

# S Showmanship



APRIL 1944

25c  
30c IN CANADA

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## 37 TESTED PROGRAMS FOR BUSINESSMEN

MORE THAN A MAGAZINE . . . A SERVICE



## YOUR BUSINESS AT A GLANCE

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

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



*Easy does it!*

• You can stew and sweat and worry and fret about your programs for summer listening OR (CAPITAL OR) you can solve the whole problem the easy way—with one of NBC's top-flight package shows. Yes, if ever there was a way that "easy does it," this is it.

NBC has a wealth of first-rate recorded shows . . . music, mystery, adventure, great names, variety, romance . . . all set to work for you on your local station. To name a few: **The Weird Circle**—spine-tingling mysteries by master storytellers of the past. 52 half-hour shows.

**Modern Romances**—real-life love stories, vibrant enough for the young, mellow enough for the old, from the pages of *Modern Romances Magazine*. 156 quarter-hours—each a complete story.

**Stand By for Adventure**—tales of exciting happenings in far places, among strange people. 52 quarter-hour programs.

And this summer, with restrictions on gas and tires—people staying home because of crowded trains and buses, there'll be a better summer audience than ever. All the more reason to turn to NBC—to put your chips on shows produced to assure popularity and audience response.

**EASY DOES IT!** All you have to do is write a few commercials . . . pick your favorite show . . . select the time and station. If the shows listed are not what you have in mind . . . there are many more from which to choose.

But don't delay! Ask your local station to audition the show for you—or write direct for a list of available shows.

National Broadcasting Co.



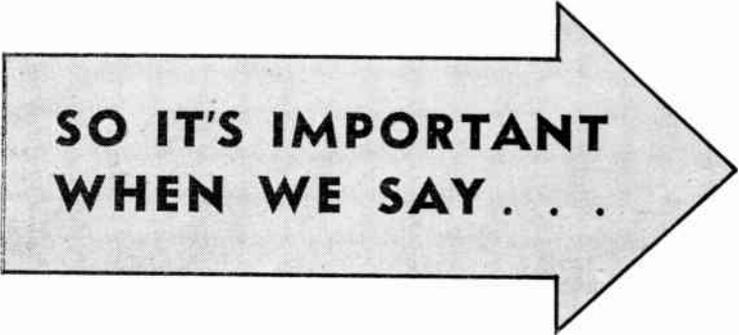
A Service of Radio Corporation of America

**NBC**

**RADIO-RECORDING DIVISION**

AMERICA'S NUMBER 1 SOURCE OF RECORDED PROGRAMS

RCA Bldg., Radio City, New York, N. Y. . . Merchandise Mart, Chicago, Ill.  
Trans-Lux Bldg., Washington, D. C. . . Sunset and Vine, Hollywood, Cal.



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

## **WHAT NOW LITTLE MAN?**

Do you know this man? He's the retailer who won't buy radio time because a competitor has a longer, more elaborate program than he himself can afford. His logic follows this pattern. Until he can either match Blank's program, or go Blank's one better, he will shun radio advertising like a plague. It's the old cutting-off-your-nose-to-spite-your-face technique.

Now it happens that Blank's uses its radio offering entirely for prestige. Sales are, and always have been, incidental. So our friend, even though he'd give the shirt off his back for the business volume in one single department of Blank's, knits his brow, and lets his worries over *prestige* cut years off his life. What he should do, as we know, is to set out to earn the prestige that Blank's has established through years of service to the community.

You don't measure prestige nor business volume by the clock. A five-minute program *can* do a whale of a job. A 60-minute program *can* be a complete flop. *Programs* are the essence of radio, not time units. It takes good *programming* to build listening audiences.

And it's right here that our friend trips over another stumbling block. He wants an audience right off the bat that's as large as the one that Blank's has taken years to achieve. He *could* build an audience in time that was as large as all-out-doors, but would it necessarily be the audience he wants? Just as you don't measure radio's effectiveness in time units, you don't measure it entirely in the terms of the size of the listening audience. That's only one test of a program. What counts is audience loyalty and response, and a program with a relatively small tune-in can run circles around some of its larger brothers and sisters when it comes to building sales and prestige.

But what's the use of worrying about our friend? He'll be gone and forgotten . . . his competitors will see to that.

*The Editors*

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VOL. 5

No. 4



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

**75c**

# Radio Showbook

- *Complete Listings*
- *Cross-Indexed*

**1944 REVISION**

**RADIO SHOWMANSHIP MAGAZINE**  
1004 Marquette  
Minneapolis 2, Minnesota

Gentlemen:

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

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

Name   
Address   
City  State

# A<sup>n</sup>d So to Bread



Good Shows Build Both Sales and  
Good Will for 110 Member Plants

by ROBERT L. SCHAUS, ad-manager,  
Quality Bakers of America, Inc.

WHETHER we're sponsoring a news broadcast, soap melodrama, a blood-and-thunder kid show, or a show like our newest hit *Sam Adams*; and whether it's in Kankakee or Kalamazoo, Waterbury or the Wabash, we spare no effort in putting it over. The show's the thing with us because *we believe in radio!*

Guiding the radio destinies of more than a 100 bakery plants from coast to coast is our job. On any given day, our combined membership can be counted on to corner a sizeable wedge of the national consumer listening time.

We have had experience with every conceivable type of radio program. All of them we have found meritorious. All of them present a constant challenge to our imagination and ingenuity to turn them into hits.

Each year we also create jingle spot announcements for our members. And these we take in our stride, with the thought uppermost to produce the best possible spots we can. We produce all types: straight commercials, dramatic commercials, variety spots with musical introductions and signatures, sophisticated singing announcements, and humorous sales talks. There is a time and place for all of them. We make it our business to know in what territory each type is most accepted. Naturally, a sophisticated type of commercial, which goes over well in and around a large metropolis, is not as acceptable in an outlying territory. Our copywriting staff is competent and knowing, able to build the right kind of spot for wherever it may be needed, and make it sell bread!

A few years back we sponsored what we still regard as one of the fin-

*Man of many enthusiasms is rugged individualist Robert L. Schaus, manager of the advertising division of Quality Bakers of America Coop., Inc., but he is particularly enthusiastic about the possibilities of radio as a medium for promoting the sale of bread throughout the length and breadth of these United States. All media, radio, newspaper, posters or what-have-you, get the nod from Quality Bakers for its 110 member plants scattered throughout the country. While adman Schaus functions primarily as an idea man, he doesn't scorn the detail work, fully understands the details of various and sundry jobs.*



est kid shows ever put on the air, *Speed Gibson*, and we did an all-out merchandising job on it. Kid clubs sprang up like dandelions all over the country. Incidentally, we were first to put a code on the bread wrapper which the youngsters had to decipher. And we found we had a real hit on our hands with *Speed!*

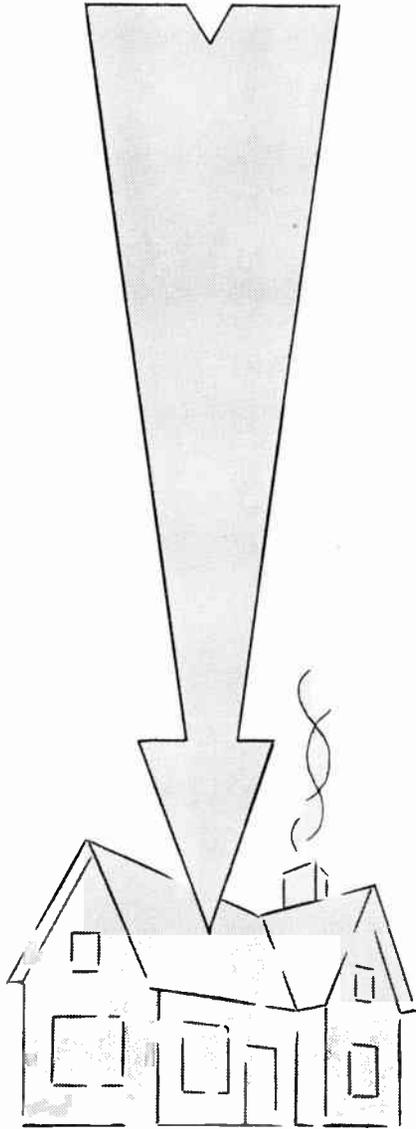
That's just a skeleton outline of our radio experience up until 1943. Last year we began searching for something unique and different in a recorded show. Naturally, like all radio advertisers, we set our sights on presenting what would be the outstanding show of its kind on the air. We were determined to give our members a good, human interest show that would sell the consumer and build dealer good will too. We reasoned that it was up to us as good bakery merchandisers, to help our grocers with their wartime problems; in effect, hand out aspirin to help cure the grocers' headaches. Grocers are the real salesmen of our products, and rationing and shortages of goods, not to mention shortages of help, have put them on the spot.

Suddenly we realized that what we were searching for was right there, in our hands, like the proverbial oyster. We would build a show right around a typical grocery store! It was a natural! Nowhere else could we hope to find a richer, more colorful source of human interest material.

Not only that, but we knew that point rationing has brought the housewife closer than ever to her grocery store, and the trials and tribulations she shares with her dealer are very real to her. Accordingly, we designed our *Sam Adams* show to reach out and interest the female audience by promoting a better understanding of the grocers' problems.

Of course, we knew we'd have the grocers' critical eye firmly fixed upon us from the start, and accordingly we have constantly double-checked every script to make sure that no incidents creep in that might make the show seem unauthentic to him.

No effort was spared in assembling a good team of capable script writers. Before scripts were written, we canvassed some 20,000 grocers throughout the country to find out what problems irked them most. Production of the series was entrusted to Harry Jacobs, who has been personally responsible for some of the finest script shows on the air in the past ten years. Our writers went out into the field and talked with hundreds of gro-





cers to get the feel of the business.

We were fortunate in assembling one of the best casts ever to perform on this type of show. Our stars include Jackie Kelk, the Homer of the *Henry Aldrich* show, William Adams, veteran Shakespearean actor and president of the American Federation of Radio Artists, Carl Swenson, known to millions as *Lorenzo Jones*, Beverly Bayne of the silent movies, Mathew Crowley, starring Broadway actor, and a score of others.

As a further tie-up with the grocers, we initiated the stunt of inviting local grocers to make three-minute talks at the end of the program, every two weeks or so. In the talks they present various problems they are up against, and make a plea for consumer cooperation and understanding. As one can imagine, this feature met with gratifying enthusiasm. In one section a grocer reported that 22 customers telephoned him within a half hour after the broadcast to congratulate him on his speech! This experience was duplicated wherever such talks were made by local grocers. In many instances, we had actual cases of grocers pushing sponsors' products up to first place on bread racks after they had been invited to talk on the airwaves.

The editor of a leading grocery magazine endorsed our show, and the NEW YORK STATE FOOD MERCHANTS ASS'N., in its regular bulletin, had this to say: "For the first time, a 15-minute serial program has been built specifically to help the grocer solve his problems, and teach the public to appreciate the tremendous job the American grocer is doing. \* \* \* We feel this program will be mutually beneficial to the merchants and sponsoring company." In 13 weeks after the show was launched, we set in mo-

tion the machinery to make telephone surveys in strategic locations throughout the country. We wanted proof that the show was as good as we believed it was!

When the results came in, our optimism and faith were fully justified! In Williamsport, Pa., 65 per cent of the women questioned listened to our show. Skipping to the Middle West in Dubuque, Ia., a telephone survey showed 41½ per cent of all those with their radios on were listening to our show. Parkersburg, W. Va., gave us 47.9 per cent. Salina, Ka., ran up a neat 50 per cent. There was a particularly interesting twist to the Salina, Ka., survey. For the days on which *Sam* was on the air, a HOOPER type survey showed a high of 11.5 per cent as against only 4.9 per cent for alternate days!

As time goes by, we are going to keep on checking our listener audience at periodic intervals. We feel that this is only good business and a protection of our members' investments in the show. We have ample proof that consumers like our show, too, and we get a satisfying flow of postcards and letters from all territories. As is our usual procedure, we have merchandised the show to the limit. Our radio department issues a steady stream of bulletins to sponsors and to their radio stations; cue sheets for each episode, publicity suggestions, *et al.* And that brings me to another very important point. Naturally, since the entire *raison d'être* of the show is to sell bread, we have given as much care and thought to writing good commercials, as to the dramatic scripts themselves. The copy is subtle but hard hitting. It focuses the public's attention on the product, and does a sound job of air selling.



Our *Sam Adams* show is young but pulling!

In 13 weeks after the show was launched, we set in mo-

tion the machinery to make telephone surveys in strategic locations throughout the country. We wanted proof that the show was as good as we believed it was!



Our *Sam Adams* show is young but pulling!



# Sweet Success

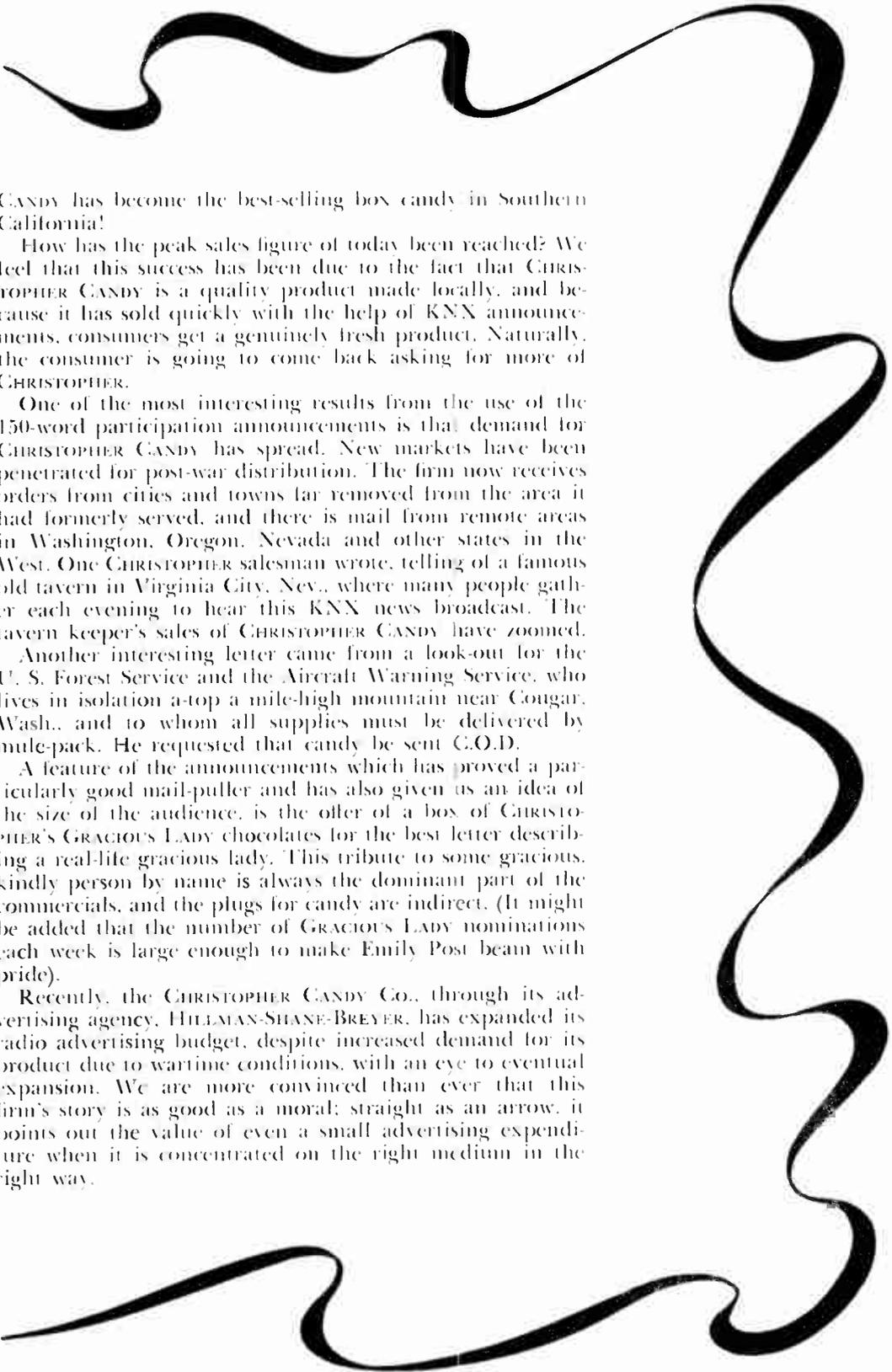
Gracious Lady Nominations Basis  
for Merchandisable Spot Series

by ROBERT KANELEN, president,  
Christopher Candy Company

**A**BOUT mid-September, three years ago, the CHRISTOPHER CANDY Co., Los Angeles, Cal., manufacturer of boxed chocolates, set out to promote the sales of its product. Up to that time, the firm had used little or no advertising, and while the business had been moderately successful, it wanted to expand its market. Radio seemed like the shortest distance between the two points.

In our search for an economical method of reaching the greatest number of people, CHRISTOPHER CANDY selected some promising participation announcements available on KXX. At first there were just a few announcements on this nightly 11:00 P.M. news broadcast by Bob Andersen, but the schedule was gradually increased to three announcements a week.

CHRISTOPHER CANDY still uses its three announcements weekly, and during this time, radio has been the only medium regularly used. The sales story? CHRISTOPHER



CANDY has become the best-selling box candy in Southern California!

How has the peak sales figure of today been reached? We feel that this success has been due to the fact that CHRISTOPHER CANDY is a quality product made locally, and because it has sold quickly with the help of KNN announcements, consumers get a genuinely fresh product. Naturally, the consumer is going to come back asking for more of CHRISTOPHER.

One of the most interesting results from the use of the 150-word participation announcements is that demand for CHRISTOPHER CANDY has spread. New markets have been penetrated for post-war distribution. The firm now receives orders from cities and towns far removed from the area it had formerly served, and there is mail from remote areas in Washington, Oregon, Nevada and other states in the West. One CHRISTOPHER salesman wrote, telling of a famous old tavern in Virginia City, Nev., where many people gather each evening to hear this KNN news broadcast. The tavern keeper's sales of CHRISTOPHER CANDY have zoomed.

Another interesting letter came from a look-out for the U. S. Forest Service and the Aircraft Warning Service, who lives in isolation a-top a mile-high mountain near Cougar, Wash., and to whom all supplies must be delivered by mule-pack. He requested that candy be sent C.O.D.

A feature of the announcements which has proved a particularly good mail-puller and has also given us an idea of the size of the audience, is the offer of a box of CHRISTOPHER'S GRACIOUS LADY chocolates for the best letter describing a real-life gracious lady. This tribute to some gracious, kindly person by name is always the dominant part of the commercials, and the plugs for candy are indirect. (It might be added that the number of GRACIOUS LADY nominations each week is large enough to make Emily Post beam with pride).

Recently, the CHRISTOPHER CANDY Co., through its advertising agency, HILLMAN-SHANE-BREYER, has expanded its radio advertising budget, despite increased demand for its product due to wartime conditions, with an eye to eventual expansion. We are more convinced than ever that this firm's story is as good as a moral; straight as an arrow, it points out the value of even a small advertising expenditure when it is concentrated on the right medium in the right way.

# We Cover the News Front . . .

## *Rural Slant Establishes Hardware as FARMERS'*

by ELISHA MORGAN,

● When WAOV, Vincennes, Ind., aired its first broadcast in October, 1940, the SAFFER MORGAN Co., wholesale and retail dealers in farm implements and hardware, was a babe in the woods as far as radio advertising was concerned. But our market was the farm audience, and radio seemed to have immense possibilities. We can now say that as an advertising medium, radio has surpassed our fondest expectation. Not only do we have evidence for several weeks of listener response to a specific commercial message; often we get that response before the conclusion of a broadcast.

When we decided to give radio a trial, SAFFER MORGAN picked a news program as its radio vehicle. Broadcast at 12:15 P.M., a time when the farmer is known to be listening to his radio, the program emphasizes news of special interest to the rural listener, and is heard Monday through Saturday. To round out the schedule, a summary of the week's news in review was added for Sunday broadcast at the same time. Throughout this period, the news commentator for SAFFER MORGAN has been WAOV station manager, Victor H. Lund.

Commercial copy is judiciously used, and is limited to two sales messages a newscast. Commercials are never lengthy.

For the most part, these commercials deal with specific items of merchandise.

Example:



Newscaster  
Vic Lund

*"With colder weather predicted, combined with the threatened coal shortage, it's a good idea to do everything possible to conserve fuel this winter. One good way of doing it is by weather-proofing that home of yours . . . by replacing broken window glass and weather-stripping doors and windows to keep in heat and the cold out. The Saffer Morgan Co. offers one-stop service for such needs as glass, calking compound, weather-stripping and roofing cement. You can get all the things you need to prepare your home for winter*



*Dealer*

## HEADQUARTERS

Pres., Saiter Morgan Co.

*weather at the Saiter Morgan Co. in Vincennes."*

There is no question in our minds of the value of a consistent, directed radio program as a business builder, and through our concentration on merchandise of interest to the farm audience, we feel that we have established the SAITER MORGAN Co. as the farmer's headquarters in Vincennes. One reason, of course, that the commercials have been successful is the fact that we avoid smart, slick copy, and instead, use copy written in the farmer's language. In this way, the farmer comes to think of our company as his friend. Example:

*"In place of the radio special for today, the Saiter Morgan Company directs these few words to its farmer friends . . . a few words on electric fence controllers. They're economical . . . one strand does the work of five or six, and you save metals for the war effort . . . there are fewer posts to drive . . . there are no heavy*

*rolls of wire to handle. With electric fence controllers you hold all of your live stock all of the time all over the farm. Look into the many money-saving features of electric fence controllers, at the Saiter Morgan Company, the farmer's headquarters in Vincennes."*

In presenting the SAITER MORGAN Co. news, a somewhat different format is used. The opening features terse headlines by commentator Lund, and is followed by the first commercial which a WAOV announcer reads. After the UNITED PRESS news is given in detail, there is a brief review of the livestock and grain markets. The last commercial features a radio special which is not advertised elsewhere. The program closes with the weather forecast and local temperature readings.

While SAITER MORGAN has done very little merchandising on its radio programs, it has offered free war maps obtainable only at the store. Several thousand copies were disposed of in each case in less than a week. To remind our listeners of the SAITER MORGAN sponsorship of this news broadcast, we give a box to the series each week in our display advertising in the Vincennes *Sun-Commercial*. Too, the programs are listed with the SAITER MORGAN name in the newspaper's radio column.

SAITER MORGAN doesn't claim to be a large user of radio time in terms of dollars and cents. It doesn't claim to be a student of the theory and practice of radio advertising. But it does claim to be a satisfied radio sponsor. A handshake is the only agreement SAITER MORGAN has ever had with WAOV, and no written contract is necessary. Should a curtailment of advertising ever become necessary, radio will be the last medium SAITER MORGAN will drop.

★ DOUBLY AIRMINDED ★



*Familiarly known as "Lish," hardware dealer Elisha Morgan, president of the Saiter Morgan Co., Vincennes, Ind., is air-minded in more ways than one. Until the flood waters of the rampaging Wabash River ruined his ship, "Lish," now in his sixties but young in heart, owned and flew his own plane. Now that he's grounded, his golf clubs get more of a work-out.*

*One of the organizers and a past president of the Vincennes Chamber of Commerce, he was also a stem-winder, former prexy of the Vincennes Rotary Club. Evidence of his interest of long standing in the Rotary Club: likenesses of each past president adorn his office wall.*

## Budget Doubled to Include Radio Increased Business Pays Cost of

# All Wool

**T**HIS is a story of a radio station, a city and a clothing store. The radio station is KWLM, Willmar, Minn.; the city, Montevideo, and the clothing store is CALMENSON'S.

The first chapter in this story dates back a little over three years ago, to October 5, 1940, to be exact. Montevideo sent a delegation to take part in KWLM's dedication, and I was one of the representatives. Even at that time we were interested in radio, and we knew that radio could sell men's and boys' clothing for CALMENSON'S. But we were afraid that it was too expensive for us.

Since, however, when there is nothing ventured, there is nothing gained, CALMENSON'S started to use occasional spot announcements on KWLM. At that time KWLM began broadcasting a remote talent show from one of the Montevideo theatres. Yes! You can bet that CALMENSON'S was one of the sponsors. Radio had been expensive in comparison to CALMENSON'S previous advertising expenditures, but it was showing results, and what is more important, it was paying its way.

By this time, several other Montevideo merchants were using KWLM. Local interest was growing, and business was coming from more distant points. The upshot of it was that on the station's first anniversary, KWLM opened up a studio in Montevideo, 40 miles from the transmitter. The football season was on, and CALMENSON'S increased its advertising budget to cover a weekly high school sports interview.

Then, on December 7, 1941, Japan struck at Pearl Harbor. America entered the war. The news was hot! Three days later, Western and West Central Minne-

# . . . Counties Wide

by GEO. M. OLSON, manager, Calmenson's  
Clothing Store, Montevideo, Minn.



sota heard for the first time, "Time: 12:00 Noon. Time for Calmenson's Noon News!" Every day since then, seven days a week, the sound of a factory whistle reminds listeners that CALMENSON'S is about to broadcast the latest UNITED PRESS NEWS.

In 1940 CALMENSON'S advertising coverage area was limited to three counties. Today, in 1944, there is a steady flow of business from at least 15 of the 31 counties served by KWLM. When measured in terms of results, radio advertising most certainly is not expensive.

As far as I'm concerned, there's only one person who's ever going to have our time on KWLM! That's the President of the United States! And they'll have to ask me first! Of course that last remark is facetious, because the President has used this time on several occasions, but it is one way of expressing our satisfaction with radio.

What are our plans for the future? There'll be post-war expansion, and you can bet that radio will be the first to announce it!

CALMENSON'S success story is a case where an advertiser doubled the advertising budget to include radio, rather than reducing newspaper space or curtailing advertising with other media. Increased business volume paid the additional costs.

And what about the city of Montevideo itself? The civic leaders and businessmen who requested KWLM's president-manager H. W. Linder to establish remote studios in the community had the right idea. There are now 16 Montevideo business institutions with heavy, consistent radio schedules. Through the alertness of its business people and civic organizations, a progressive city has increased its trade area to amazing proportions by means of radio.

---

● A clean, well-lighted place is CALMENSON'S CLOTHING STORE, Montevideo, Minn. Display windows and store interior are designed to catch the masculine eye.

---



APRIL, 1944



● (Left) . . . Music, fun and brain-teasers pack a full house of teen-agers and oldsters for the ROBERT SIMPSON CO., LTD. Saturday morning show originates at the store itself.

# What's the Answer?

Robert Simpson Co., Ltd. Hangs  
Up S. R. O. on 'Teen Age Series

by J. E. PURCELL, of the Harry  
E. Foster Agencies, Toronto, Ont.



A visible audience of 1,500 or more, mostly young people of high school age, plus one of the biggest daytime listening audiences in Canada; that's the combination of quiz, music and merriment broadcast every Saturday morning over CFRB, Toronto. Its title: *What's the Answer*.

Sponsored by the ROBERT SIMPSON CO., LTD., it originates from this department store's huge Arcadian Court restaurant and auditorium. Very frequently store elevators have to be stopped from running to the upper floor on which Arcadian Court is situated, because of lack of seating or standing accommodation.

The ROBERT SIMPSON CO. is definitely *sold* on *What's the Answer* as a promotional feature and as a means of creating good will toward the store. "Nothing we've ever tried in the past can compare with it," an official of the company stated recently, "as a method of bringing home to the younger generation the fact that our store is a place they

● (Right) . . . Harry (Red) Foster, doubles in brass. Created for the ROBERT SIMPSON CO., LTD., *What's the Answer* is a HARRY E. FOSTER AGENCY brain-child. Its emcee: Harry Foster.



can thoroughly enjoy visiting, and enjoy shopping in as well." And he went on to say that the value of the program is by no means confined to those of high school age; a vast number of parents and grown-up friends listen to the broadcasts, and many come to Arcadian Court to see the fun.

*What's the Answer*, in its current form, is the outgrowth and development of an earlier program. It was started as a Simon pure quiz program for high school students, with questions being answered by teams of students selected from different secondary schools of Toronto and vicinity. Though these programs were highly successful it was decided, after much consideration, that they were somewhat limited in scope; interest in them was confined pretty much to friends and relatives of the actual contestants.

"We realized, too," the SIMPSON official stated, "that while quiz programs have a great appeal, the immense popularity of music of the swing type, especially with this particular age group, was something that should be considered if *What's the Answer* was to reach the widest possible audience in the field at which we were aiming."

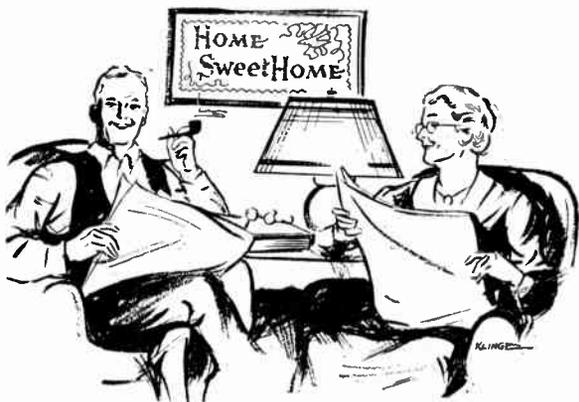
It was decided to vary the programs somewhat by bringing to Arcadian

Court each Saturday a different popular dance orchestra. Also the nature of the quiz was changed so that anybody in the audience might be called on to answer a question, instead of only especially selected groups of students. So, in its new form, *What's the Answer* started in the Fall of 1942. Results far exceed the most optimistic expectations.

Harry (Red) Foster, of the HARRY E. FOSTER AGENCIES, originators and producers of the programs from the beginning, acts as master of ceremonies on *What's the Answer*, and he has many things to tell of his experiences:

"In the past 15 years, I've had a pretty wide experience with radio, and with visible audiences, but I have never seen anything like the crowds we have at *What's the Answer*. Their enthusiasm is really something worth going a long way to see; it's a simply wonderful experience to stand in front of that Arcadian Court audience, and watch those young people (and the older ones, too) enjoy the music, or to watch the grins and hear the yells when somebody trips over a question to which a lot of them know the proper answer."

What's the answer for the successful use of radio by department stores? Programs, of course! Programs for a specific audience have what it takes to make sales.



Peterborough Volume Nil to Quarter Mil Makes Quaker Oats One of 14 Champions of the CHEX Daily Series

## Home Folks... by Request!

**T**HE only spectacular thing about the *Home Folks Hour* aired daily 12:00 noon to 1:30 P.M. over CHEX, Peterborough, Ont., is its proof-of-interest mail response and advertising results won without a contest, give-away or special inducement of any kind. *Home Folks* mail ran from 686 letters in its first month to 1,489 in its sixth, and it is still climbing rapidly. There's no secret ingredient. It's a happy blending of interesting radio fare served by the right man at the right time.

It was Karl Monk who conceived the idea of a continuous show throughout the noon hours. The formula seems to please city and farm dweller alike; local mail is evenly divided between town and country. There is also a good response from other sections of Ontario as well as from the Northern United States. For example, people far from home use the program to kindle memories in family and friends in the Peterborough district. Local boys training in distant camps often use it to entertain friends with a greeting and musical selection. A resident of the

Bronx, New York, asked to be remembered to relatives in Lindsay, Ont. One fighting man wrote from Kiska, in the Aleutians, requesting a melody for his wife and family at Frankford, 60 miles from Peterborough.

● *Home Folks* all! Emcee Karl Monk (left); newscaster Don Insley; station manager Hal Cooke, and farm commentator Ken Campbell give *Home Folks* a tuneful earful in the CHEX, Peterborough, Ont., feature.



What goes into *Home Folks Hour*? First of all the personality and devotion of its creator, producer and emcee. The interest, understanding and downright homeliness he puts into interpreting his friends' requests raises it far above the run-of-the-mill, straining-for-mail, request program.

The format is simple and is explained in the forthright introduction:

*"Welcome to the Home Folks Hour. Welcome to music and song in familiar and old time mood. Here is the music you have requested us to play. An hour and a half of entertainment, with the Colgate Newscast at 12:30; the Quaker Oats farm news at 12:40; and the comedy capers of Eb and Zeb at 1:15. Something for everyone comes your way each week day at this time. Whether farm or city folk, come and have fun on the Home Folks Hour."*

Request numbers run from *The Old Rugged Cross* and *Beethoven's Fifth Symphony* to *Don't Sit Under the Apple Tree* and *Turkey in the Straw*. Each one of the more than 6,000 letters received is acknowledged on the air, and so far none has contained a word of displeasure. CHEX production manager Don Insley reads the world news and Ken Campbell acts as farm commentator. *Eb 'n' Zeb* a 10-minute transcribed series of the *Lum 'n' Abner* type rounds out the show.

It is one thing to handle mail, but another to meet your listeners face to face. When Karl and the boys did the *Home Folks* by remote from the Lindsay Central Exhibition last fall, over 5,000 crammed into the automotive building to see the broadcast.

How is all this paying off for the advertiser, or we should say the advertisers, as it is actually a participating show providing a vehicle for all types of commercials? National spots currently carried are for tea, tobacco, pianos, lanterns and banks. Local advertisers include a news-

paper, hairdresser, jeweller, optometrist, chiropodist and a men's wear shop. COLGATE sponsors the world news and the QUAKER OATS CO. the farm news.

Here is what QUAKER OATS ad-manager John Stuart Jr., says: "I feel strongly that the CHEX program has done a great deal toward familiarizing the farmer in this district with the facilities we offer, and in that way has been



instrumental in increasing our business from practically nothing to a volume which now is over a quarter of a million dollars."

The fame of *Home Folks* is spreading. Returning to Toronto from one of the company's Northern stations, general manager Jack Cooke struck up a smoking-room conversation with a lad in uniform. On learning that Jack was in radio, his companion asked, "Have you a program on your station like that *Home Folks Hour* at Peterborough? We never miss it at camp." Yet the boys at CHEX, would be the last to call it a brilliant production. It has, though, two essential proofs of success. The listeners seem to like it; 6,633 of them like it well enough to write in and say so. Secondly, the sponsors appear well satisfied; 14 of them are on the *Home Folks* regularly.

Here, then, is additional evidence that the advertiser does not need an elaborate, costly program to establish himself with the listening public. Radio can represent a sponsor in the way that counts, namely sales, without benefit of fan-fare.

More than 100 Weeks Old Radio  
Series Builds Employee Morale

# Strictly Personnel!

by OLIVER ELLIOTT, Director of  
Cessna's Employee Relations

**M**ANY months ago, the CESSNA AIRCRAFT COMPANY, Wichita, Kan., one of the nation's most important aircraft builders, decided that radio could play an important part in the field of employee relations.

Now, after more than 100 consecutive weeks on KFH, CESSNA's program, *Strictly Personnel*, is a vital part of the schedule of spare time activities for CESSNA employees and their families.

*Strictly Personnel* is just what the name implies; a program built entirely from talent available in this large war plant. It started on KFH as a novelty show, designed to display the talents and personalities of the folks who work for CESSNA, and it was a unique combination of *Major Bowes, We, the People,* and *Hobby Lobby*. During the first series of broadcasts, individual artists were featured and interviewed, and each

program carried a novelty stunt such as *Typewriter Rhythm*, beat out on four typewriters by CESSNA secretaries to the tune of a military march, or *Rivet Rhythm* created by four lady riveters with power rivet guns. A farmer who works for CESSNA milked his cow right on the KFH stage, and created rhythmic trills in a tin bucket to the tune of *The Glow Worm*. Circus and carnival men added color to the program.

By the end of the first year, *Strictly Personnel* had earned stories in 55 ASSOCIATED PRESS newspapers, and in many leading magazines. In spite of the fact that the script carries no commercial appeal and CESSNA products are never mentioned, the program was selected by *Forbes Magazine* as one of the 100 best advertising ideas of 1942. *Strictly Personnel* was the only radio program included!



● (Left) . . . Top flight musicians under the baton of Maurice Martin make music by night, airplanes by day. Each gets in a full day every day at the CESSNA plant.

● (Right) . . . Music to listen to over KFH is music to dance by for CESSNA employees and their families. During the summer months the show is broadcast from the York Rite Temple roof garden ten floors above the street.



In the meantime, CESSNA was expanding projects for employee morale. Downtown club rooms which included bowling alleys, lounge rooms, snack bar, gymnasium and spacious ballroom facilities were acquired. When personnel cards revealed men from such musical organizations as Don Bestor, Rudy Vallee, Ted Lewis, Art Kassel, Tommy Dorsey, Raymond Scott, and the Ringling Bros. Circus Band, and a piano player who formerly was musical arranger for the Jack Benny show, a CESSNA band was organized. The band became a feature of the radio program.

Throughout the summer months, the KFH program moves to the roof garden of the York Rite Temple Building in downtown Wichita, ten stories above the street. Here the program is presented as a half-hour during an evening of dancing under the stars.

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☉ CESSNA'S director of employee relations Oliver Elliott makes plans for future programs with KFH account executive Frank Mathews.

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With the exception of KFH program director Vernon E. Reed, who assists in the production, and KFH chief announcer Dave Wilson, who writes the scripts and emcees the shows, the cast of *Strictly Personnel* is composed entirely of CESSNA employees. Each of the current Sunday broadcasts is a part of *Family Night* at the CESSNA Employees Club, where CESSNA folks and their families dance to the music of the all-employee orchestra and enjoy their own radio show.

COMMENT: For more information on this feature, see *RS*, Nov., 1942, p. 374.





## AIRING THE NEW

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

### Beverages

**MUSIC A LA MOOD** When the gourmet holds his wine glass to the light, appraises its bead with a practised eye, one of his criteria is that the fruit of Bacchus be full bodied. Like the lover of good wine, the devotee of Orpheus wants his music rich in flavor, full bodied. When the **PIRRONE WINERIES, INC.**, signed its first radio contract, it put two and two together, came up with *Music a la Mood*. For 52 weeks, **WPAT** listeners will get aisle seats in a daily concert performance of classical music.

Vintage music for 30 minutes is unbroken by a commercial message, and **PIRRONE** uses only short opening and closing commercial copy. Opening commercial is built along dramatic lines, centers around a pair of newlyweds who live near the **PIRRONE** vineyards in Salida, Cal., where Cupid first had his innings. While the copy is varied daily, each commercial is built on the same theme. Brief closing commercial rounds out *Music a la Mood*, heard six times weekly as a half-hour program, and on Sunday for a full hour.

**AIR FAX:** All music is by transcription. Series heard first as a sustainer will celebrate its third birthday this May.

**First Broadcast:** January 3, 1944.

**Broadcast Schedule:** Monday through Saturday, 1:00-1:30 P.M.; Sunday, 1:00-2:00 P.M.

**Preceded By:** Songs of the Islands.

**Followed By:** Latin Rhythms.

**Sponsor:** Pirrone Wineries, Inc.

**Station:** WPAT, Paterson, N. J.

**Power:** 1,000 watts.

**Population:** 139,656.

**COMMENT:** When direct sales gave way to the institutional approach, advertisers generally found that there was a place in the sun for prestige programs to which they had previously been inclined to give the cold shoulder. It's a lesson that will be carried over into the era which marks the return of direct selling. New methods will be a blend of both the educational and the selling techniques.

### Cemeteries

**MEMORIES IN MELODY** While the Grim Reaper obliterates shape and form, he is without influence over memories. What the **FOREST LAWN MEMORIAL PARK ASS'N.** offers **KECA** listeners, Los Angeles, Cal., are *Memories in Melody*. A recorded musical program with a running dialogue of live actors, *Memories in Melody* features Millie and Jonathan Whitaker. Patter in the reminiscent vein



leads into song favorites of yesteryears. Quarter-hour feature is heard five times weekly.

**AIR FAX:** First Broadcast: January 17, 1944.

**Broadcast Schedule:** Monday through Friday, 12:45-1:00 P.M.

**Preceded By:** Stars for Victory.

**Followed By:** News Summary.

**Sponsor:** Forest Lawn Memorial Park Ass'n.

**Station:** KECA, Los Angeles, Cal.

**Power:** 5,000 watts.

**Population:** 1,497,074.

**Agency:** Dan B. Miner Co.

**COMMENT:** Because a consistent radio schedule is almost synonymous with success, the advertiser who selects a program that can continue with the same format over a period of time is money to the good. Even though its format be simple, such a program continues to pick up an ever increasing number of listeners.

## Department Stores

### McCURDY'S JOURNAL OF THE AIR

When milady puts down the latest issue of her favorite magazine, there's a long dry spell until the next issue rolls off the press. In Rochester, N. Y., she is kept in suspense for a mere matter of 24 hours. Monday through Friday the McCURDY'S OF ROCHESTER signature appears at the top of the masthead on this WHEC radio magazine of the air feature.

Winner of a 1942 Peabody award, William J. Adams, steps out of his role as WHEC program director to wield the blue pencil, edit *McCurdy's Journal of the Air*. Byline announcers Tom McKee and Roger Goodrich handle both program material and commercials.

What listeners get is a combination of news, features, and human interest. A salute to a Rochesterian doing an outstanding job in either war industry or community service is a daily feature of the show, keeps the editor's mail pouch filled to over-flowing. A feature story on one of the heroes in today's global war gets preferred space. Final feature is slanted at feminine listeners; *Women in Today's World* tells of unusual wartime activities on the distaff side, scans the occupational and avocational horizons war has opened up for women. Each feature of the radio magazine of the air is separated into a column of its own.

To supplement this feature, reach the mass audience served by department stores, McCURDY'S also plays sand-man to Rochester moppets twice weekly. Youthful listeners stand-by Tuesdays and Thursdays for *Streamlined Fairy Tales*, a quarter-hour transcribed feature.

Total schedule for McCURDY'S includes seven quarter-hours weekly on WHEC in addition to a musical program on another of the Rochester outlets.

**AIR FAX:** First Broadcast: February 2, 1944.

**Broadcast Schedule:** Monday through Friday, 4:45-5:00 P.M.; T-Th, 5:15-5:30 P.M.

**Sponsor:** McCurdy's of Rochester.

**Station:** WHEC, Rochester, N. Y.



**Power:** 1,000 watts (d).

**Population:** 437,027.

**COMMENT:** Good programs have what it takes to make a big splash in radio. Without that, the commercial message falls on a dead microphone. Here is one designed for the mass audience that will continue to build audiences for itself, customers for its sponsor. Too, it's additional evidence that department store executives have put the old music-and-merchandise duo into the ash can.

## Finance

### MEMORY SONG MAN

While dust may gather on the scores of scores of melodies, it's a safe bet that the memories of those melodies remain to haunt the vocal chords of those who learned the tunes when they were the song hits of the day. In Providence, R. I., the *Memory Song Man* shakes the moth-balls out of old songs America has sung during the past 50 years. Thrice weekly feature is heard over WEAN for the MORRIS PLAN COMPANY OF RHODE ISLAND. Program numbers are made up entirely of listener requests.

Regular radio page newspaper ads remind oldsters with a nostalgic yen for *Margie*, *The Baggage Coach Ahead*, other songs of that ilk to tune-in the five-minute feature. To its regular mailing list, the MORRIS PLAN Co. also sends a special return card with space for *Memory Song Man* request numbers.

What goes into the five-minute program in addition to the two or three songs: a brief center commercial. At least once a week the MORRIS PLAN Co. forfeits its commercial time, and commercial copy gives way to War Bonds, other copy in connection with the war effort.

**AIR FAX:** *Memory Song Man* is none other than WEAN station supervisor, Joe Lopez, whose hobby of collecting old songs is of long standing. Listener requests are filled from his private library of nearly 2,000 numbers. Program opens and closes with a brief piano theme. Apt selection: *Memories*.

**First Broadcast:** January 3, 1944.

**Broadcast Schedule:** M-W-F, 6:25-6:30 P.M.

**Preceded By:** Shell Digest.

**Followed By:** Worlds Front Page.

**Sponsor:** Morris Plan Co. of Rhode Island.

**Station:** WEAN, Providence, R. I.

Power: 5,000 watts.  
Population: 253,504.

**COMMENT:** Main problem for banks, other financial institutions, is to build and maintain public confidence. Here is evidence that a prestige program with wide appeal can be inexpensively produced. All to the good are coordinated advertising activities which relate the radio offering to other media.

## Groceries

### WORLD AND HOMEFRONT NEWS

Housewives who want to keep in tune



with the times tune in the 9:00 A.M. news over WKNE, Keene, N. H. So that the distaff side may have the events of the day at the tip of her tongue, relish each tidbit as she goes about her daily duties, the I. G. A.

STORES presents a daily *pot pourri* of this-and-that on the quarter-hour feature.

Latest reports from UNITED PRESS correspondents on world battle-fronts lead the procession. Home front news includes recent governmental decisions, tips on best food buys, conservation suggestions, other information useful to wartime housekeeping.

Not forgotten, very much in the spotlight each day is an *American Hero*, whose exploits on the battlefield are above and beyond the line of duty. Ration news rounds out the quarter-hour, and listeners are kept informed on all point-value increases or reductions, expiration dates, *et al.*

While the I. G. A. STORES in the Twin States Region, covering a radius of 65 miles, have cooperatively sponsored this series since March, 1943, I. G. A. is not new to radio, has used WKNE since 1911.

**AIR FAX:** Newscaster Bob Peebles and female speaker Ruth Redington pass out the low-down.

**First Broadcast:** March, 1943.

**Broadcast Schedule:** Monday through Saturday, 9:00-9:15 A.M.

**Preceded By:** Music.  
**Followed By:** American School of the Air.  
**Sponsor:** I. G. A. Stores.  
**Station:** WKNE, Keene, N. H.  
**Power:** 5,000 watts.  
**Population:** 13,832.

**COMMENT:** While advertisers have had amazing results from the straight morning homemakers program, surveys indicate that for the most part these programs have a small but loyal listening audience. With a program of the kind here, the advertiser broadens the listening base, and to that extent, intensifies the effect of the commercial message.

## Home Furnishings

**HEADLINES ON PARADE** When FIELD & WRIGHT, Jamestown, N. Y., furniture store, signed its first radio contract, it made news with news. A non-user of radio time whose advertising eggs had previously been all in the newspaper basket, FIELD & WRIGHT put its John Henry to a WJTN newscast featuring Roy Porter. All was well until the network commentator became unavailable for local sponsorship. What filled the bill for FIELD & WRIGHT, kept it in the fold, was *Headlines on Parade*.

Straight news with variations is the theme FIELD & WRIGHT plays in its second public appearance via radio. **Format:** preliminary headline followed by comment. A human interest story spices up the straight news. To direct the news to its ultimate destination, i.e., to *Your Home and Mine*, a five-minute feature heard thrice weekly highlights news of interest to homemakers. Suggestions on how to beautify the home, wartime restrictions not to the contrary, are presented by *Furniture Index* associate editor Agnes Ahlstrom.

**AIR FAX:** Format was mapped out by WJTN program director Al Spoke; and sales representative Irving Teetsell.

**First Broadcast:** December, 1943.

**Broadcast Schedule:** Monday through Saturday, 10:15-10:30 A.M.

**Preceded By:** Sweet River.

**Followed By:** Virginia Roberts; Nancy of Nelsons.

**Sponsor:** Field & Wright.

**Station:** WJTN, Jamestown, N. Y.

**Power:** 250 watts.

**Population:** 45,000.

**COMMENT:** While it is difficult for small stations to compete in a radio production with network commentators whose emphasis is almost entirely on national news, local shows tailored to meet the needs of local sponsors can more accurately gauge the interests of local audiences.

## Department Stores

**FRIENDLY FREDDIE** There's nothing high hat about *Friendly Freddie* in spite of triple sponsorship by retailers in and around Holyoke, Mass. Since 1941 this WHYN character has been the housewife's darling, and while canned music is the glue which binds the *1400 Club* together, the homey sayings and philosophy of *Friendly Freddie* are strictly fresh, home grown produce.

A week-day, 60-minute feature, the program is based on recordings, and news, with *Friendly Freddie* to cap it off in grand fashion for the PEOPLE'S STORE. Program is sponsored in quarter-hour segments, with SEARS, ROEBUCK & Co., another of the advertisers who doffs its beaver to the power of homely philosophy.

**AIR FAX:** *First Broadcast:* 1941.

*Broadcast Schedule:* Monday through Saturday, 10:15-11:15 A.M.

*Followed By:* News.

*Sponsor:* People's Store; Sears, Roebuck & Co.; Landau's, Easthampton and Westfield.

*Station:* WHYN, Holyoke, Mass.

*Power:* 250 watts.

*Population:* 53,750.

**COMMENT:** While there's an exception that proves almost any rule, almost without exception those advertisers who have been most successful with radio have taken full and complete advantage of the personalized elements available only with this one medium. Persistent and continuous results from programs of the kind here indicate just how effective personalized selling really is.

## Meat Packers

**FOOD AND FILMS** A one-woman show strictly for women was the problem given KSD, St. Louis, Mo., by the AMER-

ICAN PACKING Co. Its purpose: to sell the SUNRISE brand-name. How to spice up a quarter-hour for and about food was the stump-the-experts challenge. What brought SUNRISE to the attention of KSD listeners in a burst of glory was a mixture of theatre news, menu suggestions and the latest reports on rationing.

As her answer to a telephone question, "Anything new in town?" emcee Peggy Cave first reports on the latest downtown picture. After a brief transcription come summaries of neighborhood shows, followed by theme and the commercial spot. A musical interlude ushers in rationing reports and food talk.

**AIR FAX:** *First Broadcast:* December 20, 1943.

*Broadcast Schedule:* Monday through Friday, 8:45-9:00 A.M.

*Preceded By:* News.

*Followed By:* NBC Story Teller.

*Sponsor:* American Packing Co.

*Station:* KSD, St. Louis, Mo.

*Power:* 5,000 watts (d).

*Population:* 1,557,479.

*Agency:* Anfenger Adv. Agcy., Inc.

**COMMENT:** Talk strictly about food doesn't take the housewife-listener far enough away from her kitchen, especially when she's in it. A program which first gives her an escape from daily routine builds up interest, creates enthusiasm for what's cooking on the commercial front.

## Newspapers

**DAILY BULLETIN SHOW** While the amateur show is part and parcel of radio history, a new page is being written in Dayton, O., over WHIO. Featured each week on the Sunday quarter-hour is Negro talent and weekly auditions are open to all and sundry.

Purpose of the series sponsored by the Negro newspaper, *The Daily Bulletin*: to encourage and foster the development of Negro talent, and to further the Negro contribution to the war effort. Through the pages of the *Bulletin* a heavy barrage of publicity is carried on.

**AIR FAX:** Backbone and mainstay of the program is musical talent from the Wilber Force College.

*First Broadcast:* November 21, 1943.

*Broadcast Schedule:* Sunday, 10:30-10:45 A.M.

*Preceded By:* Blue Jacket Choir.

*Followed By:* Civilian Defense.

*Sponsor:* The Daily Bulletin.  
*Station:* WHIO, Dayton, O.  
*Power:* 5,000 watts.  
*Population:* 338,688.

**COMMENT:** That which contributes to the proper understanding of minority groups is in itself a wartime contribution and a public service.

## Opticians

**BEYOND TOMORROW** While the man in need of spectacles may not be able to see beyond the end of his nose, the PROGRESSIVE OPTICAL CO., Riverside, Cal., helps him see *Beyond Tomorrow* in a weekly quarter-hour series heard over KPRO, and most of the Blue Network stations in California.

Possibilities of the future based on the facts of today add up to *Beyond Tomorrow*. Each week listeners get a preview of the shape of things to come, are given a foreshadowing of a new, industrial West. On each program an outstanding California industry is saluted, gets the once-over for its present accomplishments, a pat on the back for peacetime developments that will follow tomorrow's victory. Man-of-vision Fred Hammond is commentator on the feature.

Radio gets most of PROGRESSIVE OPTICAL's advertising budget, has permitted PROGRESSIVE to cut its advertising appropriation each year in proportion to sales. Commercials avoid the negative approach, stress good vision rather than poor eyesight.

**AIR FAX:** *Broadcast Schedule:* Saturday, 5:00-5:15 P.M.

*Sponsor:* Progressive Optical Co.  
*Station:* KPRO, Riverside, Cal., others.  
*Power:* 1,000 watts.  
*Population:* 41,292.

**COMMENT:** While *ballyhoo* about the future probably does more harm than good, an analytical approach without benefit of clap-trap makes for good listening. Such a program is one way of beginning post-war planning today. (For a detailed story on the radio activities of this advertiser, see *RS, Feb., 1942, p. 45.*)

## Photographers

**SNAPSHOT ENSEMBLE** When it comes to good will advertising in Atlanta, Ga., the LYLE & GASTON SNAPSHOT SERVICE puts plenty of snap into its radio offering. With four of Atlanta's best known musicians, LYLE & GASTON focuses the camera on Atlanta drug stores in which it maintains pick-up stations. Although the WAGA quarter-hour of music heard twice weekly at 11:00 A.M. is blue ribbon entertainment for listeners, the program is designed to call the public's attention to the services and merchandise at neighborhood drug stores.

While LYLE & GASTON changed its radio offering from news to music, not lost in the shuffle was its main purpose in advertising, namely, to create dealer good will. Programs are used largely as a salute to druggists, highlight the importance of the druggist to a nation at war.

The LYLE AND GASTON program alternates with *Your Druggist Entertains*, a feature heard at the same time on Monday, Wednesday and Friday, using the same talent arranged by the GEORGIA PHARMACEUTICAL ASS'N. and presented as a portion of the station's drug trade relations.

**AIR FAX:** *Sponsor mixes an electric guitar, a vocalist, drums and the piano-solovox.*

*First Broadcast:* January, 1944.

*Broadcast Schedule:* T-Th, 11:00-11:15 A.M.

*Preceded By:* Living Can Be Fun.

*Followed By:* News.

*Sponsor:* Lyle & Gaston Snapshot Service.

*Station:* WAGA, Atlanta, Ga.

*Power:* 5,000 watts.

*Population:* 1,333,200.

**COMMENT:** No trick of the dark room is this composite picture of good will. Advertisers who expose listeners to radio offerings of this kind find that such imprints get prominent space in the dealer's memory album.





## SHOWMANSHIP IN ACTION

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

### Automobiles

**VICTORY IS OUR BUSINESS** Amazing production records bear telling evidence to the fact that for one American manufacturer engaged in all-out war effort there is a strong war slogan that keeps production lines moving, namely, *Victory is Our Business*. That this production for victory is achieved through wartime teamwork of flesh and blood people is a logical corollary.

To give credit where credit is due, the **GENERAL MOTORS CORP.** has broadcast *Victory is Our Business* over 25 stations by means of transcription for nearly two long years. It's the GM folks' radio program of true stories of wartime teamwork on both the battlefronts and the production fronts.

What gives the 12-minute program its dash of local color: each broadcast winds up with a three-minute local transcribed fill. In Saginaw, Mich., each of the **WSAM** broadcasts features an interview with an employee from one of the local GM plants, with a **WSAM** announcer as interviewer.

Each interview brings out red letter employee accomplishments, touches upon length of service as a GM employee, special achievements in line with job and war effort, other such morale building details. Proud indeed were the GM folks in Saginaw

when a *Victory is Our Business* broadcast related the story of Johnny Nauer, song writing army private, whose dad now produces anti-Axis guns at the Machine Gun Plant of the **SAGINAW STEERING GEAR DIVISION OF GENERAL MOTORS**. It took a war and a Pacific crossing to Australia for Johnny to achieve a song hit, but when Johnny comes marching home he will have a song hit record behind him that already includes *The Aussies and the Yanks are Here*, *Say a Prayer*, and *Fuzzy Wuzzy Angels*. The local transcribed interview at the close of the program brought Johnny's father to the microphone.

**AIR FAX:** Ace war correspondent Quentin Reynolds is program narrator. Lowell Thomas originally wove the threads together.

**Broadcast Schedule:** Sunday, 10:45-11:00 A.M.; Thursday, 6:15-6:30 P.M.

**Sponsor:** General Motors Corp.

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

**Power:** 250 watts.

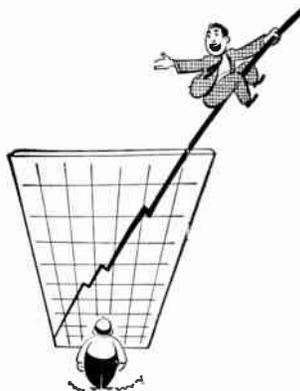
**Population:** 90,150.

**COMMENT:** Public opinion polls indicate that business *per se* is higher in public esteem than it has been in many years. Not happenstance, but rather the result of intelligent public relations is this change of heart. Radio has played no small part. Program here gives the sponsor a chance to build public and employee relations at one and the same time. Especially effective is the local angle on this transcribed feature.

### Builders' Supplies

**LET'S HAVE A LAUGH** Every salesman knows that it's harder for a prospect to say "no" if the person is in a good mood. In Memphis, Tenn., the **AIRLINE INSULATING Co.** gathers such prospects around the **WMPs** kilocycle five times a week, puts everyone in a responsive mood with *Let's Have a Laugh*.

To separate the sheep from the goats, **AIRLINE INSULATING** offers a government booklet on home insulation. What gives **AIRLINE INSULATING** salesman



more than a toe-hold in the door are listener requests for the booklet. In the personal call follow-up to requests, AIR-LINE INSULATING gets in its best sales licks.

**AIR FAX:** Quarter-hour five times weekly feature is a mixture of new and old music, tied together with chuckles in the news. Announcer Bob Neal serves up the chuckles at 9:15 across the board.

*First Broadcast:* December 13, 1943.

*Broadcast Schedule:* Monday through Friday, 9:15-9:30 A.M.

*Preceded By:* Sweet River.

*Followed By:* News.

*Sponsor:* Airline Insulating Co.

*Station:* WMPS, Memphis, Tenn.

*Power:* 1,000 watts (d).

*Population:* 292,492.

**COMMENT:** While radio programs are good sales bait, advertisers who set the hook with mail pulling devices find that it's easy to land prospects with personal follow-up calls. Too, series here will undoubtedly create a product demand among those who had not formerly been in the market, will thus build for future sales.

## Department Stores

**VARIETY IN THE NEWS** When SEARS, ROEBUCK & Co. set out to give KIRO listeners in and around Seattle, Wash., *Variety in the News*, it also gave listeners a chance to put their fingers in the program pie. While the five times weekly quarter-hour series is primarily put together with human aspects of the news, each listener gets a chance to put in his oar. Each may send in a suggestion on the dramatization of some human interest story of particular interest to Pacific Northwest listeners. If the suggestion is accepted, that story dramatized, the listener receives a five dollar merchandise coupon book from SEARS, ROEBUCK & Co. Dramatizations are held to about three minutes by the clock, are presented not on a set schedule but are spotted through the week.

**AIR FAX:** How news affects the listener, his home and family is the main drive behind the Monday through Friday feature. Newscaster of the human interest tidbits is Bob Spence.

*First Broadcast:* October 20, 1943.

*Broadcast Schedule:* Monday through Friday, 3:30-3:45 P.M.

*Preceded By:* Varied.

*Followed By:* News.

*Sponsor:* Sears, Roebuck & Co.

*Station:* KIRO, Seattle, Wash.

**COMMENT:** War or peace, human interest stories with a local flavor rate high with the listening audience. All to the good is the incentive here for listener participation. There's no doubt about the public's interest in news, but world affairs aren't the only news to which listeners lend an ear, as this feature indicates.

## Home Furnishings

**CLUB 1300** Baltimore's own popular participating variety show, produced in WFBR's large studio before a live audience, consists of music, singing, comedy and fun in general. It is one hour and a quarter of top rated radio entertainment.

One of the features is the *Little Potts Sing and Win* portion.

Glib-tongued emcee, Irwin Elliot sings a song, then dials a telephone number picked at random, with only business addresses excluded. Two calls are made each day during this *Sing and Win* feature. If contact is made, the person on the other end of the line identifies the song, the cash prize is his. Each time a phone call fails to pay-off, sponsor raises the ante; another five dollars is added to the prize. Biggest prize to date: \$280.00 cold cash.

**AIR FAX:** *Program potpourri:* music, comedy, and adlibbed comment.

*First Broadcast:* October 7, 1940.

*Broadcast Schedule:* Monday through Saturday 10:15-11:30 A.M.

*Preceded By:* Music.

*Followed By:* The Cook's Quiz.

*Sponsors:* Little Potts Furniture Co.; others.

*Station:* WFBR, Baltimore, Md.

*Power:* 5,000 watts.

*Population:* 859,100.

**COMMENT:** Quiz programs with a chance at big or little winnings are a splendid way of insuring a large following for a sponsor's program. Essential for a program of this kind is an emcee with a quick wit and a glib tongue.

While even short term features of this kind do build up phenomenal audiences, for consistent returns the advertiser should plan to carry the show for a period of time.

## Jewelers

**MR. FIXER** If there's a white elephant in basement or attic, there's a *Mr. Fixer* in Yakima, Wash., to get it off the hands of KIT listeners, but there's more to *Mr. Fixer's* job than that. Give-away items, items wanted free-for-nothing, rides wanted or rides to share, help wanted or work wanted, the buyer's or the seller's market, *Mr. Fixer* dabbles in them all.



And for **CROTHERS JEWELERS**, *Mr. Fixer* also fixes up store traffic in grand style. While the quarter-hour program on the air six times weekly crowds in as many as 50 items *per diem*, listeners must make known their wants directly to **CROTHERS**. While **CROTHERS** accepts letters, most users of this air-classified feature prefer to fill in the handy form available only at **CROTHERS**.

Mimeographed form has spaces for name and address, telephone number, and a brief description of the item offered or wanted. Example: *For Sale, Boy's Work or Play Shoes, Size 5½; Wanted, Child's Tricycle; To Give Away, Dry Apple Stumps for the Hauling.* Reminder on the bottom of the blank: "*Remember . . . Crothers' Mr. Fixer Program is a Free Service. Use it as Often as You Like.*"

While the program is four years old, has been under the **CROTHERS'** sponsorship for two, Yakimites have still to run out of wants and not wanteds. While no set time is guaranteed the broadcasting of items, supply and demand usually keep the show two or three jumps behind schedule.

**AIR FAX:** No names nor telephone numbers are given over the air. When the broadcast is over, listeners may call the station, ask for the items which interest them by number, get telephone number or address from switchboard operators. To keep monkey-wrenches from jamming the machinery, two carbon copies of the program are made, given to telephone operators assigned the task of answering the *Mr. Fixer* telephone calls.

Three commercials spread the good word for **Crothers**. Program is scripted by a **KIT** sales staff member who weeds out items that have the touch of a

commercial firm to them.

**First Broadcast:** 1939.

**Broadcast Schedule:** Monday through Saturday, 8:45-9:00 A.M.

**Sponsor:** Crothers Jewelers.

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

**Power:** 1,000 watts.

**Population:** 27,221.

**COMMENT:** Sum total of all retail store advertising leads up to one thing, namely, store traffic. While some offerings are geared to achieve the objective on special occasions, here is one that does the job every day, year after year.

## Newspapers

**MESSAGE OF UNITY** When the *Intermountain Jewish News* first made plans for its weekly quarter-hour **KOA** program, it put first things first, began a name-the-show contest among its Denver, Col., listeners. Listener who submitted *Message of Unity* rated a 50 dollar War Bond for her brain-child. Religious messages of faith and hope, talks by Christian ministers on inter-faith unity, and sacred Hebrew music drive home the *Message of Unity*.

**AIR FAX:** Presented under the direction of the *Intermountain Jewish News'* managing editor Robert Gamzey, this series is a religious companion piece to the *Ask and Learn* religious quiz sponsored over **KOA** by the Roman Catholic Archdiocese of Denver.

**First Broadcast:** January 27, 1944.

**Broadcast Schedule:** Thursday, 11:15-11:30 P.M.

**Sponsor:** Intermountain Jewish News.

**Station:** KOA, Denver, Col.

**Power:** 50,000 watts.

**Population:** 303,273.

**COMMENT:** Much needed not only in times like the present but also during the period of adjustment which must follow war's end are broadcasts which help lay the ghosts of racial, political and religious differences.

## Photographers

**JUKE BOX SERENADE** To make the birdie smile, **VOLDENG**, Prince Albert, Sask., photographer, combines philanthropy with free-for-all entertainment. Listeners who want to hear their favorite music on the *Juke Box Serenade* send nickels to **CKBI**. Money is turned over

to the *Milk for Britain Fund*, used to buy milk for overseas youngsters.

**AIR FAX:** Novel twist to the stock variety program keeps all the platters in the record library dusted.  
**First Broadcast:** July 10, 1943.  
**Broadcast Schedule:** Saturday, 6:15-6:30 P.M.  
**Sponsor:** Voldeng, Photographer.  
**Station:** CKBI, Prince Albert, Sask.  
**Power:** 1,000 watts.  
**Population:** 12,290.

**COMMENT:** Programs needn't be elaborate nor costly to be successful. Novel twist here gives listeners direct participation both in the program and in the war effort.

## Restaurants

**YOU'D BETTER BE RIGHT** Because a bit of fun is in the normal pattern of things for teen-age youngsters, willy-nilly will be had, Dayton, O., has its **CLUB Co-Ed**, Supervised by prominent citizens, the nite-spot has the blessings of the City Welfare Department and juvenile authorities.

But because you can always lead a horse to water, can't always make him drink, **WHIO** pulls a trick or two from its sleeve, stages a weekly participation broadcast from the **CLUB Co-Ed**.

While the **CLUB Co-Ed** features the best dance orchestras and entertainment, is a sort of stage door canteen for young civilians, what packs them in on Saturday night is a situation quiz where every contestant wins War Stamps. More truth than poetry is the admonition, *You'd Better Be Right*. While those who correctly answer questions get War Stamps, those who produce a goose egg must do what emcee Fred Campbell dishes up for them to do before they get their War Stamps.

**AIR FAX:** **First Broadcast:** December 18, 1943.  
**Broadcast Schedule:** Saturday, 8:45-9:15 P.M.  
**Preceded By:** Hit Parade.  
**Followed By:** Correction Please.  
**Sponsor:** Club Co-Ed.  
**Station:** WHIO, Dayton, O.  
**Power:** 5,000 watts.  
**Population:** 338,688.

**COMMENT:** Advertisers who sponsor a situation quiz feature don't need clap-trap to sell their show to the listening audience. Programs of this kind have

proved successful among all age groups and in large and small communities.

## Schools

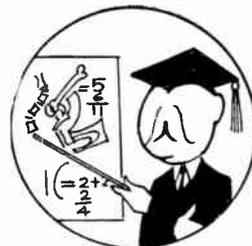
**KNOW YOUR COUNTRY** Who was Johnny Applesed? What was Seward's Folly? Why did patriots stage the Boston Tea Party? In Boston, Mass., the **WCOP** weekly quiz feature gives high school students an incentive to know the answers to these, other questions based on American history. For **BRYANT & STRATTON COMMERCIAL SCHOOL**, *Know Your Country* is also a golden opportunity to know its prospective students while the cream of the crop is still in the planning stage.

Two teams from local high schools meet weekly in mental combat, and program prize winners are awarded scholarships to the **BRYANT & STRATTON COMMERCIAL SCHOOL**. Facts from United States history are the ammunition which spell victory or defeat. Quiz-master who knows all the answers is the high school principal who referees the mental gymnastics.

**AIR FAX:** Questions are focused on historical data which bear on the present war.  
**First Broadcast:** November 8, 1943.  
**Broadcast Schedule:** Monday, 4:30-5:00 P.M.  
**Preceded By:** Music.  
**Followed By:** Music.  
**Sponsor:** Bryant & Stratton Commercial School.  
**Station:** WCOP, Boston, Mass.  
**Power:** 500 watts.  
**Population:** 1,924,642.

**COMMENT:** Advertisers find that it is easier to get the ear of the younger generation than it is to get their eye. While the audience potential here may represent a limited group, it is the very group that the sponsor wants to reach. After all, what counts for advertisers in most cases is not the actual size of the audi-

ence, but rather the susceptibility of a particular listener group to the commercial message. A program with relatively few listeners may do a whale of a job for its sponsor.



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# WHAT THE PROGRAM DID FOR ME



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

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## Manufacturers

**MENDER OF MEN** "On October 17, 1941, the PALMOLIVE SOAP CO. broadcast a story about the MINNEAPOLIS ARTIFICIAL LIMB CO. over a national hook-up. We had over 1,000 replies from that *Strange as It Seems* broadcast! Because of the success we had at that time, we became interested in radio.

"Now, we have broadcast over 211 stories. Our stories are not advertising. Rather, they are human interest stories of people whom we have fitted with limbs.

"Each Saturday I appear at WTCN, Minneapolis, Minn., where we cut one or two records. The transcriptions are always made in duplicate. One is played, the other is kept as a permanent record at the studio.

"We broadcast every week on seven different stations. The record is heard first on WTCN at 5:00 P.M. every Saturday. It is then mailed on to one of the other stations. I might add that the broadcasts over KWKW, Pasadena, Cal., are sponsored in connection with the Veterans of World Wars I and II, as a part of their program of social work. In other words, it is sponsored both by the MINNEAPOLIS ARTIFICIAL LIMB CO. and the soldiers."

**RAY TRAUTMAN**  
*President*  
*Minneapolis Artificial Limb Co.*  
*Minneapolis, Minn.*

**AIR FAX:** True stories told by the *Mender of Men* himself, Ray Trautman, about unhandicapping the handicapped make up this weekly quarter-hour series.

True life yarns point up the fact that those who are handicapped through the loss of limbs can become useful, wage-earning citizens. *Example:* the story of a man who sold limbs and traveled for the Minneapolis Artificial Limb Co. even though both legs were amputated. How this man kept store, managed a farm, rode a bicycle, drove an automobile, danced, wooed and won a fair maiden gave emphasis to the moral of the story.

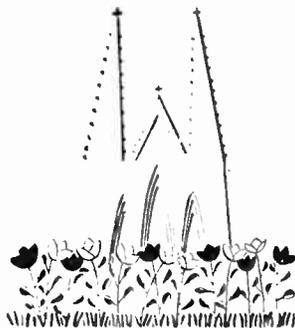
Copy is free of a commercial content, and the sponsor gains its point through indirection. *Example:* "Well, Mender, in view of the fact that over 40,000 people have already been helped by your interest and ability, seems to me we wouldn't be doing right if we didn't invite our listeners to drop a card or letter to you, telling about what's wrong with them in the way of a limb-loss or paralysis. But now, shall we get on with today's story?"

Opening and closing credit lines are brief and to the point. *Mender of Men* Trautman takes his cues from WTCN announcer Curtis Edwards who also scripts the show. Copy is on the homey side.

*First Broadcast:* September, 1942.

*Broadcast Schedule:* WTCN, Minneapolis, Minn.: Saturday, 5:00-5:15 P.M.; KABR, Aberdeen, So. Dak.: Saturday, 7:00-7:15 P.M.; KRE, Berkeley, Cal.: Saturday, 10:45-11:00 A.M.; KICD, Spencer, Ia.: Wednesday, 10:30-10:45 A.M.; WCLO, Janesville, Wis.: Thursday, 9:15-9:30 P.M.; KGCU, Mandan, N. D.: Saturday, 9:00-9:15 P.M.; KWKW, Pasadena, Cal.: Sunday, 6:30-6:45 P.M.

*Sponsor:* Minneapolis Artificial Limb Co.



**COMMENT:** Wisely, sponsor here scorns anything with the commercial touch, yet every word of the program constitutes an indirect commercial for the advertiser. Advertisers who can as closely identify themselves with their program content don't need a commercial plug, are able to more effectively spread their message without it.

Since, in a program of this kind, listeners will remember the human interest details, such a show has a high word-of-mouth potential that will carry the moral of the story far beyond the range of those who were actually tuned-in. Such a device both enlarges the size of the audience and gains additional penetration for the sponsor into the area.



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# SPECIAL PROMOTION

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Short radio promotions that run but a day, a week, or a month yet leave an impression that lasts the year around.

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## Finance

**ANNUAL ADDRESS** When financial institutions, others, wind up the year, make up their annual reports to stockholders, recipients of the brochures are prone to cast dismayed glances at statistical tables, then toss the whole caboodle into the wastebasket. Only a few ever take the trouble to do more than turn the pages.

In Burlington, Vt., Levi P. Smith, president of the BURLINGTON SAVINGS BANK, broke with established order, combined the printed with the spoken word, to make an oral report via WCAX to corporators and depositors. Broadcast twice, once in the evening, again the following morning, the annual report was heard by both the city and the rural audience. Letters, telephone calls to both BURLINGTON SAVINGS and to WCAX, and personal comments were ample evidence of wide public acceptance.

Stressed in the report was the part which the 97-year-old BURLINGTON SAVINGS BANK, the largest savings bank not only in Vermont but also in the Adirondack Region in northern New York, had played in the development of the area.

While the broadcast was considered the first of its kind in radio history, it was in line with BURLINGTON SAVINGS policies and traditions; a mutual institution, the bank exists for the service of the saving public.

**AIR FAX:** First Broadcast: January 19, 1944.

**Broadcast Schedule:** Wednesday, 10:30-11:00 P.M.; Thursday, 7:30-8:00 A.M.

**Sponsor:** Burlington Savings Bank.

**Station:** WCAX, Burlington, Vt.

**Power:** 1,000 watts.

**Population:** 33,722.

**COMMENT:** Wider circulation than

would be possible through full reliance on newspaper publication isn't the only thing a broadcast of this nature has to its credit. Radio also adds the personal touch which the printed word lacks.

## Sustaining

**HERE WE ARE** To greybeards anxious about the increase in juvenile delinquency, youth has but one answer, *Here We Are*, mutters under its breath, "What are you going to do about it?" In Burlington, Ia., KBUR met the challenge, did something about it in a way that earned the kudos of the greybeards and the downey checked.

To raise funds for the *Spider Web*, a club organized for high school youngsters, KBUR planned and produced a stage production, *Here We Are*. Proceeds from the event will enable the club to keep its organization off the financial rocks for another year. Net result: some 350 youngsters will have a place to dance or lounge, and a soda fountain on which to lean.

Via spot announcements, short preview skits, other KBUR promotion, the 2,500 seating capacity of the Burlington Civic Auditorium was over-sold.

**AIR FAX:** KBUR studio director Walter Stone scripted the show, composed original music and managed the production line. Business arrangements were handled by KBUR general manager Gerard B. McDermott.

**Station:** KBUR, Burlington, Iowa.

**Power:** 250 watts.

**Population:** 42,687.

**COMMENT:** Not the least of radio's contributions are public service gestures of this kind. It is from just such deeds that radio and its advertisers create a tremendous back-log of good will and audience loyalty.



# PROOF O' THE PUDDING

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

## Drug Products

**DAYBREAK IN THE BARNYARD** When WLAC, Nashville, Tenn., scheduled its 5:00 A.M. full hour broadcast of hillbilly and western music, news and farm facts, it didn't take long to find out that farmers aren't the only ones for whom the rooster is a daily alarm clock. Advertisers with an eye on the farm market, KOLAR BAK and PERUNA seized time by the forelock, took a 30-minute chunk of the show for the two drug products.

Broadcast opens with the sound effect of a rooster crowing. Likewise, announcer Charles Roberts, more widely known as just plain Charlie, has something to crow about: letters come from all Southern states, from as far west as the Texas Panhandle, from as far east as upper Pennsylvania.

**AIR FAX:** Verbiage, while not hillbilly, is down-to-earth speech for folks to hear on the run. Music has the tang of the plains and the mountains, features by transcription such folk-music stars as Carson Robinson and His Buckaroos. Interspersed with music is a farm news feature and a newscast from the battle fronts.

**First Broadcast:** January 17, 1944.

**Broadcast Schedule:** Monday through Friday, 5:00-5:30 A.M.

**Station:** WLAC, Nashville, Tenn.

**Power:** 50,000 watts.

**Population:** 167,402.

**COMMENT:** Advertisers whose prod-

ucts appeal to the vocational aspect of farm life have found that programs which help early risers get the sleep out of their eyes offer a made-to-order introduction to a loyal farm audience. For those with non-vocational products it is almost virgin territory which might well be cultivated.

## Manufacturers

**LUNCHEON WITH HELEN** While WPAT listeners may stop by for *Luncheon with Helen*, participating sponsors do a *Man Who Came to Dinner* act, or a reasonable facsimile thereof. Although five of its six sponsors had not previously sampled radio fare in any shape nor form, contract renewals indicate that *Luncheon with Helen* is the right dish. Without special promotion or merchandising tie-ins to tickle the listener's palate, mail averages 85 letters *per diem*, has reached a total of 200 in a single day.

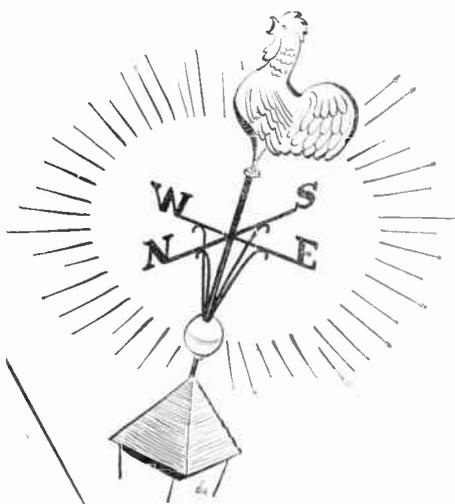
While commercial continuity is left to the discretion of mistress Helen Leighton, is delivered in the informal style, all wordage is directed toward direct purchase. To that end, sales-wise Leighton, fed by WPAT announcer Bill Bohack, tips luncheon guests off on the value of products and services offered, tells listeners where said products and services are obtainable. While the show began as a 25-minute feature, the influx

of clients anxious to play host at *Luncheon with Helen* upped the schedule to 45 minutes.

**AIR FAX:** News with an intimate, personal angle is mixed with comments about prominent personalities to provide listeners with the main dish. Comment on fashion and food season it to the feminine taste. *Luncheon with Helen* is rounded off with a portion of famous quotations which leaves listeners with *Food for Thought*. Masculine voice at the table which helps to entertain guests: that of announcer Bohack.

**First Broadcast:** March 17, 1943.

**Broadcast Schedule:** Monday through Saturday,



10:30-11:15 A.M.

*Preceded By:* News.

*Followed By:* Music.

*Sponsor:* Windsor Wax Co., Hoboken, N. J.; Winthrop Vacuum Cleaner Corp.; Fox Fur Co.; Evlo Pharmacal Co., Pompton Lakes, N. J.; Certified Tax Service; Vydagen Co.

*Station:* WPAT, Paterson, N. J.

*Power:* 1,000 watts.

*Population:* 139,656.

**COMMENT:** More than one first-timer has found that the women's participation program is the right introduction that gets results at rock bottom costs. There's no easier way to get acquainted with loyal, responsive audiences.

## Hardware Stores

**MUSIC** When KIT made its debut back in 1929 to the Yakima, Wash., listening audience, it had among its backers the YAKIMA HARDWARE CO. YAKIMA HARDWARE put its money then on the 12:15 P.M. spot, has recently re-signed for its fourteenth consecutive year. Year-in, year-out, YAKIMA HARDWARE presents its transcribed program of popular waltz music at the same time, on the same station.

Commercials are direct and to the point. At least one commercial each day features an outstanding bargain from one of the many store departments. Back in the sales heydays, YAKIMA HARDWARE used its own records on the quarter-hour to push its radio and record department.

**AIR FAX:** *First Broadcast:* April, 1929.

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

*Sponsor:* Yakima Hardware Co.

*Station:* KIT, Yakima, Wash.

*Power:* 1,000 watts.

*Population:* 27,221.

**COMMENT:** Programs need not be elaborate nor costly to do an effective selling job for advertisers.



# JOHNNY ON THE SPOT

News, reviews and tips on spot announcements in this column.

## VITAL STATISTICS

Through four winters and four summers, the BANKERS TRUST Co., Des Moines, Ia., had been on the air every day with at least one spot announcement on KRNT. Came 1944 and with it, a new advertising budget for the new year. BANKERS TRUST doubled its radio-allocation!

Not playing the advertising game on margins was L. Nevin Lee who directs advertising for BANKERS TRUST. His was gilt edged stock held by BANKERS TRUST for four years. *His claim:* "We realize that advertising effectiveness isn't entirely measurable with a slide rule, but we have seen traceable response from featuring certain of our departments in our radio campaigns. That is one of the major reasons for increasing our KRNT expenditure this year."

## EGGING THEM ON

Spot announcements on 26 radio stations put the Easter Rabbit on the spot for CHICK CHICK and PRESTO EASTER EGG COLORS. Through its advertising agency, MENKEN ADVERTISING, INC., FRED FEAR & Co., Brooklyn, N. Y., scheduled a ten day pre-Easter campaign. Its attack-by-air plan: participations on household programs where there were availabilities. In other cases, announcements were scheduled between 4:00 and 6:00 P.M. Live commercials were scheduled four to ten times weekly. Sales increase for the product in specific distribution areas was the market selection criteria. Newspaper advertising was also used.



## COMING

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

## RADIO SHOWMANSHIP POST-WAR SURVEY

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

*RADIO SHOWMANSHIP will present the answer to the future of selling merchandise through radio; its use, its power, its place in the business world.*



*DIRECT HITS*

**S**TATIC: A RADIO SHOWMANSHIP READER  
IS A BETTER RADIO BUYER!