast-to-coast on the subject of radio advertising, the picture is very different from what it was in pre-war days.

Between 60 and 70% of the stores in any size community use radio. In big towns, small towns, medium size towns, among large stores, middle-sized ones and small ones, 66% of all stores advertise on the air.

There's no such thing as a city being either too large or too small for wide spread store use of radio advertising. In the average community, about two-third of the stores are on the air, regardless of the number of people (and newspapers in the area. (In the West, this percentage is somewhat higher, with 9 out of 10 department stores on the air.)

What gives these statistics particular significance is the fact that regardless of the types of store, the section of the country or the amount of gross sales volume 33% of the programs are in the "test" stage, with 73% less than two years old at the time the survey was made. (The NRDGA survey, published in July 1946 was based on 1945 department and specialty store expenditure, with the CB's analysis published May, 1947.)

Every third program is less than six months old and better than seven out of ten have been on the air less than two years. Only one out of ten has been on the air more than five years.

Each one of these programs represent an investment in time and money. Upon each of them rests the responsibility of producing satisfactory results, for to sponsor a program a short time, then to abandon it, is to destroy an investment quite comparable to any investment in store equipment or merchandise.

How to keep these programs on the air, that is, how to make radio advertising successful, is complicated by the fact that while 87% of the stores repor

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that they intend to keep spending as much or more on radio, 72% of the stores have no radio specialists, and most of the stores who do have a radio advertising director give him no staff assistance. It means that a great majority of the stores who are making a sincere effort to use broadcast advertising to their advantage do so with the handicap of limited knowledge of the medium and they must learn the hard way to use the ear appeal as effectively as they have used the printed page over a period of many years.

While the CBS analysis reveals many interesting things about department and specialty store thinking in regard to broadcast advertising, one of the most significant aspects which it points up is the necessity for careful planning, with reference not only to program and time selection, but also to the basic foundation of a radio campaign.

If your store is on the air, has been on the air, or is about to go on the air, here are some pointers, based on the CBS analysis, which will help you protect your investment in time, talent and money. It's a check-list which will help you determine the effectiveness of your approach to the broadcast medium.

1. Establish a Definite Purpose

Stores no longer regard radio merely as a "bargain bulletin board." Today they use it both to (a) sell merchandise and (b) establish prestige and they use it most often for institutional purposes, either to project the special personality of the store or to build the store's prestige in the public mind. Nine out of ten stores want prestige more than anything else from radio. See Table A.)

With these objectives, stores measure results from radio by two methods: (a) 54% ran direct tests of sales response during the survey year; (b) all evaluated it generally for over-all value to the store.

The importance of establishing a definite purpose is sharply emphasized by the fact that of the stores who measure results from radio by either or both of the two methods, eight out of ten find radio a successful advertising medium.

Stores Making Direct Sales Tests Of stores making direct sales tests, 39% report definitely favorable results (49% of the department stores and 28% of the specialty stores), and 60% have fair or good return (62% of the department stores and 65% of the specialty stores).

(An example of the direct sales approach taken from the May 1947 issue of RADIO SHOWMANSHIP, p. 160, is Sibley, Lindsay & Curr Company, Rochester, N.Y. For the past 15 years it has used the same program, the same station and the same time, with the keystone of its approach to radio the idea that direct selling is never done.)

Stores Wanting General Results According to executive opinion of stores wanting general (prestige) results, 28% of the stores rate radio as "highly successful," and 84% of the stores find radio "moderately" or "highly successful." In each case, the percentages for specialty stores are slightly higher than they are for department stores.

(How a store uses radio to reflect the friendliness of the store is illustrated by La Salle & Koch, Toledo, O. Complete details of its Monday through Friday series are presented in the June 1947 issue of RADIO SHOWMANSHIP, p. 188.

(Rich's Department Store, Atlanta, Ga., the largest single department store in the Southeast, is illustrative of the prestige-building approach. Its across-the-board strip, Rich's Radio School, written up in the May 1946 issue of RADIO SHOWMANSHIP, p. 152, performs a statewide service. Six stations, five of

TABLE A
Results Expected From Radio

	Increased Store Prestige	Departmental Build-Up	Immediate Sales of Specific Items
Department Stores	90.7%	60.0%	55.0%
Specialty Stores	89.2	62.2	64.9

them by transcription. broadcast this series designed for in-school listening.)

2. Air Dominance an Advantage

Multi-newspaper use is a long standing characteristic of department store advertising, and dominance of the printed page is pretty well established throughout the country. Not so on the air, where many department and specialty stores seem to forget that on the air, as in print, size is important to prestige.

Of the stores who use radio, 43.7% are on the air only 30 minutes or less per week (43.1% of the department stores; 48.5% of the specialty stores).

55% use less than 60 minutes of time a week; only 44% use radio one to two hours weekly.

None of the specialty stores and only 5% of the department stores are on the air more than one and a half hours per week.

Altogether, stores average less than ten minutes a day on the air.

By their own admission, 9 out of 10 stores want radio to increase their overall store prestige, but they can't do it with the 30-minutes-a-week schedules many of them are carrying today. To sound big and good, they must use more time, more often.

(How theory works in practice is pointed up in the April 1947 issue of

RADIO SHOWMANSHIP, p. 120, in connection with the H & S Pogue Company, Cincinnati, O. Pogue's venture into radio began in the war years, and its advertising campaign is planned so that the store has enough air time to make itself known as an advertiser. On its schedule is a daily half-hour morning program and a 45-minute evening program, both musical in content.)

In using more time, more often, that is, in establishing air dominance for a store, the retailer takes advantage of the day-to-day impact of radio and the cumulative value of repetition. In spite of the fact that the more often a store broadcasts, the better its chance of selling its store and services to the public, only 58% of the stores use radio more than three times a week. In other words, only 58% have learned that repetition pays off. Over 40% still need to be sold on the day-to-day impact of radio.

(Black & White Stores, a chain of junior department stores in smaller cities in Tennessee, Mississippi and Arkansas, almost completely abandoned all other media in 1938, still uses radio advertising almost exclusively, because it is the least expensive mass medium which allows the greatest flexibility. Today, 15 radio stations in 10 cities carry the B & W messages. For the

TABLE B

How Stores Rate Results From Each Program Type

News Programs	Participation Programs
39.4% highly successful	25.0% highly successful
56.0% moderately successful	70.8% moderately successful
Gossip Programs (Household Hints, Fashion Shopping News, etc.)	Children's Shows
37.7% highly successful	29.6% highly successful
54.5% moderately successful	59.3% moderately successful
Variety Programs	Spot Announcements
28.0% highly successful	22.4% highly successful
64.0% moderately successful	53.4% moderately successful
Musical Programs	Other Types of Programs
28.3% highly successful	23.8% highly successful
54.9% moderately successful	69.0% moderately successful

complete story, see RADIO SHOWMANSHIP, May 1947, p. 156.)

There are a number of approaches to the problem of establishing air dominance.

Use of Full Broadcast Schedule Local stores who use only one segment of the broadcast day are in the minority so far as today's store practice is concerned. Almost half (44%) of the stores use both kinds of radio—daytime to reach women; evening to reach the entire family. Only 37% use daytime radio alone. Only 19% confine themselves to evening programs entirely (17.0% of the department stores, 27.6% of the specialty stores).

(As a case in point, illustrative of how department stores make use of the full broadcast schedule, see RADIO SHOWMANSHIP, April 1947, p. 114. The radio budget for Bullock's, Inc., Los Angeles, Calif., represents a sizeable percentage of its entire advertising expenditure. On its schedule is a children's program, the oldest Bullock's show still on the air, which is now in its fourteenth year. In addition to this half-hour, five-day-a-week show, Bullock's has a second show, started in 1943, which is broadcast weekly, 9:00-9:30 p.m. While the format of the evening show has changed from time to time, evening time has proved to be eminently successful.)

Program Diversification To appeal to a diversified audience, it's good strategy to use more than one program. That the trend in this direction is indicated by the CBS analysis which shows that three out of five stores use more than one program.

However, to some extent, the size of the community and the dollar volume of the store determine how many programs are used to sell merchandise or to build store prestige.

Stores in larger towns use more programs. In towns under 100,000 53% of the stores use only one program. In towns over a half million, the figure drops to 37%.

Likewise, stores with larger volume use more programs per store. Whereas

between 40 and 50% of the stores under a million and between one and five million use only one program, only one-third of the stores in the five to ten million dollar range rely on one program to do the job.

(Maas Brothers, Tampa, Fla., has made experimental use of radio since 1930, but not until 1945 did it really make radio an integral part of its advertising campaign by becoming one of the largest users of the broadcast medium in Florida. In May it had 15 programs and 12 spot announcements on a regular weekly schedule. See RADIO SHOWMANSHIP, May 1947, p. 149, for the complete story.)

Station Diversification No one station completely covers an entire market, and the over-all program structure, power and position on the dial all determine to some extent, what particular audience group each station offers. Unless the store is appealing to some one audience group which some one station is known to deliver, it's advisable to consider all local facilities. Yet, according to the CBS analysis, 62.9% of the stores use only one station; 20.3% use two stations; 11.9% use three stations and only 3.5% use four stations.

The advantage of station diversification is illustrated by Harvey's, Nashville, Tenn., where all four Nashville stations carry Harvey's messages. One of the stations carries 15 quarter-hour shows and 14 one-minute spot announcements per week. (For the full story, see RADIO SHOWMANSHIP, May 1947, p. 164.)

3. Select Programs Carefully

All types of programs are used by stores in their selling. All kinds of programs used are credited with both moderately and highly successful results, and there is less than 20% advantage for any specific type of show. No program type was unsuccessful for any store.

As might be expected, music and news are the leaders, with household hints (fashion, shopping news, gossip, etc.) also high up on the list of preferred programs. By types of programs, 57.6% of the stores use musical programs (department stores,

TABLE C

Extent to Which Stores Use Promotional Devices to Increase Listening and Results

	Department Stores	Specialty Stores
Newspapers	83.9%	68.4%
Window and Departmental Display	55.2	55.3
Direct Mail	22.4	28.9
Personnel Training	14.7	26.3
Car Cards	4.9
Other Promotional Devices	3.5
Do Not Use Any	7.7	21.0

61.5%; specialty stores, 36.8%); 55.1% use news (58.7% department stores; 44.7% specialty stores). Household hints are used by 39.0% of the stores (48.3% of the department stores; 13.2% of the specialty stores). But children's, variety, participation, mystery, drama, soap opera, sports and educational broadcasts are also used. (See Table B for ratings.)

It's significant to note that the two most successful forms (music and news) are among the least costly to produce, are relatively easy to put on and can be supplied by practically every station.

It has already been pointed out that 73% of the programs mentioned by stores are less than two years old. Unless they have been carefully selected and properly used from the beginning, few of them will outlive their infancy and achieve ripe old age.

Which audience does the store want to reach? Does it want direct sales more than prestige, or vice versa? What kind of sales? What kind of prestige? Only when the store has the answers to these questions can a reliable program choice be made.

(While the John Taylor Dry Goods Company, Kansas City, Mo., has used its Joanne Taylor broadcasts as the mainstay of its radio activities since 1933, it has, from time to time, added other programs to its Monday through Saturday, 9:00 a.m. schedule, to achieve pre-determined objectives. For the Joanne Taylor story, see RADIO SHOWMANSHIP, June 1946, p. 194.)

4. Merchandise Your Program

While radio can stand on its own feet, the store will get maximum value from

its broadcast only by thorough coordination of radio with other promotion and selling effort. (See Table C for the extent to which stores use promotional devices to increase listening and achieve results.)

An example of this type of thinking in action comes from Condon's Department Store, Charleston, S. C. (See RADIO SHOWMANSHIP, March 1947, p. 82, for the complete story.) A pioneer radio advertiser, Condon's has been a leading broadcast advertiser since the early days. Advertising for each department is handled separately and throughout the years, Condon's has consistently given continued support, through all possible methods, to audience build-up for its programs.

Another exponent of this theory is C. E. Chappell & Sons, Syracuse, N. Y. With time on three stations, a varied program schedule and extensive use of various time segments, the firm has been using radio with excellent results since 1941. (See RADIO SHOWMANSHIP, January 1947, p. 6.)

The extent to which your broadcast activities follow these trends is one way to test the effectiveness of your radio campaign. They represent a basic pattern which will protect your investment in your radio program and insure longevity for the program and results for the store.

Editor's Note: Chapter V of Radio for Retailers, a report of the radio advertising study conducted in San Antonio, Texas, by Joske's of Texas in cooperation with the National Association of Broadcasters, contains an interesting and complete radio promotion check list designed to increase the effectiveness of radio.

I-Day Sales Concentration Sells Wearing Apparel

*Unique air dominance for Ed Mellon Co., Charlotte, N. C. clothier
achieved with 52-week contract for 105 minutes each Sunday*

DOMINANCE OF THE PRINTED medium is established retail practice, and stores that wish to appear big and good use a heavy concentration of newspaper advertising to create this impression.

While the relative positions of the various firms within each community have been well established in terms of display space, dominance of the airwaves is yet to be established in most markets. This, in spite of the fact that concentration of *time* has as much to recommend it as concentration of *space*.

One retailer who puts the theory of air dominance into practice is the Ed Mellon Company, Charlotte, N. C. Tom Shelton, Mellon president, James A. Turner, vice president, M. I. Moffat, advertising manager, and George Stanback, general manager and buyer, were convinced on the basis of long experience with radio in the Southeast, that radio sold merchandise. They were also convinced of the importance of using enough airtime to make the firm felt on the airwaves.

Campaign meets local conditions

In appraising the situation, the sponsor considered its needs and purpose in the light of local conditions.

Situated as it is in the heart of what is commonly known as the *Bible Belt*, Charlotte has the largest church-going population per capita of any city in the world, with the exception of Edinborough, Scotland. Sunday sports and amusements are banned. For most people, the principal

Sunday entertainment is listening to the radio.

Therefore, Sunday airtime made sense to the Ed Mellon Company.

However, as clothiers for men, women and boys, the firm had a large target at which to aim. Wisely, Mellon's didn't expect any single program to reach its widely diversified audience, and in line with the theory of air dominance, Mellon's began a campaign on June 1 which now includes four different programs.

It didn't go into this one-day concentration of airtime on an experimental, short-term basis. The original contract for one and a quarter hours of Sunday airtime over WBT has already been expanded to one hour and five minutes, with the contract on a 52-week basis.

Appeal to specific audiences

Each program is timed and directed toward certain age groups and listener types. *Fun with the Funnies*, 8:30-8:45 a.m., the lead-off program, is directed toward the younger members of the family. From 12:00 (noon) to 1:00 p.m., Mellon's brings the music of Guy Lombardo to the family dinner table, with old and new tunes carefully selected to appeal to the entire family group.

A quarter-hour musical program for teen-agers, with the music of Frankie Carle is what is offered WBT listeners at 5:45-6:00 p.m. With the music of Wayne King and his orchestra, 2:30-2:45 p.m.,

Mellon's winds up its broadcast schedule in a program designed for adult members of the family.

Format generally successful

In its emphasis on musical programs, Mellon's has followed a program format which department stores and specialty shops have generally found successful, and it has achieved its air dominance in a way that is relatively easy to produce.

In its choice of Charlotte's 50,000-watt station it secured coverage for its programs that is as large as its total market.

To gain maximum benefits from this

heavy broadcast schedule, the campaign has been heavily merchandised and promoted. Newspaper advertisements, publicity releases, courtesy spot announcements, etc., were WBT's contribution. Mellon's fostered newspaper advertisements, posters and window displays, and it now averages eight newspaper advertisements per week to point up the WBT broadcasts.

An additional merchandise feature is the presence of the WBT staff announcer who handles the Mellon broadcasts in the store each Thursday evening until 9:00 p.m., as a general good will agent.

Women Good Sales Target For This Men's Store

With women making 90% of store purchases, Grafton & Company, Hamilton, Ont., beams its radio campaign to feminine listeners in switch from basic appeal to sports trade



HOW AN advertiser can establish his firm with one audience group, then set out to impress his name on an entirely different audience, is illustrated by the experience of Grafton & Company, manufacturing clothiers, with two large retail stores in Hamilton and Dundas, Ont., as well as stores throughout the province.

Because the firm supplies clothing for male members of the family from two years up (with a number of household lines carried in some stores), it first set

out to establish itself with the sports trade.

In addition to sponsorship over CKOC of a quarter-hour 6:15 p.m. sportscast, Monday through Saturday, Grafton's sponsored Saturday afternoon football broadcasts for three successive seasons. CKOC's 10:00 p.m. newscast rounded out the schedule.

Pre-determined audience appeal

While Grafton's plans to continue sponsorship of the football broadcasts, it changed its basic audience appeal from that of a masculine audience to (1) a predominantly feminine in one instance and (2) a predominantly juvenile listener in



another. Its emphasis on the feminine approach was based on the fact that while most of the store's merchandise was for the male members of the family, the women in these families made 90% of the purchases.

The program vehicle selected to build sponsor identification among feminine listeners is *Treasure Chest*. Each Monday, Wednesday and Friday, Grafton's sponsors a 15-minute segment of this money give-away show at 10:30 a.m., at a cost per show of \$15.00. Grafton commercials are beamed directly at the housewife.

Treasure Chest runs from 9:45 to 11:45 a.m., with a half-hour interruption at 11:00 a.m. for a soap opera and a woman's commentary. During the course of the program, five mystery selections are played, and on the 11:45 a.m. telephone call, \$50.00 is awarded to the person who can identify four of the five selections by name.

To give its boys' wear department a sales push, Grafton's took on sponsorship of the *Lone Ranger*, Saturday, 11:30-12:00 (noon). Time selection was made on the theory that mother and son, downtown after lunch, would do their shopping at Grafton's. Evidence that the tran-

scribed series is garnering a large share of the youthful audience in the Hamilton area: in a survey conducted during the week of the first program, the rating for that time period jumped from 8.0 to 11.7.

Backed with promotion and merchandising

Mention is made on each program of the Grafton Knot Hole Club which attends Friday night Class D professional baseball games at the local stadium, and listeners are told how they may become members. Other merchandising tie-ins planned for the future include *Lone Ranger* buttons.

Promotion in support of the new broadcast campaign was concentrated on the *Lone Ranger* since the *Treasure Chest* has been part and parcel of the CKOC schedule for a long period of time. Promotional activities were directed both to store personnel and to the listening audience.

(1) *Store Personnel* At an introductory sales meeting with the entire Grafton organization staged by CKOC in Grafton's downtown Hamilton store, special 8-foot air-brush cut-outs of the *Lone Ranger* were used as a backdrop. Store personnel were given a complete outline of the radio campaign. An on-the-spot *featurette* presentation with Hal Francis, mike-man on the morning *Treasure Chest* show, and a man-on-the-street program which was transcribed, then played back, were also a part of the sales meeting.

(2) *Audience Promotion* An initial press campaign used a two column art spread on the *Lone Ranger* and a one column reverse cut for inclusion in the weekly two-third page Grafton Friday newspaper spread.

The mat of the newspaper advertisement was used for 10,000 stuffers distributed not only in the Hamilton-Dundas stores, but also in Brantford and Owen Sound.

Air promotions were used for two Saturdays, with the *Lone Ranger* making the trip from Nevada to Hamilton, via Hi-Yo dubs, etc., just in time for the first 11:30 a.m. broadcast.



Base Juvenile Entertainment

*Here's a 5-point plan
for juvenile entertainment
presented for sponsors
who direct their
broadcast campaigns
to children*

*by DOROTHY A. KEMBL
director of continuity
acceptance, Mutual
Broadcasting System*

PROBABLY NO PROGRAMS are subjected to closer scrutiny on the part of network management than those planned and broadcast for the entertainment of children. And that is as it should be, for young listeners are more widely influenced by what they hear than are adults. They live to a greater extent in the realm of their imaginations. Radio programs to them mean a vicarious outlet for their need of that action, excitement, and adventure which their daily lives rarely supply in satisfying amount.

Psychiatrists say that children have psychological and emotional needs; need for adventure, pleasure, entertainment; need for outlets for their aggressions; need for identifying themselves with heroes and heroines, persons who are doing exciting things, making history, exploring the unknown. Educators and par-

ents would like radio programs that are educational, programs from which children can learn something.

In the code of standards adopted by the Mutual Broadcasting System for the preparation and broadcast of children's radio programs, and designed to constitute a well-rounded policy of juvenile entertainment, all these points of view have been considered.

Here are a few of the constructive "musts" we believe should be an integral part of the structure of a good program for juvenile listeners.

(1) **Good Taste** The term "good taste is an intangible, but there are certain accepted standards by which certainly everyone wishes to abide. These standards are particularly important in a children's program. Children's taste is in process of development and everything

les Appeal on Sound

they see and hear contributes to it.

(2) *Sound Social Concept* Everyone concedes, too, that children's programs should be founded on a sound social concept—reflecting respect for law and order; for adult authority; the importance of mutual respect of one man for another.

We have learned from long experience in working with children and from clinical research by qualified authorities, that the basis of a child's stability is his home and his parents. Obviously, then, no plot or action should be used which might engender doubts in the child's mind as to the stability or security of his own existence. We have learned that excitement which breeds a feeling of personal insecurity in the child should be avoided. While "impersonal" death may not be a real threat for the child, and the killing of enemies, numerical results of battles, and the like are not necessarily disturbing, deathbed scenes of favorite characters, members of their families or other sympathetic characters, may be definitely disturbing and should never become a part of the action.

(3) *Constructive Attitude* We know that the everyday virtues of clean living, good morals, fair play and honorable behaviour are constructive attitudes that should be emphasized. Loyalty, honesty, dependability, unselfishness, tolerance and courage should be some of the personal attributes of the hero and/or heroine and their companions. But, these admirable characteristics should be portrayed in such a way that the characters are *believable* human beings, worthy of admiration and emulation. They should not be *overemphasized* so as to prejudice children against a "goody-goody" hero or heroine. Leading adult characters at all times should have the confidence of the child characters and in a difficult situation the hero should never resort to foul play or underhanded methods. Uncourageous acts should not be sanctioned by him as the solution to any problem.

(4) *Carefully Plotted Scripts* There are always villains but there should not be a preponderance of such characters. In every script the scenes with the "good" characters should outweigh, or at least equal, those with the "bad." Actual techniques and methods of crime should not be graphically explained and, understandably, only those devices already well known to the average child, and unobtainable, should be used.

Furthermore, dramatic action and excitement should not be over-accentuated through the use of sound effects for children are quickly stimulated by sound, and they like it, but a preponderance of sound effects, gun-play, sirens, and similar devices in any one script may create a false intensity in the listener, over-balancing his interest in the plot, and to some children may even prove harmful.

(5) *Subtle Educational Approach* We know, too, that while it is desirable for children's programs to be educational as well as entertaining, educational material as such if planted too obviously, will tend to discourage the young listener, thereby defeating the purpose of the show. Subtly handled, the latest developments in the field of science and invention, geography, history, types of government and racial problems, social attitudes, can all be interpolated into the show patterns so as to increase the interest of the child in the program as well as stimulate his interest and awareness of the world he lives in.

All these, and many more constructive features should be in mind when a radio program designed for children is developed or accepted for broadcast. Today's children are the citizens *and* the consumers of tomorrow. Let us in radio condition them, if we can, to the finer things in life. Let radio help to make them better Americans, and, as night follows day, the products they like and have confidence in today, will certainly be the products they will like and choose—tomorrow.



Juvenile Series W Ups Flour Mi

Results from campaign begun in 1934 beamed at juvenile group leads Byers Flour Mills, Camrose, Alb., to increase coverage to 11-station area, with appeal to home through children

THE ECONOMIC SUCCESS of Byers Flour Mills, Camrose, Alberta, makers of Sunny Boy Cereal, is attributed basically to its belief in the power of radio as an advertising medium. Back in 1934, when radio was just beginning to take its place in the nation as a sales medium, Byers Flour Mills decided to stake its future progress by publicizing almost exclusively over CJCA, Edmonton.

At that time CJCA featured a one-hour *Kiddies Program*, produced and presented by Captain Grover who used the air name *The Farmer*. Since the program was designed especially for post-school listening, Byers Flour Mills decided that it would serve as an appropriate medium to sell Sunny Boy to the younger members of families in Northern Alberta.

The tie-in was an immediate success and through application of various box top *gimmicks* from time to time, the *Kiddies Program* grew in popularity to become a household word.

Sales expand trade area

Sales mounted in proportion to the program's popularity and by 1939 Byers Flour Mills had expanded its facilities several-fold. This continued through the war years and the popularity of this program, coupled with proportionate sales, extended well beyond the area covered by CJCA, with the 5:30 p.m. Monday through Saturday series.

Byers Flour Mills, with foresight and pioneering spirit, expanded its publicity

Advertising spearhead of the Byers Flour Mills, Camrose, Alberta, is co-owner Ralph Byers. He cast his lot with radio back in 1934.



to other stations in Western Canada, attempting in each case to duplicate the program conducted at CJCA. Though this portion of the plan was not a complete success, the sponsors were convinced that Sunny Boy could be sold through the medium of radio in all areas. At some stations substitute programs were incorporated and now Byers Flour Mills sponsors programs over 11 stations in Western Canada.

At CJCA, after the departure of Captain Grover as *The Farmer*, the program continued on a daily basis featuring in succession *Uncle Gordon Shillabeer*, *Uncle Stan Armstrong*, and for the past three years *Uncle Hal Yerxa*.

Under *Uncle Hal's* direction and production, the *Kiddies Program* has demonstrated its effectiveness on numerous occasions in the most practical manner.

What's in the public interest

Shortly after taking over the program, Uncle Hal created Jo-Jo, a mythical bird.

Emphasis on Public Service

cles



A copyrighted feature, Jo-Jo is manipulated mechanically to give listeners a parrot-like sound, sufficiently clear to be understood by the kiddies. Through this medium, Uncle Hal's young listeners have responded amazingly to numerous humanitarian appeals.

In 1944 Northern Alberta's Red Cross funds were swelled considerably because the youthful listeners to the Kiddies Program were curious to know more about Jo-Jo.

Uncle Hal supplied them with a Jo-Jo folder on condition that they send a minimum of one dime to the Red Cross. This was repeated in 1945 and 1946 and gross returns direct and indirect, from these three campaigns stand at approximately \$60,000.

Some communities organized Jo-Jo Clubs. Many schools turned over proceeds from sports events and other functions to the campaign. Dance orchestras and other amateur groups organized tours with the purpose of raising money for Jo-Jo's Red Cross fund.

In the wake of this general campaign, Uncle Hal has frequently turned to his loyal listeners for other humanitarian support. When a disastrous fire destroyed the home of a Hanna, Alberta, family, snuffing out two lives and permanently maiming three other members of the family, Uncle Hal immediately sent out an appeal for material and financial support. In six weeks more than \$3,000 in cash was distributed as well as two truck loads of food and household supplies. Toward the end of the campaign, a family in Ardrossan lost its home and two children. Uncle Hal immediately set up a joint campaign and the entire funds and supplies were distributed evenly between the two families.

As a result of this campaign, listeners

in all parts of the Province began sending in contributions to CJCA's fire fund, requesting that they be given to needy fire victims. This thought developed into the setting up of a general fire fund by the Red Cross which is in operation today.

Uncle Hal's listeners have come through on other occasions, too. Last winter he visited the various veterans' and children's hospitals in Edmonton and while chatting with the patients, found that there was a serious lack of radios in some wards. He appealed to his loyal listeners and in a matter of days, 30 radios, all in working condition, were donated.

In June, Uncle Hal's family of youthful listeners once again demonstrated its generosity, with benefit to the Red Cross. It all started when his listeners showed a strong preference for Wilf Carter recordings. Many asked for his songs, or his picture.

"Okay, kiddies and pals," he said. "Here's what we'll do. You send in a minimum of 25 cents to the Red Cross and in appreciation we'll send you a Wilf Carter souvenir containing Wilf's life story, some pictures, and words for five of his most popular songs. Is it a deal?"

The kiddies replied instantly with quarters and dollars. The first two weeks mail response stood at 6,406 letters.

Increase scope of fall schedule

Plans for the 1947 fall and winter campaign call for a series of 26 broadcasts of *Lightning Jim* on 11 radio stations. This, as far as CJCA is concerned, is in addition to the daily *Kiddies Program*. Byers Flour Mills will give away one bicycle a week, the winner to be selected from entrants who accompany their answer to a simple geographic question with a Sonny Boy box top. As an added incentive towards effective promotion of this series, the sponsor will give a \$50 cash prize to the station doing the most effective and thorough promotion job throughout the series.

Department Store Finds News A-I Sales Medium

Spots and programs in combination on both Binghamton, N. Y. stations sell items, merchandise groups, departments and store itself for Fowler, Dick & Walker, Inc.

by RUTH M. FOX, advertising manager, Fowler, Dick & Walker, Inc.

IN THE EARLY, your-guess-is-as-good-as-mine years of using radio as a department store advertising medium, it was strictly a "keep your name before the public" impulse and a good will gesture toward a local industry that led Fowler, Dick & Walker, Inc., Binghamton, N. Y., to use the broadcast medium. Any incidental benefits from the point of view of store traffic or sales were written off as *gravy*.

Then came the war. And with the war, came shortages in every phase of business activity, including the lifeline of department store advertising . . . newsprint.

What to do? We did just what thousands and thousands of other retailers did. We rushed to radio. To our surprise, we found that radio could sell items, could sell merchandise groups, could sell departments, could sell Fowler's.

Planned radio productive

With conditions returning to what we fondly call "normal" in competition and merchandising, we now have 24 spot announcements and three programs divided between our two local stations, WINR and WNBF.

This radio time was painstakingly weighed, considered and selected with reference to size and type of audience. Each second was given attention.

We have certain rules for writing item-selling script that are followed very closely in all our commercial copy: (a) the introduction that catches the ear, paves the way to; (b) the smooth presentation of the item that offers; (c) any number of benefits in quality, style, performance, or wear at a; (d) definite price in; (e) a definite department at; (f) Fowler's, "Binghamton's largest department store."

Other Articles About News Programs for Retailers

Retailer

C. E. Chappell & Sons

Station and City

WAGE, Syracuse, N. Y.

Back in 1940 sponsor first discovered how effective radio, properly used, could be. Today, its major radio effort is a 15-minute, five times a week noontime newscast sponsored continuously since July, 1943. Both for specific items and for store departments, the series does an excellent merchandise selling job.

January, 1947, p. 6

Retailer

Kaufmann Department Stores

Station and City

WJAS, Pittsburgh, Pa.

Two news broadcasts daily, same sponsor, same station, same program, same newscaster since January 1, 1935. For institutional and sales effectiveness, the sponsor (1) avoids duplication of newspaper or direct mail advertising, (2) adapts commercials to the type of audience and (3) appeals to the largest possible listener group.

March, 1945, p. 84

► *Fowler's has been an extensive and consistent user of air time on Binghamton's pioneer station, WNBF, for over 16 years. A ten year stint of a woman commentator-shopper is illustrative of the type of air fare which has built a broad background of listener interest.*

For a period of many years, Fowler's also sponsored a sportscast to promote its Fowler Store for Men, and this feature is credited with having been instrumental in bringing this department to its present expanded position where it occupies one-third of the store's street level floor.

Its long-time sponsorship of the CBS evening news summary with Bill Henry is another example of important radio time used by the store to carry its sales message.

Today's radio story for Fowler's includes the CBS cooperative program, The House Party, with Art Linkletter, and Tello-Test, an across-the-board morning quarter-hour telephone quiz feature.

Spot announcements round out the schedule on WNBF.

One of our three programs is the 6 P.M. News across the board on WINR. With Charles Hobart as the newscaster, we have sponsored this program ever since WINR went on the air last August.

We selected the 6 P.M. News as a natural for reaching the largest group of listening audience. The man of the house is home from work, eager to hear the news of the day. And if mother, daughter, junior and grandpa aren't deaf, they're going to hear it, too.

News hits wide target

We launched this broadcast campaign to supplement our other well-established media in presenting Fowler's merchandise and services to Southern New York, and with so many targets, you just can't miss. We've sold everything from fishing boots to coats to breakfast sets on this one program.

For the most part, we use this program to promote good selling items for the following day and to announce store news that may have come up too late to make the evening newspaper.

Two one-minute commercials of from 130 to 145 words each are used on each broadcast, and only one item is promoted in each. Sometimes both commercials are devoted to the same item.

Although this program is utilized almost exclusively for item selling, we do not feel that an item check-up gives an accurate picture of actual sales. Therefore we judge response by the fluctuations

in total departmental sales as compared with the day before or the same day a year before, over a period of three days.

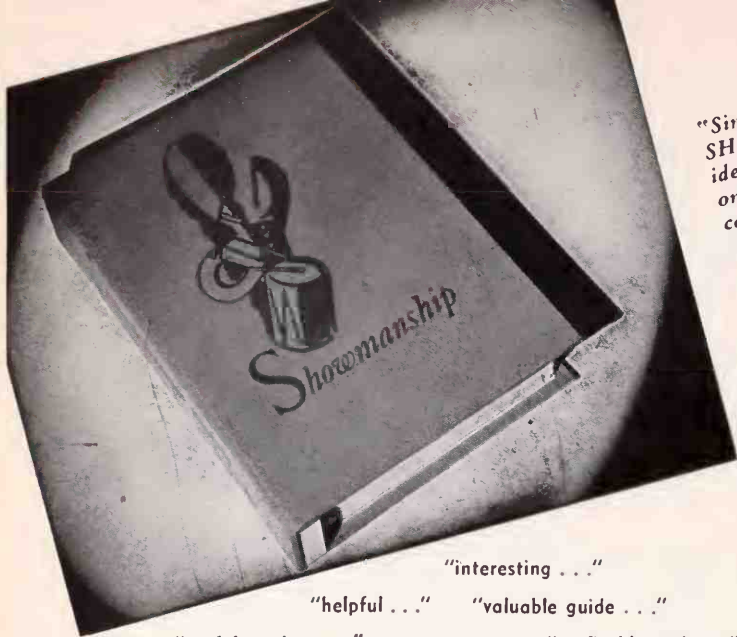
Coordinate media for best results

Usually, the same item is advertised over the air and in the newspaper (and often in windows and special displays) simultaneously, so that the effect is one coordinated, many-sided, concentrated promotional campaign that makes it impossible to point to any one medium as producing any approximate percentage of results.

In instances, however, where we have advertised one item exclusively on our 6 P.M. News, we have found the sales ratio in proportion with the usual formula, depending on whether it is something people really want at the price they want to pay.

For example, in mid-January we completely sold out 40 dozen bunny fur mittens and headbands with two announcements. In May, we moved seven dozen of \$1.75 jars of Quinlan Cleansing Cream at \$1.00 per jar with two announcements. Both of these items were specially priced, they were items that people wanted, and they were offered at a price that made them attractive to our customers.

Results of this kind have convinced us that radio, properly coordinated with other advertising, carefully weighed, considered and selected, can sell items, merchandise groups, departments and the store itself.



"Since we have been receiving RADIO SHOWMANSHIP, our file of valuable radio ideas has grown considerably. We consider one of the most profitable advertising publications we receive" . . .
 Robert Savage, Putman-Savage
 Omaha, Nebr.

RADIO



"interesting . . ."
 "helpful . . ." "valuable guide . . ."
 "useful service . . ." "profitable tool . . ."

... Your magazine, RADIO SHOWMANSHIP, interests me greatly. It would be missed in our office if we did not receive it each month.

J. M. Stevens
 Advertising Manager
 LAYNE CREDIT
 OPTICIANS
 Oakland, Calif.

★

... Being in the time-buying end of radio, I try particularly hard to keep up with all the developments in the business . . . and I have found RADIO SHOWMANSHIP a great help in doing so.

Jane Daly
 EARLE LUDGIN &
 COMPANY
 Chicago, Ill.

★

... RADIO SHOWMANSHIP is a valuable tool in the radio field. We use it regularly to check current trends, and by the way, it represents a fine piece of editing.

Ad Fried
 AD FRIED ADVERTISING AGENCY
 San Francisco, Calif.

★

... We enjoy RADIO SHOWMANSHIP very much.

Joseph Salle
 SALLE JEWELRY
 COMPANY
 Saginaw, Mich.

★

... We find RADIO SHOWMANSHIP very helpful to us in our business.

J. P. Meyer
 ALLEN SCHMIDT &
 PRINGLE
 Utica, N. Y.

... RADIO SHOWMANSHIP is very interesting. We read every word of every issue.

Guy W. Wolf
 Secretary
 RETAIL MERCHANTS
 ASSOCIATION
 Oakland, Calif.

★

... We find RADIO SHOWMANSHIP very interesting and it provides many helpful ideas.

Walter J. Thompson
 Vice President
 BUFFALO NIAGARA
 ELECTRIC
 CORPORATION
 Buffalo, N. Y.

★

... We look forward to receiving your magazine each month and everyone in our organization enjoys reading it. We find it very useful.

I. Rocklin
 ROCKLIN IRVING &
 ASSOCIATES
 Chicago, Ill.

★

... Mr. Shartenberg has asked me to tell you that we derive considerable benefit from RADIO SHOWMANSHIP.

Hazel A. Jones
 Secretary to
 Mr. Shartenberg
 SHARTENBERG'S
 New Haven, Conn.

★

... We enjoy RADIO SHOWMANSHIP and find it both interesting and helpful.

Alvin Long
 LONG ADVERTISING
 SERVICE
 San Jose, Calif.

► Editorially and through SHOWMANSHIP presents radio merchandise through radio. It tells the reader about products that have been profitable to others. Each issue tells the complete story. Not gossip! Not blah! Just winning success.

That's why advertising men, in large and small numbers, turn to RADIO SHOWMANSHIP page after page, issue after issue. For radio vice presidents, owners and accountants, RADIO SHOWMANSHIP is a valuable asset. It is the return to RADIO SHOWMANSHIP of successful radio programs and

... Our institution has found RADIO SHOWMANSHIP most interesting and valuable in analyzing and studying the different advertising media.

Jesse C. Neill
 Vice President
 BUFFALO
 INDUSTRIAL BANK
 Buffalo, N. Y.

★

... Your magazine is valuable and very helpful.

LEO ROCCA, INC.
 Washington, D. C.

... this department, **RADIO SHOWMAN** is a very interesting publication. We read issue and route specific items to interested executives" . . .
Aura B. Mang, Manager of Media Dept.
Poser & Cotins, Inc., Utica, N. Y.

"In looking through your year-end index we note that certain issues last year contained articles of particular interest to our agency. Would it be possible to secure copies of these back issues? We are now keeping a file on **RADIO SHOWMANSHIP** as a handy reference" . . .

J. C. McCormick, Radio Director
The Mayers Company, Los Angeles, Calif.

SHOWMANSHIP Wins its Letters



... pages, **RADIO SHOW-**
... that aid in selling mer-
... y line and every picture,
... mpaigns . . . how it has
... profitable to him. Each
... of successful campaigns.
... idence of radio advertis-

... We very much enjoy **RADIO SHOWMANSHIP**.

John G. Dunn, Jr.
THE DUNN AGENCY
New Bern, N. C.

★

... **RADIO SHOWMANSHIP** is an extremely interesting magazine.

LEE DAKE
DAKE ADVERTISING
AGENCY
San Francisco, Calif.

★

... We have read your magazine for some time and always find it very interesting.

M. J. Marzluft
Manager
SEALY MATTRESS CO.
Oakland, Calif.

★

... The writer never misses a copy of **RADIO SHOWMANSHIP** and enjoys reading this publication very much.

J. G. Laskey
J. G. LASKEY &
COMPANY
Chicago, Ill.

★

... We enjoy reading **RADIO SHOWMANSHIP** and find that it contains much helpful information.

Frances E. Young
J. WALTER
THOMPSON CO.
San Francisco, Calif.

★

... We enjoy receiving **RADIO SHOWMANSHIP** each month and find that it provides a very useful service.

Nathan E. Jacobs
THE JACOBS
COMPANY
Chicago, Ill.

... We have read **RADIO SHOWMANSHIP** with interest for some time, and also forward it to our advertising heads.

Charles B. Dulcan, Sr.
Vice President and
General Manager
THE HECHT
COMPANY
Washington, D. C.

★

... We find **RADIO SHOWMANSHIP** very interesting and helpful.

Helen Hamilton
CHARLES R. STUART
ADV. AGCY.
San Francisco, Calif.

★

... We find **RADIO SHOWMANSHIP** very helpful to us in our business.

Sales Manager
GREAT ATLANTIC &
PACIFIC TEA CO.
Birmingham, Ala.

★

... We find **RADIO SHOWMANSHIP** an interesting addition to our office library as well as a valuable and helpful guide.

H. H. Hindley
DORLAND
INTERNATIONAL-
PETTINGELL &
FENTON, INC.
San Francisco, Calif.

★

... We keep **RADIO SHOWMANSHIP** in our office for reference and use by our membership. We believe that it is of service in crystallizing thought on radio advertising.

Charles B. McFree, Jr.
Secretary-Manager
ASHEVILLE
MERCHANTS
ASSOCIATION
Asheville, N. C.

... We are very much interested in **RADIO SHOWMANSHIP** and find it extremely helpful to us in our business.

Manager
LEE'S JEWELERS
Asheville, N. C.

★

... We find **RADIO SHOWMANSHIP** very helpful to us in our business.

William A. Melrod
Advertising Manager
THE SAMPLE, INC.
Buffalo, N. Y.

Changes Time Schedules to Exploit Various Audiences

Varied audience appeal keeps mail pull up, creates store traffic, is so productive that Moskin Stores, Inc., Huntington, W. Va., signs a 52-week contract, the first for any one of the 104 stores in the Moskin chain

RADIO NEEDN'T BE OUT of reach for the advertiser who wants to exploit more than one audience potential but whose advertising budget restricts him to a single show.

One show has often been all that was required for a satisfactory increase in store traffic and sales, but it's understood that the time at which a program is broadcast determines to a large extent the type of listener tuned to even what is basically a mass appeal program.

In Huntington, W. Va., Moskin Stores, Inc. had such a mass appeal broadcast series in *You Asked For It*. Mail pull was good. So were listener ratings. And the WSAZ series produced a completely satisfactory amount of store traffic.

It was the confidence in the medium of local store manager, Arnold Waxman, that had put the show on the air March 11, 1946, and he had enough confidence in the medium to experiment with it. He wanted to appeal to the mass audience, and he wanted to reach as many of this audience potential as possible. He had an idea that he could use the same program, but broadcast it at various times of the day. By changing the time schedule from time to time, different listener groups would be reached. What was good theory proved to be equally sound fact.

Mail pull holds up

When the series first went on the air it was heard at 8:30 a.m., and during the

year it was aired at this time, it pulled an average of better than forty pieces of mail daily. On March 4, by switching to 7:30 a.m., the same show pulled an average of 160 postcards and letters a week from what was predominantly a rural audience. When that audience had been fully exploited, another time change was made. This time the show was slanted at an urban feminine audience, and the time selection for the quarter-hour program was 4:30 p.m.

What consistently pulls mail and creates store traffic is a 15-minute transcribed and recorded musical request program with a strong merchandising *hook*. Each listener who sends in a musical request receives a \$1.50 gift certificate, thus increasing the attractiveness of the mail pull *gimmick* by offering the listener something other than name mention on the air.

Gimmick creates store traffic

From the point of view of the sponsor, it's an effective *gimmick* since the gift certificate invariably brings the recipient into the store. In addition, it builds mailing lists, and Moskin's compiled a complete customer mailing list from the names of people to whom *You Asked For It* gift certificates had been sent.

A special feature of the show is the *Moskin's Mystery Tune*. Listeners send in their guesses as to the correct identification of the song, and the three cards

or letters with the correct answers and with the earliest postmarks win special prizes for the writers.

When the series first went on the air, theatre tickets were awarded *Mystery Tune* winners. Response was strong enough to interest Modern Distributors, Inc. in a tie-in for Majestic records. Majestic releases are used exclusively for the *Mystery Tune*, and winners now receive their choice of new Majestic releases to be called for at Moskin's store. What the distributor contributed were 625 records for the Moskin give-away. Appropriate theme song: *That's For Me*.

Net result: 52-week contract

Two commercials are used on each program, with item commercials on Moskin's store and merchandise the general rule. Moskin's sells predominantly clothing on credit. It also has an extensive watch and

jewelry department and a new radio-phonograph department. All are extensively promoted on the series.

Disc jockey and patter merchant for the newest version of the program is WSAZ's program director, Ted Eiland. Mildred Chernoff is account executive.

With the exception of one 26-week period when the series was on a five-a-week basis, the show has been aired on a Monday-Wednesday-Friday schedule.

Evidence of a corollary between mail pull and listener interest was a survey by Crossley, Inc. on the 8:30 a.m. version, which showed a rating of 9.0 with a 75% share of the audience.

If there were any doubt of the success of the formula worked out for Moskin's in Huntington, a 52-week contract settled that score. The contract was the first 52-week contract ever signed for any one of the 104 stores in the Moskin chain!

MYSTERY TUNE ANGLES SUCCESSFULLY USED BY OTHERS

MYSTERY TUNE As a gimmick to create store traffic, Alan's Ladies' and Children's Ready-to-Wear, Clarksdale, Miss., features a mystery tune on each broadcast. To the first person telephoning the station with the correct identification goes a \$3.00 merchandise certificate redeemable in the particular department featured on that broadcast. Winner must call at the store within 48 hours to claim prize. 7-47, p. 246.

DETECT-A-TUNE Listeners are called at random from a scientifically selected list of telephone numbers. Those who correctly name the mystery tune pocket \$15.00 in *Blass Club Money* redeemable in store merchandise at the Gus Blass Department Store, Little Rock, Ark. There's a lesser merchandise certificate as consolation prize. Each person telephoned gets one minute in which to identify the tune, and there's plenty of help from the announcer. 3-46, p. 98.

MUSIC MASQUERADE Unannounced numbers, vintage 1920-1930, are played on the piano and solovox. Listeners write in guesses to the six mystery tunes. Prizes for winners: Point Loma Foods. Series is sponsored over KFSD, San Diego, Calif., by the Klauber-Wangenheim Company for Point Loma Foods. 1-46, p. 28.

NAME THE TUNE CONTEST Series was used over a period of years on a constantly expanding station list in major markets for the Starkist Company. Listeners correctly identify the four popular tunes played each day to win cash and merchandise prizes. Program aired five times weekly in each of the 40 top markets in the country produced amazing returns both in consistent mail returns and in direct sales to jobbers of Starkist products (toothpaste, toothpowder and vitamins). 9-44, p. 304.

MUSICAL MEMORY GAME Listeners are offered a one-dollar credit slip on any purchase made in the record department of the Penn Camera Exchange which amounts to \$2.50 or more. To get the merchandise certificate, contestants must correctly identify three out of four tunes. First quarter-hour, broadcast over WQXR, New York City, brought in 500 winners. 7-43, p. 247.

Specialty Store Buil

FOR THE DEPARTMENT store that wants to establish itself as the prestige store in its community, it's more than a matter of quality merchandise or store services. Both are, of course, vital to the creation of the prestige factor, but equally important are a number of intangibles which may be classified as community service.

How to render that service, and the nature of the service, are best determined by the needs and interests of each community, but among the majority of retailers, radio has become an important tool in the performance of service to the community, both as a service in itself through the nature of the broadcasts, and as a means of publicizing services which the store makes available.

Service on a sustained basis

How a broadcast series in itself becomes a community service is illustrated by the Frankel Clothing Company, Des Moines, Ia., whose sponsorship of *Careers in the Making* over KSO goes into its fourth year this fall.

For many years, the Frankel Clothing Company has demonstrated an active interest in service to the community, and it was this company policy which was the cue, three years ago, for KSO to audition *Careers in the Making* for Frankel's. The series dovetailed so well into Frankel's established store policy that its president, Dan Frey, had only to hear the audition to know that it was exactly what the store had been looking for.

While Frankel's is definitely radio minded, with a schedule which includes the 5:30 KSO news, Monday through Saturday, a well set up spot announcement schedule, and such seasonal programs as the *High School Football Rally* program, *Careers in the Making* is today an integral part of its broadcast schedule and Mr. Frey is one of its most ardent boosters.

What constitutes service

Careers in the Making is a weekly vocational series broadcast during the regular school term Thursday, 7:15-7:30 p.m. Designed to stimulate interest in the planning of careers for high school students, each program features a different school, with a panel of three or four students quizzing a recognized leader in a

Radio as a Department Store Service in Itself

Retailer Sears Roebuck & Co. *Station and City* KOA, Denver, Colo.

MILE HIGH FARMER: As an extension of its service to the state over a period of years through encouragement of 4-H Club work and the development of agriculture in the state, Sears took on sponsorship of what had been a KOA sustained since 1944 as another opportunity for service.

May, 1947, p. 168

Retailer Kaufman-Straus Co. *Station and City* WINN, Louisville, Ky.

INVITATION TO COLLEGE: With no commercials other than opening and closing credit mention, Kaufman-Straus made possible a history quiz series with a four-year university scholarship, the incentive for high school students.

January, 1947, p. 30

Retailer Rich's Department Store *Station and City* WGST, Atlanta, Ga., others

RICH'S RADIO SCHOOL: As a part of an outstanding job in identifying itself with its city and state, Rich's presents an across-the-board strip for in-school listening by grades from kindergarten through sixth grade. Store aim: to identify itself with a state service that needed to be done

May, 1946, p. 152

Retailer A. Polsky Department Store *Station and City* WAKR, Akron, Ohio

JUNIOR TOWN MEETING OF THE AIR: Representatives from public schools in a radius of 50 miles participated in this 45 minutes on-the-air discussion series on national and international events.

March, 1944, p. 92

Prestige With Radio

As illustrated by Frankel Clothing Company, Des Moines, Ia.

specific business field. Each program presents a general picture of the requirements and opportunities in a definite field.

Under the guidance of their instructors and KSO's director of youth activities, Tom Lewis, questions are prepared by the students themselves as a class assignment. Frequently an entire class participates in making up the discussion questions.

All programs are recorded, and at the end of the series, the programs are auditioned to determine the three most effective broadcasts of the year. (Judges for the 1946-47 series included C. F. Schropp, director of audio-visual education for Des Moines schools; KSO promotion director, Don V. Shoemaker; Edward I. Frankel of Frankel & Associates Agency, and KSO director of youth activities, Tom Lewis.) First prize is a \$25.00 merchandise certificate to each of the four participating students, to the teacher and to the program guest. Second prize is a \$15.00 merchandise certificate to each participant, with \$10.00 merchandise certificates or participants winning third place.

Merchandising for prestige

On the theory that it is as important to merchandise a prestige-building program

as one designed for sales, Frankel's cooperates in every way possible to increase the effectiveness of the broadcast campaign.

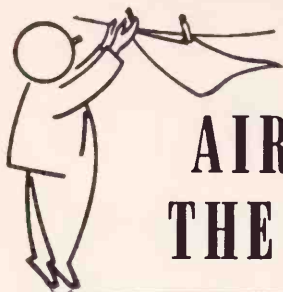
A photograph of each broadcast is sent to the honor school, and a dubbing of each broadcast is also presented to the school. On the audience-building side, Frankel's places newspaper advertisements announcing each program, and in its downtown Des Moines store it features window displays of pictures of the broadcasts. KSO prepares news bulletins which are sent to the schools, guests and newspapers in the area in advance of each program.

The one commercial interlude is merely an expression of Frankel's interest in the youth of the community, and the store's desire to make a contribution to their successful choices of careers.

Tangible, direct evidence of the effectiveness of the series comes from comments and letters, and Mr. Frey himself handles most of the mail received in response to the program. These letters in appreciation for such a service from educators and from the rank-and-file radio audience are proof-conclusive to Frankel's that its community service policy is definitely furthered by means of its radio series.

Kirk Fox, left, editor of *Successful Farming*, discusses with the students of Grimes High School, Des Moines, the possibilities for careers in publishing. KSO's Tom Lewis, second from left, seems to be learning a lot from the discussion too.





AIRING THE NEW

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

Bakeries

AS THEY LIKE IT In line with the trend toward beaming radio programs to do certain specific jobs, the Acme Stores, owned and operated by the F. W. Albrecht Company, Akron, O., wanted a show especially designed to sell foods or related products, with promotion for Acme Bread the immediate objective of the broadcast campaign. At the same time, the sponsor wanted to avoid the pitfall of beaming its program at too limited an audience.

What evolved through Premier Productions was a syndicated 15-minute program broadcast three times weekly over WADC which glamorized foods. On each show, celebrity hostess, Betty Lockhart, gives an interesting character sketch of a proxy guest, and a highlight of the broadcast is an entertaining story of the celebrity's favorite food. Three musical selections, favorites of the proxy guest of the day, are also featured. Material for the broadcasts was gathered by personal interviews and letters, over a period of a year, with such celebrities as Lawrence Tibbett, Shirley Temple and Louis Bromfield among the big-name attractions.

Two commercials carry the sales burden for Acme Bread, with opening and closing credit lines to set the program stage, like:

"The Acme Stores presents 'As They Like It'! Food favorites of the famous . . . a program to entertain you, inform you, and send you to your kitchen tasks inspired."

Acme commercials feature economy and taste appeals. Example:

"The best way to save money is—'Don't spend it!' At least, don't spend any more than you need to spend. You can now buy a big loaf of Acme Milk and Honey Bread . . . the best bread you ever tasted, for only 13¢. Why pay more? Acme Milk and Honey Bread has a delicious flavor, due to the extra richness of energized flour, healthful milk and golden delicious honey. Acme Milk and Honey Bread has a smooth, even, tender texture . . . the result of double mixed dough and baking under perpetual motion in travelling ovens and humidified air. Yes, Acme Milk and Honey Bread is the finest loaf of bread you ever tasted. It makes wonderful toast. It makes fresher sandwiches. It's the bread you need for every meal. Get this extra big loaf for only 13¢ at your neighborhood Acme store. Remember . . . Milk and Honey saves you money!"

Pre-broadcast promotion included posters for Acme stores and store window displays. Store managers were given copies of scripts of early shows and are notified of the list of proxy guests each week.

AIRFAX: First Broadcast: June 2, 1947.

Broadcast Schedule: M-W-F, 3:30-3:45 p.m.

Sponsor: F. W. Albrecht Co.

Station: WADC, Akron, O.

Power: 5,000 watts.

Population: 309,504.

COMMENT: There's a definite spot in the broadcasting schedule for the homemaking program, especially when the old food forum idea can be given the glamorous treatment. Sponsor here gets the benefit of bigtime personality names as a part of its plan to sell merchandise. Since getting the prospect interested is half the job of selling, what's more logical for a food advertiser than a program that puts the listener in a frame of mind to be interested in foods and food products?

Whatever the program format, a new tunes increased listener interest. WZKO mazon, Mich., puts theory into practice in connection with a new man-on-the-street series.

With Dick Swanson as emcee, assisted by Harvey, there's a gimmick which increases effectiveness of the live audience participation. Passers-by answer four questions. The first question correctly answered is worth 50¢; there's an additional prize if the participant correctly answers two other questions, with 25¢ the pay-off. Gimmick for three correctly answered questions: the two dollars, plus a chance to win from the WZKO College. Added prizes include theatre tickets. Program is heard each week at 12:05 p.m., following the news.

Finance

PRESENTING MARY LOUISE MARSHALL When a bank sponsors a program to appeal exclusively to women it really is something out of the ordinary. It's super unusual when a bank co-sponsors a program with other non-related advertisers.

But that's exactly the set-up for the Davenport Bank and Trust Company in connection with its sponsorship of *Presenting Mary Louise Marshall* over WOC, Davenport, Ia.

Radio is nothing new to the Davenport Bank and Trust Company, and over a long period of time the bank has used radio and other advertising in a vigorous campaign to sell bank services to the public.

In taking on sponsorship of this Monday through Friday series, 11:15-11:30 a.m., the bank had one particular objective, one specific audience in mind. Because banking transactions are usually the responsibility of the man of the house, years of advertising by conventional means have failed to remove from the average woman's mind her fear of banks and money matters in general. Thus, when the time comes that the woman has a choice but to assume responsibility, her decisions in such matter are made difficult by the lack of adequate information.

To remedy this situation, the Davenport Bank and Trust Company carries

the story of banking directly into the home by radio. In addition to explaining bank services from the woman's point of view, the bank makes its airtime available for public service announcements, thus lending support to civic projects and emphasizing the human side of its operations.

Since the program is sold on a joint sponsorship basis, a different advertiser each day, the bank, in its sponsorship of the series, associated itself with non-related advertisers, both the present group and those who might in the future take on sponsorship.

AIRFAX: Series has been on the WOC airwaves for 11 years.

Broadcast Schedule: Monday through Friday, 11:15-11:30 a.m.

Sponsor: Davenport Bank & Trust Co.

Station: WOC, Davenport, Ia.

Power: 5,000 watts.

COMMENT: While the opportunity to humanize banking services is one of the strong things that should recommend broadcast facilities to banks, very few financial institutions have taken advantage of this tremendous potential. Here is an interesting step in the right direction, and one that should prove profitable for its sponsor. (Another interesting departure from the conventional institutional approach prevalent among banks is to be found in this issue. How Trinity State Bank, Fort Worth, Tex., makes successful use of hillbilly music: p. 315.)





PROOF O' THE PUDDING

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

Farm Co-operatives

ALC SHOW Three years ago Alberta's hog industry was jeopardized by what producers claimed to be an unsound bacon export policy. Because of the relationship of the local price to the need for bacon in Britain, producers were stepping out of the industry by droves.

To meet the situation, the ALBERTA LIVESTOCK CO-OPERATIVE, LTD., turned to radio. At first an occasional spot announcement appealed to producers to tide the storm. The appeals grew in intensity. Producers were told about shipping conditions; the British bacon contract; ALC's fight for better prices. The farmers listened, acted accordingly.

Out of it grew the *ALC Show* over CJCA, Edmonton, Alberta. That was three years ago. The opening series of programs ran in the early morning. In short order, the broadcasts switched to 12:15 p.m. Soon CFAC was added to the coverage picture, then CJOC and finally CFGP. Today, the entire province of Alberta is blanketed by the *ALC Show*, Monday to Friday, 12:15-12:30 p.m.

Market quotations, news and views on the co-op movement, announcements of agricultural club activities and public service are all a part of the format.

Not only does the *ALC Show* basically spread the theory of co-operation. It is a co-operative venture in practice. Nine co-operative organizations in Alberta sponsor the programs alternately within their own areas of operation, and six others have enjoyed partial sponsorship.

AIRFAX: Spearheading the entire set-up is Louise H. O'Neill, ALC publicity director, who writes the show

and keeps her fingers on all items pertaining to the province-wide broadcast. Dalt Elton and Fred Gowin handle the program for CJCA, with a five-minute *On Man's Viewpoint* segment handled by Stan Ross. Bob Charman does the series for CFAC; Jack Wolsey and Harold Gibson at CJOC and Jack Soars at CFGP.

Broadcast Schedule: Monday through Friday, 12:15-12:30 p.m.

Sponsor: Alberta Livestock Co-operative, Ltd.

COMMENT: Here's another illustration of the power of radio as a mold of public opinion in the public interest. It illustrates the fact that radio can as successfully sell *ideas* as it does products and services.

Farm Co-operatives

CO-OP BAND WAGON It didn't take WOMT, Manitowoc, Wis. listeners long to get on the *Co-op Band Wagon*, move right up to the doors of the KEWAUNEE COUNTY CO-OP STORE, whose sponsorship of the series is shared with five other CO-OP stores in Manitowoc and Brown counties.

What the sponsor had to report at the end of its first six months on the air was an increase in commodity sales to farm customers of 65 per cent.

That there was a strong correlation between listener interest in the program and sales was indicated by the results of a coincidental survey among farm homes in Manitowoc County. To determine what happens to agricultural and farm bulletins as well as to determine who listens to them, the County Agricultural Agent and the County Home Agent called in 4-H club leaders to conduct a coincidental telephone survey among the farm homes in the community. Over one-third of the farm homes were polled at times when locally produced programs were on the air. Interest was centered on programs in which agricultural bulletins were used. Of the 11 programs on WOMT checked on the survey, *Co-op Band Wagon* came out with top honors. Out of 128 completed calls, there were 113 listening homes, with 91 per cent the *Co-op Band Wagon's* share of the audience.

AIRFAX: **Broadcast Schedule:** Sunday, 1:00-1:15 p.m.

Sponsor: County Co-op Stores.

Station: WOMT, Manitowoc, Wis.

Power: 250 watts.

Population: 24,404.

COMMENT: Sales aren't necessarily correlated with audience ratings, but any program that captures a high percentage of the available listening audience represents an excellent program choice for any sponsor.

Finance

HILLBILLY HITS By the uninitiated, banking is considered to be a cold, efficient business. To dispel this idea the Trinity State Bank, Fort Worth, Tex., several years ago adopted a consistent program of advertising and public relations to show the human as well as adding machine side of banking.

The advertising plan has been developed by Advertising-Business Agency, and one phase of the plan—Trinity State's radio program of *Hillbilly Hits*—has accomplished exceptional results. So good were these results, in fact, that the Gold Award for 1946 was presented by the Affiliated Advertising Agency Network to the sponsor and the producing agency. Also of interest is the fact that while the Fort Worth-Dallas area has 11 prominent stations, *Hillbilly Hits* has the second strongest Hooper of any show, during its airtime.

The format of *Hillbilly Hits* was adapted to his client's needs by Thomas L. Yates, executive vice-president of Advertising-Business Agency. The show follows the title's implication. Before the show is written each week, a check is made of *Billboard* Magazine record of the most popular hillbilly hits. The selections used in the program are therefore authentic. Show time is 30 minutes; live intros and commercials are used; audience anticipation of the Number One tune is built by appropriate copy; and "extra" request numbers are played between the hit records in order to sustain interest and correct timing discrepancies.

Two 60-second commercials used on the show tell in a very informal way of the various services Trinity State Bank performs for its customers. Frequent mention of the sponsor during tune introductions give added impact to the selling copy. Copy is *not* facetious and does not talk down to listeners. Instead, it simply

presents the fact that a bank is run by individuals, for individuals—not just for millionaires.

When the program was first aired, there was a certain amount of mental breath-holding. Hillbilly music and cordial copy wasn't the accepted fashion of a bank's advertising. Mr. Yates, however, was convinced that banks deal with people, and not alone with coins and hundred dollar bills. This conviction has proved to be true. The show is now completing its second full year.

So far as is known, no adverse criticism of the show or the sponsor has been offered. When depositors enter Trinity State Bank they frequently mention the program. And what is most important, the bank's business has steadily increased.

AIRFAX: *Hillbilly Hits* features recordings and transcriptions of the week's most popular hillbilly tunes and artists.

Broadcast Schedule: Saturday, 9:00-9:30 p.m.

Sponsor: Trinity State Bank.

Station: KFJZ, Fort Worth, Texas.

Power: 5,000 watts.

Population: 325,000.

COMMENT: While the approach here is rather a radical departure from established banking practice, results of this approach indicate that a series of this kind is a strong vehicle for carrying any institutional type message. Frequent mention of the sponsor helps the show do its job, which is one of selling service and a name. Transcription and recording libraries help to reduce costs of the show, yet in no way lessen the sponsor's prestige.

Farm Supplies

TODAY'S FIRST HEADLINES Will early morning news, slanted toward a rural audience, get the job done for a business catering to farmers? It will, if the experience of the Shannon Feed Company, having completed its third consecutive year of sponsorship of *Today's First Headlines*, is any indication.

Broadcast six times weekly, the series includes international, national, local and agricultural news. Commercials are devoted to individual products developed or handled by the sponsor's chain of outlets throughout the Southwest. Store

displays plug the KVOO, Tulsa, Okla. newscasts.

AIRFAX: Concise headlines about the half-dozen most important stories lead off each broadcast, with Walt Teas as the featured newscaster. After a KVOO announcer reads the opening commercial, the show is pitched back to the newscaster who covers the general news field for roughly seven minutes. Newscaster Teas himself handles the mid-point commercial, tying it in with some leading agricultural news item. Last five minutes of the show are devoted to local news of interest to farmers, with crop and market information, other material of general interest to tillers of the soil as a part of the package. After the closing commercial, read by an announcer, the *Shannon Reporter*, as Teas is called, presents a short summary of farm news prepared by the KVOO farm department.

News copy is prepared by Carl Boye of the KVOO news bureau. Continuity writer, Margaret Younkin, prepares the commercials.

First Broadcast: July 1, 1944.

Broadcast Schedule: Monday through Saturday, 6:00-6:15 a.m.

Preceded By: Science Serving Agriculture; Weather Report.

Followed By: Sons of the Range.

Sponsor: Shannon Feed Company.

Station: KVOO, Tulsa, Okla.

Power: 50,000 watts.

Population: 300,000.

COMMENT: While success or failure with the broadcast medium seldom rests upon any one single factor, consistency of effort ranks near the top in the evaluation of results. Sponsor here selected a program that was *wanted* by a specific listener group, stuck with it long enough to reap the benefit of cumulative returns.

Gasolines

TEXACO STAR REPORTER Listeners with a thirst for knowledge and a curiosity about life have kept the *Texaco Star Reporter* on the air since November 1944. Listeners ask questions of any nature, with the exception of those pertaining to personal, legal or medical matters, and as many as possible are answered over WFAA and the Texas Quality Network.

When a question-and-answer booklet based on questions that had been sent in by listeners was offered on the airwaves, 10,000 listeners requested copies. Three times as many questions are sent in as can be used on the program, and questions come from listeners in almost every Texas county, as well as from Oklahoma, Arkansas, New Mexico and Louisiana.

AIRFAX: Harry Harber, the *Texaco Star Reporter*, receives his broadcast material from Guy Bradford,

known as *Dr. Research*, and his four assistants. Norvel Slater announces the program.

First Broadcast: November 6, 1944.

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

Preceded By: Judy and Jane.

Followed By: Dude Ranch Buckaroos.

Sponsor: Texas Company and regional Texaco dealers.

Station: WFAA, Dallas, Tex., others.

Power: 50,000 watts.

Population: 466,300.

COMMENT: With few exceptions, programs which establish records for long runs, are those with a relatively simple format. From the sustained listener interest here, over a period of years, it appears that this feature is on its way to hanging up a record. It's a format that could be adapted to almost any market, and it's particularly to be recommended for a sponsor who wants to reach a diversified audience.

Shoes

NEWS When the C & R BOOTERY, Shenandoah, Ia., took on sponsorship five years ago of the KFNF 8:49-9:00 p.m. news broadcast, its intent and purpose was to increase its retail shoe sales.

With five years of consecutive broadcasting to its credit, Monday through Friday, C & R BOOTERY comes up with this inventory: each year has brought increased net shoe sales over the preceding year, with net sales and profits above those of other Shenandoah shoe stores.

Comments store manager C. F. Clarke: "Practically our entire advertising budget is with KFNF. Radio has proven, without doubt, to be our best advertising medium."

AIRFAX: Scheduled at mid-evening, the series is a complete news summary for both rural and urban listeners.

Broadcast Schedule: Monday through Friday, 8:49-9:00 p.m.

Sponsor: C & R Bootery.

Station: KFNF, Shenandoah, Ia.

Power: 1,000 watts.

Population: 6,846.

COMMENT: While news broadcasts now lack the urgency they had during the war years, the appeal of news broadcasts is still strong, and advertisers with an investment in broadcasts of this kind, built up over a period of years, are finding that this investment still pays dividends.



SHOWMANSHIP IN ACTION

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

Bakeries

CHILDREN'S PARTY A juvenile program with a twofold purpose, (1) as public service to promote safety, and (2) also important, to sell bakery products, is the approach of Jackson's Bakery, Pembroke, Ont., to radio.

Each week 20 youngsters are the guests of Jackson's at a *Children's Party* which features songs, stories, honey-dipped doughnuts and ice cream, and a short talk in safety by such invited guests as the police chief, playground supervisors, swimming instructors, etc.

While youngsters have only to tune-in CHOV to share in the party fun, they must write to the station for their invitation to attend the party in person. Printed invitations go out on the basis of first-come-first-served, but everyone who requests an invitation can be certain of an invite.

Theme song sung by the youngsters which ties-in with the safety promotion service angle:

"Stop, look and listen before you cross the street.

Use your eyes and use your ears before you use your feet."

The tune is *The Farmer in the Dell*.

Two short, friendly commercials are given during each broadcast. Commercials are usually directed straight to the mothers, ie, "Now, boys and girls, you go right ahead with those delicious Jackson's honey-dipped doughnuts, while I have a word with your mothers at home." Emphasis is divided between bakery

products and bakery service. More telling than the 70-word commercials are the squeals of delight when the treats are distributed at the *Children's Party*.

Jackson's reported a decided increase in sale of its product after the second broadcast, and customer comments to sales clerks indicate that the program, in less than a month, had brought in many new clients.

AIRFAX: Program is directed by Edythe Wood, CHOV director of children's programs, who tells the story, conducts group singing and playing of games and introduces the guest of the day. An announcer presents the commercials and conducts brief interviews with youngsters via a hand microphone. No stranger to the small fry is *Aunt Edythe*, since she's on the air three times a week with a series of story-telling programs.

First Broadcast: May 10, 1947.

Broadcast Schedule: Saturday, 10:30-11:00 a.m.

Preceded By: Novelty in Rhythm.

Followed By: News.

Sponsor: Jackson's Bakery.

Station: CHOV, Pembroke, Ont.

Power: 250 watts.

COMMENT: Here's a positive approach to the problem of safety, with its emphasis on the *do*, instead of a negative attitude which stresses mostly the *don't's*. As such, its value as public service is that much greater. From the point of view of the sponsor, it means not only making friends with the moppets but also earning a full measure of good will from parents.

Boys' Wear

SO YOU WANT TO BE AN ANNOUNCER Every teen age boy likes to try his hand at radio announcing. PHIL A. HALLE BOYS' DEPARTMENT gives that opportunity to the high school boys in Memphis, Tenn.

So You Want To Be An Announcer is a half-hour program aired once weekly. Each high school in turn is notified of auditions, and elimination auditions narrow the field to five participants. Format of the show includes news, commercials, and a spontaneous situation which the boy must handle in addition to his announcing the music played on the show.

A prize is given to the boy who gets the most points on the weekly program. The grand prize after final eliminations: a three-month contract as a junior announcer on WHHM. Well pleased with this program because it has an institu-

tional value in addition to promoting the Boys' Department is HALLE's.

AIRFAX: With Milton Ford as emcee, the program includes personal interviews with each boy.

First Broadcast: March 1, 1947.

Broadcast Schedule: Saturday morning, 11:30 to 12:00 (noon).

Preceded By: Platter Chatter.

Followed By: Want Ad Program.

Sponsored By: Phil A. Halle Department Store.

Station: WHHM, Memphis, Tennessee.

Power: 250 watts.

Population: 400,000.

COMMENT: In addition to the public service angle of such a series, a program of this kind is certain to build an enthusiastic audience among the very group the sponsor wants to reach, saleswise.

Drug Stores

HAVE YOU GOT IT? When theater-goers are asked *Have You Got It?*, the Finney Drug Company makes it worth their while to make a thorough search for the item in question. It may be a 1912 nickel, a key ring, a red pencil, or any such item, but if the person can produce it from pocket or purse, he's the recipient of merchandise prizes, courtesy of the sponsor of the WHBC, Canton, O., quiz program. Guest tickets from the Ohio Theater, from whose lobby the weekly show originates, are consolation prizes to those who have to answer the question, *Have You Got It?*, in the negative.

Sometime during each broadcast, an alarm clock rings. The person being interviewed at that moment is asked a special question, which, if correctly answered, brings a \$5.00 cash prize.

Prizes are displayed in a large showcase placed in the theater's lobby by Finney's, and display signs in the theater lobby and in the sponsor's establishment promote the series. A trailer calling attention to the quiz show is shown on the theater screen. A folder with greetings from Finney's which is placed in each merchandise prize as it is wrapped for presentation rounds out the promotional and merchandising activities.

AIRFAX: Emcee Jim Roberts interviews the theater-goers.

First Broadcast: May 29, 1947.

Broadcast Schedule: Thursday, 7:45-8:00 p.m.

Sponsor: Finney Drug Company.

Station: WHBC, Canton, Ohio.

Power: 5,000 watts.

Population: 120,000.

COMMENT: While some broadcasters look with disfavor on the extensive use of give-away shows, the public itself shows no indication of losing its interest in programs of this kind. It's been proved time and again that what is offered need not be costly to interest participants, but without question the value of the prize does stimulate additional interest.

Grocery Stores

RED OWL ROVING REPORTER If there's one way to interest any advertiser in any advertising medium, it's to show him how that advertising will produce more business for him. What it took to interest the Red Owl-Economy Stores, Sioux Falls, So. Dak., was a dash of *showmanship* to spice a relatively simple format. But that seasoning of *showmanship* was just what was needed to create store traffic, and as a consequence, to increase sales.

Five times a week, the remote broadcasts originate from one of the eight Red Owl super markets in Sioux Falls, with the KELO program serving a twofold purpose: it (1) introduces store managers to the buying public, and (2) introduces the listening audience to outstanding merchandise values and Red Owl services.

Interviews with women customers on the sales floor are included on each broadcast, with a merchandise gift for each through the courtesy of the store and the manufacturer.

Gimmick which brings shoppers into the store for the 10:15 broadcast and which makes them anxious to be interviewed is the fact that an alarm clock is set to ring sometime during the quarter-hour show. The woman shopper being interviewed at that time receives a large shopping basket filled with premium meats, vegetables, other items for a complete meal, with its total value being from \$6.00 to \$8.00.

From the point of view of listeners, the program has scored a hit, with from 25 to 30 women on hand each morning who

Grocery Stores

would not otherwise be in the store. What the sponsor has to report is equally gratifying. Results based on sales reports are very satisfactory: while the shortage of news print has curtailed Red Owl's display space, the sponsor has found that it's possible to break sales records with broadcast facilities.

Promotion for the series has been designed both to create in-store enthusiasm for the campaign and to build listening audiences. In addition to a pre-broadcast sales meeting attended by all Red Owl managers and employees at which the program angles and promotional opportunities were outlined, store buttons and ribbons were worn by all Red Owl personnel. On the audience promotion side, bus cards, courtesy spot announcements, store display cards with time-and-station data, hand bills distributed at the gates of the Sioux Falls ball park, stories used during news periods and schedules of the broadcasts within the regular Red Owl newspaper advertisement were all a part of the build-up.

AIRFAX: Series was originated and is produced by KELO's commercial manager, Ted Matthews, to meet the specific needs and problems of grocers.

Broadcast Schedule: Monday through Friday, 10:15-10:30 a.m.

Preceded By: Art Baker.

Followed By: Word of Life.

Sponsor: Red Owl Economy Stores.

Station: KELO, Sioux Falls, So. Dak.

Power: 250 watts.

COMMENT: Local and regional advertisers are showing an increased awareness of the effectiveness of broadcast advertising, properly planned to perform a specific service. Such a plan needn't be costly, definitely it need not be elaborate, but it must be designed with full recognition of the particular needs and problems of a specific business at a specific time.



TOAST AND MARMALADE All-out audience promotion is one way to gain maximum effectiveness from a broadcast campaign. How it works in practice is illustrated by Carroll's Ltd., a new-to-radio account, in connection with its three-times-weekly sponsorship of a quarter-hour segment of CKOC's *Bud de Bow* program.

Carroll's Ltd., a chain of grocery stores, most of which are located in Hamilton, Ont., with a few in the surrounding district, consists of some 73 stores.

What put the chain on the air for the first time is CKOC's 6:00-9:00 a.m. show listed and publicized as the *Bud de Bow Show*. Commercials are handled as participations, in one-, five- and fifteen-minute segments.

At 8:15 a.m., following the morning news, Bud de Bow says good morning for Northways (department store), which is followed from 8:30-8:45, Monday, Wednesday and Friday by an invitation from Carroll's to enjoy a musical serving of *Toast and Marmalade* with Bud de Bow. Music, four selections in all, is of the smooth, modern type on the brighter side. Two commercials are used, with one spotted after the first musical selection, the second after the third song. A detailed weather report is given in the middle of the show.

Audience promotion via the Carroll stores for what is one of the oldest continuous features on CKOC is four-sided.

(1) *Air Publicity* The week before the Carroll sponsorship began, Bud de Bow let loose with a pre-program barrage of his own design from 6:00 to 8:00 a.m.

(2) *Newspaper Publicity* Integrated design of newspaper, window display and store stuffers was the keynote for the entire Carroll promotion and it started with the design of its newspaper advertisement. A two column ad featuring talent went into the Hamilton *Spectator* the week following the Carroll sponsorship of the series. Mats with program-time-and-station data are used on a consistent week-by-week basis in connection with Carroll's weekly newspaper advertising which usually includes a full-page in five major daily newspapers.

(3) *Store Display* Three 14 x 22 blow-

ups of the basic newspaper advertisement are used in the windows of all 73 Carroll stores, with distribution handled by Carroll's from its Hamilton head office.

(4) *Stuffers* For package stuffing the two-column *Spectator* ad was used as the basis for 25,000 stuffers, 5 x 8½ on newsprint. Stuffers were distributed in representative quantities to the 73 Carroll stores.

AIRFAX: *First Broadcast:* May 5, 1947.

Broadcast Schedule: M-W-F, 8:30-8:45 a.m.

Preceded By: Northways Good Morning Program.

Followed By: Toast and Marmalade (Cont'd sustaining).

Sponsor: Carroll's Ltd.

Station: CKOC, Hamilton, Ont.

Power: 5,000 watts.

COMMENT: For the regional chain store, radio is the only advertising medium with mass circulation as large as its total market. It's significant that in the case of this sponsor, it's necessary to use space in five areas, but the entire merchandising area is reached by one radio outlet.

Public Utilities

QUIZZING THE WIVES Good will contacts are being made with scores of women's social, civic and church organizations for the Boston Consolidated Gas Company through its sponsorship of *Quizzing the Wives*, aired each week-day morning, Monday through Friday, over WNAC, Boston, Mass.

In two years of broadcasting, over 500 women's organizations in Boston Gas territory have appeared on the show. So popular is the program among women's groups that club appearances on the show are booked months in advance, in spite of the fact that each group must contain 50 or more members to be eligible for participation. A Hooper survey of radio listenership in Boston showed the Boston Gas program leading all other programs in number of listeners in the 10:00 to 10:15 a.m. period.

With four women to a team, there is a cash incentive for individual and group participation in the quiz show. Questions are drawn from a miniature CP Gas Range, and when a question is answered

correctly its money value is paid to the individual participant. If the contestant fails to correctly answer her question, the money is placed in a jack-pot, with the jack-pot going to the highest scoring club each week. The jack-pot award varies from \$40 to \$62. For individual consolation prizes, Boston Gas awards top-of-stove toasters.

Commercials on gas, gas appliances, New Freedom Gas Kitchens, etc., are woven into the program by quizmaster Lester Smith in dialogue with an announcer, and each day a corsage is presented to one of the contestants for reading a brief commercial.

A company Home Service representative is on hand at each broadcast, and immediately after the show she conducts a question-and-answer period for the benefit of the studio audience in connection with cookery problems.

Quizzing the Wives is at times staged as a dramatic part of the company's large newspaper cooking schools and at other community meetings. News releases announcing each local club's appearance on the broadcast appear regularly in local newspapers.

The series, which first went on the air in January 1945, is vigorously merchandised through car cards, outdoor posters, service truck panel signs and window displays in Boston Gas Company neighborhood offices.

AIRFAX: Program was created and is produced under the direction of Jeanne Ambuter of Alley & Richards, Inc., advertising agency handling the account.

First Broadcast: January, 1945.

Broadcast Schedule: Monday through Friday, 10:00-10:15 a.m.

Sponsor: Boston Consolidated Gas Company.

Station: WNAC, Boston, Mass.

Power: 5,000 watts.

Population: 1,924,642.

Agency: Alley & Richards, Inc.

COMMENT: In radio, the program is the circulation getter. Here's a format designed to reach a widespread, diversified audience, and for that reason is particularly well adapted to an advertiser whose service requires coverage of all income groups and all types of listeners. (For a detailed analysis of how public utilities throughout the country use broadcast promotions, see *RADIO SHOWMANSHIP, February, 1947, p. 64.*)

SHOWMANTIPS

New program ideas
briefly noted.

Aviation

FLYING REPORTER The roar of an airplane, 5:15 p.m. by the clock, brings the voice of the *Flying Reporter* to listeners of WDGY, Minneapolis, Minn. Broadcast twice weekly (Tuesday-Thursday), the 15-minute show is devoted entirely to aviation news and flying information. News of club meetings, official rulings and announcements of C.A.A., C.A.B., the Air Defense Command and the Navy Reserve are also featured. Sherm Booen emcees the program.

Sponsor of the Tuesday night broadcast is Van's Air Service, St. Cloud, Minn., 60 air miles from Minneapolis. With a \$100,000 inventory of aircraft and supplies, Van's Air Service sells new and used aircraft as well as parts. Three commercials, sometimes told in story form, carry the sales message for the sponsor, with repair work as well as equipment and supplies highlighted. Thursday night sponsor is Lubal Sales Company, manufacturers of a motor additive.

Beverages

FIVE STAR SPORTS FINAL There's five columns in the *Five Star Sports Final* which the Fort Pitt Brewing Co., Pittsburgh, Pa., offers WAJR, Morgantown, W. Va., listeners five times weekly. Column one in the program format is devoted to local

There are many ways to merchandise a radio campaign, with window displays among the most prevalent, both among local and regional advertisers and among network sponsors.

How merchandising of network shows through constantly changing window displays has given WCOP, Boston, Mass., a novel way to create interest in its programs it is illustrated here. The display features the afternoon show, *Ladies Be Seated*, sponsored by Toni Home Permanent Wave.

sports news. Regional sports news is in column two. Column three is given over to national sports activities. A 60-second commercial fills column four, and column five is a sports memory story. Series is broadcast Monday through Friday at 6:45 p.m.

Candies

NEWS FOR TEENS To make a strong bid for teen-age store traffic, Hunt's Limited, confectioners, took on sponsorship of *News for Teens* broadcast over CKEY, Toronto, Ont. What goes with the broadcast package is the services of the CKEY *Junior Reporter's Club* and the privilege of using *Club 580*, with which the newscast is linked, for give-aways associated with Hunt's name. In addition to prizes presented during club meetings, Hunt's awards special prizes for the best stories turned in by club members to CKEY's local news editor, Al Dubin. Additional promotions are planned for the future in order to heighten teen-age interest in Hunt's cakes, pastries and candies. Teen-age news broadcast, aired at 4:00 p.m., is the second daily service feature for Hunt's stories; a daily 9:00 a.m. news round-up gives coverage to all age groups. (Other candy firms whose broadcast promotions have been given recent editorial mention include the Loft Candy Company, July, 1947, p. 228, and the Haviland Chocolate Company, April, p. 141.)





DIRECT HITS

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