

SHOWMANSHIP



COMBINING PROGRAMMING
WITH STATION MANAGEMENT

FEBRUARY 1947

25c

30c IN CANADA

Don't Miss . . .

What About Talent Cost? p.42

The Man Who Stayed . . p.46
Dugan Brothers Bakery,
New York City

Dailey Schedule Does It . p.52
Dailey Mills, Olean, N. Y.

PLUS REVIEWS OF CAMPAIGNS FOR

- *Wolf & Dessauer*
- *Trull Funeral Homes*
- *Western Auto Supply*

PUBLIC UTILITIES ON THE AIR

An analysis of the success factors for
a variety of programs presented for
the industry throughout the country.

THIS ISSUE READ BY

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MORE THAN A MAGAZINE . . . A SERVICE

YOUR BUSINESS AT A GLANCE

★ A Quick Index to What Others
in Your Business Field Accomplish
Through Broadcast Advertising.

*Articles and services in
Radio Showmanship
are classified by
businesses here.*

FEBRUARY

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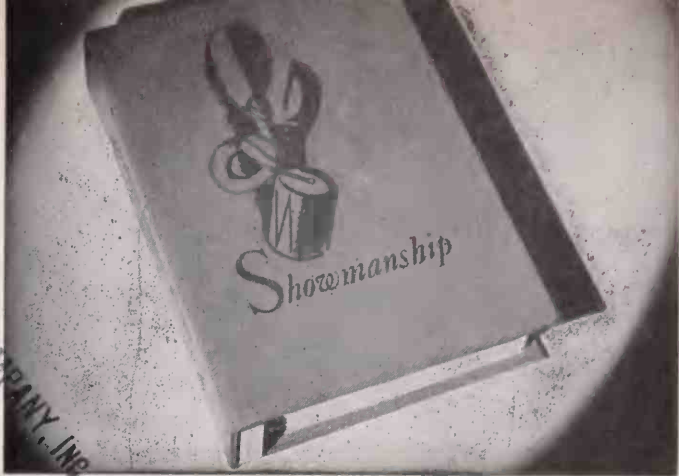
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A Magazine for Radio Advertisers

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

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The Open Mike

Two Minute Interviews With Radio Station Commercial Managers

An Interview with Frank Gaither Commercial Manager WSB, Atlanta, Ga.



Q. What effect did the war have on broadcast advertising techniques?

A. Radio advertising proved itself during the war, as evidenced by the outstanding job it did in selling bonds, recruiting, and promoting other government projects. During the war emergency, radio advertisers and responsible people in the radio industry itself came to a full realization of the potency of radio, a potency that warrants more care and consideration in the techniques used to adequately adorn the cloak of responsibility placed on the shoulders of broadcasters. It is a case of the child reforming the bad habits of the parents. Radio, in assuming manhood, has put some of the parents to shame for the methods used in its bringing up.

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

A. The tendency of local and regional advertisers to realize that consistency brings best results from radio is gratifying. More and more of these advertisers are devoting larger portions of their advertising budgets to long haul radio schedules and are not expecting too much too soon.

Q. What factors do you consider most important in the evaluation of the success or failure of a radio campaign?

A. Flash successes in radio advertising results are not always enduring. A product that achieves success from radio advertising might be compared to a really successful politician: the more his name is heard, the better his chance of becoming successful, but not unless he can deliver on his promises. "Name familiarity" for recognition. "Quality" for endurance. Radio can achieve the former for the advertiser but it is the advertiser himself who maintains the level of success or failure for radio advertising by the quality of merchandise or service he delivers.

Back in 1934 Frank Gaither got his start in radio as an announcer. Through the years he has progressed to program director, merchandising manager, national sales manager and associate general manager of WGST, Atlanta, Ga. It was in September, 1946, that he joined WSB as commercial manager.

When the radio bug first bit him, Frank was preparing to study dentistry. Three years of working his way through college as part-time announcer, script writer and producer convinced him that the mike had greater attraction than the molar. His first assignment after leaving school was on the announcing staff of WTOG, Savannah.

Very much a family man, he is the proud father of three little girls. In Atlanta civic affairs he takes an especially active part.

Circle Arrow Into the Air!

Minute by Minute Breakdown of Listener Interest Points Up Fact That a Good Show is Good Ad Formula for Western Auto

Executed By: BRUCE B. BREWER & CO., Kansas City, Mo.

GOOD entertainment is the simple success formula used by WESTERN AUTO SUPPLY COMPANY to sell DAVIS TIRES on the *Circle Arrow Show* which originates at 10:30 a.m. EST every Sunday morning in the studios of WLW, Cincinnati, O.

It's a toss-up for top billing of the six talent units on the show. Each unit is woven into the pattern of the show to make "Songs Guaranteed to Please" the dominating theme. Pert Dolly Good sings familiar songs with a bounce and smiling tilt in her voice. The Boone County Buccaneers specialize in comedy novelties. Other members of the CIRCLE ARROW family include Jimmie Leonard, master of ceremonies, and George Carroll who sings nostalgic songs in a soft-voiced tenor. The entire show is friendly, informal, and down to earth.

In the first half of the show, George



Skinner gives a three-minute non-commercial feature called *What's New For You*; a commentary on new devices, new ways of doing things and unique or highly useful new products that make life more interesting.

Another highlight is the ensemble singing of a well-known hymn.

Something special in the way of entertainment is provided by the Harmonaires, 12 male Negro voices under the guidance of Raglan Reid, who sing arrangements of Negro folk songs and rhythm spirituals. Piano accompaniment is in the hands of *Hum* Clark.

Designed to appeal to the rural and small town audience as well as to families in metropolitan areas, the *Circle Arrow Show* started a year ago with 17 stations on the NBC network. Listener surveys were made quarterly in both rural and city coverages and stations were added from time to time during the first year, bringing the number to 28. Minute-by-minute breakdowns were taken of the show's rating in several markets to determine peaks of listening, and these reports brought out the fact that George Skinner's delivery of the commercials puts them among the hardest-hitting *sells* on the air.

On September 29, 1946, the *Circle Arrow Show* celebrated its first birthday by doubling the number of stations on the network to the present 56.

● When the *Circle Arrow Show* celebrated its first birthday, P. E. Connor, vice president of Western Auto, presented each member of the cast with a birthday present. To Jimmie Leonard, *emcee* of the *Circle Arrow Show*, went a fly rod, reel, line, casting rod and assorted lures.

▶▶ In addition to his duties as general manager of KROW, Oakland-San Francisco, Calif., Mr. Gunzendorfer is secretary of the Northern California Broadcasters Assn., also lectures at the University of California's Extension Division on radio advertising and selling.

What About Talent Factor?

Cost Per Thousand Radio Listeners Should Include Talent Or Program Cost Figures in Comparisons Between Stations

by WILT GUNZENDORFER

THERE has been considerable discussion on how to evaluate radio time. Time buyers and statisticians have been evaluating radio time by comparing the Hooperating plus the size of the audience, plus the cost of the station time. But what about the *talent or program cost factor* in figuring the cost for the thousand radio listeners?

The *basic points* that many people bring out seem to be that the normal time buyer's method of evaluating radio time is to use the Hooper yardstick, which means the Hooperating *plus* the coverage claimed by the station, *plus* the rate asked for the periods or period needed to do the sales job required in a given market.

In figuring *cost per thousand radio listeners* for spot announcement agencies or participation locations, many radio directors, time buyers and station statistical departments leave out this most important factor behind the evaluation of the period "set out" to evaluate for the client. What about the *talent or program cost factor* in figuring the cost per thousand radio listeners?

The cost of the material within the 15- or 30-minute program period is a *must* when determining the *cost per thousand radio listeners* reached. Yet in practically

all agencies this *common factor* does not seem to be brought into the mathematical formula.

Hooperatings seem to me to reflect the *talent cost factor* of the period surveyed rather than the rating of the millivolt strength of the signal. Take, for instance, the first top 15 network radio shows. Those top shows would not enjoy the budgets they now receive if they could not develop a Hooper rating high enough to justify, on a basis of *cost per thousand radio listeners*, the expenditure of these huge sums *exclusively for talent*.

FOR example: Bing Crosby's new program calls for a talent cost of \$30,000 per half hour. If the program gets a 600 station releasing schedule, the cost per program would be \$50 per station. This *talent cost factor* has to be injected into the mathematical formula in order to price out the cost per thousand listeners if a time buyer is trying to figure the price of a spot rating immediately following (or preceding) the Bing Crosby program. Yet practically all time buyers merely take the Hooperating, the number of people available in the market to be covered, and the price of the station time adjacent to the program in order to get a price per thousand listeners.

One publication has been trying to price out the price per thousand listeners as reflected in the talent cost of the program presented. Yet in talking to time

buyers in New York and Chicago and more recently in Los Angeles, I can't recall hearing this talent cost factor used when comparing station against station. Yet it is just as important to compare the cost of one program against the cost of another program in getting the cost per thousand listeners as it is in comparing a 1,000-watt station against a 5,000-watt station. I feel that the most important buying factor, the *talent cost factor*, has been practically overlooked in the spot buying field.

NEED COMMON DENOMINATOR

When trying to set up a logical formula, namely, cost per thousand listeners, there is need of a common denominator. This common denominator which no doubt hasn't been figured on all stations for all programs, could be figured so that it could be brought into the formula. Here is a good example:

Say an independent station uses a personality on a sport show at a talent cost of \$25 per quarter hour and the station time for the basic quarter hour is \$50 and the station coverage statistics show 700,000 radio homes (coverage prepared by mail count substantiated by the millivolt map to picture the area served) with a Hooper of say 3.0. Using Dole's *Time Buyer's Guide* to establish this cost per thousand would be incorrect if you only used (1) the cost of the station time, (2) the coverage statistics and (3) the rating shown by Hooper.

The most important common denominator that has been left out of the formula seems to me to be the talent cost factor. This \$25 paid the artist should be compared to a show on a competing station where the talent cost factor might be \$500, although if the cost on the competing station is not placed in the formula I can't see how you can honestly and conscientiously price out the per thousand listeners from a comparison point.

Many buyers have said that this factor can't be figured out unless they have a figure as to the over-all cost of the talent show, the network show, or the cost of the records or music or announcer used in the period that is to be priced. This can

be done by requesting when asking for good strong availabilities, the talent cost factor preceding and following the requested availabilities.

In an independent station a sustaining period that has no price placed on the cost of the talent which uses records, transcriptions and announcers, could be priced out in the following manner:

(1) A 30-minute show uses a transcribed service which costs the station say \$300 a month or \$10 a day and is used by the station four hours a day. The half hour cost for the service would be \$1.25. (2) Two announcers on the program, each receiving say \$60 for 40 hours, allowing the two announcers a half hour to an hour to read over the script and get the material in readiness for a good half hour presentation, would call for three hours of the announcer's time or \$4.50. (3) A continuity writer within the station, cost assignment, say, would be \$3.00. This would give you a talent cost factor for this half hour of \$8.75.

Now add this talent cost factor (program cost factor) to the cost of the radio time and you have a figure for comparison purposes.

SOUND MERCHANDISING TOOL

Of course you have to receive the talent cost factor from the stations on which you are comparing the cost per thousand listeners. You can see that when correctly analyzing for an advertiser a true picture of the cost per listener, it is somewhat of a distorted picture when you compare a location that follows a heavy talent cost show because the advertiser purchasing that position is in no way assisting to underwrite the talent cost factor.

The plan doesn't call for the adjacent client to underwrite it; the plan calls for a correct interpretation of determining the cost per thousand listeners.

Wouldn't it be more intelligent to see to it that this talent cost factor was received with the adjacencies submitted in order to reflect the cost into the preceding or follow spot locations if radio is to develop a sound tool of merchandising in the field of media buying?



Sponsorship of Symphonic Season Enhanced

THE facts are quickly stated. It's a story that grew out of a one-time sponsorship of a symphony concert and developed into sponsorship of seven concerts, in addition to a regular daily quarter-hour series and special seasonal features. It's a story with a moral. But let's look at the facts, first.

When WOLF & DESSAUER, Fort Wayne, Ind., celebrated its Golden Anniversary in 1946, its civic gesture to the community with which it was so closely identified was sponsorship over WOWO of the final spring concert of the season of the Fort Wayne Philharmonic Orchestra. Other than store credit, not a line of merchandising advertising was used in the entire campaign, but the broadcast was so well received that WOLF & DESSAUER decided to sponsor the entire 1946-47 symphony series.

And just as the department store had done a thorough and complete job of merchandising and promoting its one-time sponsorship of a symphonic broad-

cast, its sponsorship of the 1946-47 broadcasts was equally effective.

At the outset, the store utilized the complete front windows to build the story of the broadcast. Fastidious blacks against Revlon's *ultra-violet*; white microphone; gold cording and black scroll with musical scores in gold set the stage. Theme behind the window displays: "Our Town Goes to the Philharmonic... An Invitation to Fine Music."

Both WOLF & DESSAUER and WOWO made extensive use of newspaper advertising, including a *Sketchbook of the Philharmonic*, a station feature which highlighted the careers of key symphony personnel.

LIKEWISE, the store included over 20,000 *Invitations to Finer Music* in its monthly statements, and WOWO distributed 2,500 to its homemaker list. To over 100 newspapers went copy releases, with special releases to hometown newspapers of out-of-town artists.



Fastidious blacks against Revlon's ultra-violet set the stage. WOLF & DESSAUER utilizes its complete front windows to build the story of its sponsorship of the Fort Wayne Philharmonic Orchestra.

estige

Wolf & Dessauer Goes All-Out On Promotion

And what about the moral? It's one of importance to everyone interested in department store selling. Give the store a taste of what radio really can mean through some distinctive type of advertising, and it whets the store's appetite.

More than that, if radio gains the confidence of the retailer in this manner, the store's cooperation is bound to make radio a good advertising medium for the retailer. In this instance, the WOWO sales manager took a personal interest in the account, and gave the advertising people of the store complete facts about

the market before any attempt was made to sell them. All the angles developed in the *Joske Report* and recommended by the National Association of Broadcasters were explored.

THESSE and many other factors such as quality of merchandise entered the picture before a plan was suggested.

The gradual increase and testing of radio should prove an effective answer for those department stores still debating whether radio is the advertising medium for them.



Can Radio Expand t

Dugan Brothers Bakery Sets Up 18 Year Record With Same Station, Same Program, Diverts 90% Ad Budget to Radio

by MARGOT PATTERSON

EIGHTEEN years ago (about seven years after WOR began pushing out sound) a not-very-enthusiastic young man came to dinner at our place.

Put his broadcast on the air? Pipe good money into space? Buy something he couldn't see, feel, count the pages of? Well, he would! And he did! And he's used WOR for 18 years from the day he first strolled in.

The sponsor is DUGAN BROTHERS' BAKERY. The program, Alfred W. McCann's *Pure Food Hour*, began on New York Station WOR in 1926 with Alfred W.

McCann, Sr., and is still carried on by Alfred McCann, Jr.

When the DUGAN BROTHERS', two sincere Scotch-Irishmen named David and Edward, and the senior McCann first met, DUGANS' had a market in Brooklyn which sold, incidentally, a whole wheat bread baked by sister Matilda Dugan. Alfred McCann was a one-man Pure Food and Drug Administration writing food reform articles for the old New York *Globe*. Against food frauds, he was a courageous scourge. For nutritive foods, he was a powerful ally. Whole wheat bread was looked upon by housewives as a fad at that time. By McCann, a chemist, it was looked upon as a valuable asset to a meal. He said so in print.



Sponsors Trade Area?

DUGAN BROTHERS' believed him. By 1927 DUGAN wagons carried whole wheat bread to routes within a radius of 15 miles of New York City Hall. This is when the Dugans tucked a loaf of one hundred per cent whole wheat under either arm and decided to come to dinner.

"Naturally" as one of the Dugans said, they came to Alfred McCann who had transferred his pioneering activities to WOR. Most advertisers then wouldn't have said "naturally." As a matter of record, most advertisers *didn't* say "naturally." They said something like, "What? Blow good money into thin air? Why that's like lighting cigars with \$20 bills! We're not Diamond Jim Brady. Give us something we can see. Something we can count pages on. Something tangible."

But to DUGAN BROTHERS', WOR's Alfred McCann *had* something tangible. He had the trust and confidence of listeners who believed that if the Alfred W. McCann Laboratory endorsed a product, it was pure. These same listeners included the housewives upon whom DUGAN drivers called in their house-to-house routes. It soon became a common occurrence for such a housewife to comment to a driver: "DUGANS? O, yes, come in. I've just been hearing about your whole wheat bread over the *McCann Hour*."

About this time Alfred McCann suggested to the DUGAN BROTHERS' that bread would be more sanitary if it came to the

consumer wrapped in protective wax paper. The DUGANS figured the cost. "It will take \$250 to wrap the bread for a month." They said, "If we do it, we won't have enough money to run our households."

"You wrap the bread," said McCann. "and your households will find a way to get by."

The DUGANS wrapped their bread.

It was such mutual trust that tied the McCann program and the DUGANS together. The trust was justified. WOR provoked so many parcel post orders that the DUGANS were forced to expand. From New York proper the wagon routes spread over upper New York, New Jersey, Pennsylvania and Connecticut. Three new branches were opened to serve outlying territory at Burlington, N.J., Bridgeport, Conn., and Bethlehem, Pa. Additional sub-branches were set up within the original territory until they reached a total of 14. The territory serviced by DUGANS increased tenfold during the association between McCann and the DUGANS. From a stableful of horsedrawn drays the DUGAN fleet grew to a 1,000 trucks. From 15 miles, the area increased to a radius of 150 miles around city hall. Recently George Batt, comptroller of the company said, "If you superimposed a map of DUGANS territory today over a map of WOR's Greater-New York territory, the two would be indistinguishable.

"Ninety per cent of our advertising has always been radio," Mr. Batt explains.

Butter Roll Battalion Leaders

Alfred Junior (who took over the program at his father's death, five years after the show had originated) and Uncle John did so well with the introduction of one product, whole wheat butter rolls that DUGANS named John a *Butter Roll Brigadier* and made him a uniform, splendid as a Mexican general's, in tribute. Uncle John's butter roll battalions bought rolls faster than production could keep up with orders.

Young Alfred McCann's air presence is just as dynamic. Of him the famous columnist O.O. McIntyre once wrote: "To my notion, the best radio speaker from the standpoint of diction, rhythm, pitch, vocabulary and clearness is Alfred McCann, Jr."

"And by radio, we mean WOR and Alfred McCann. We've always stuck with the *Pure Food Hour* because we believe it is completely responsible for spreading DUGANS reputation for healthful bread."

Why has the McCann program been such a seller? There have never been dance bands, comedy routines nor guest stars on it. DUGANS and McCann's other sponsors believe that the people need the services of an Alfred McCann. This is one primary reason why listeners support him. In addition, the format of the *McCann Hour* is one that holds interest, inspires confidence and maintains a good day-to-day pace. As the show opens at 9:30 a.m. the listeners hear the familiar voice of John Gambling, known on the program as Uncle John. A great radio personality in himself, he adds much to the show's sincerity and human appeal.

Uncle John reads the list of sponsor's names and products at the opening of the program. Then Alfred McCann takes the microphone to discuss the most important nutritional problems in the day's news. Next come questions sent in by listeners. In the middle of the program McCann pauses for more merchandising. Then he goes back to nutritional topics. Sounds simple? It is simple. It is also solid and wholesome and for 20 years has consistently drawn an average of 627 letters weekly from listeners.

On the McCann Laboratory staff is a man whose sole duty it is to keep in daily contact with the trade. He visits chain stores, independent and cooperative outlets, and arranges for special featuring of McCann advertised food products in displays, circulars and give-aways. McCann ties-up with this retail promotion by announcing the *feature* and naming the specific retail stores on the air.

DUGAN BROTHERS' has always had its own way of tying-in with the program. Each of its 1,000 trucks carries sign-boards mentioning WOR and Alfred McCann.

From an original line of three whole wheat products, DUGANS increased to eight. The last five were introduced to the public on WOR's McCann program and became *hot* sellers.

"The Followin

by WALLACE DUNLAP, former program director, WMOB, Mobile, Ala

AT the first radio station for which I worked, as an announcer, the procedure was the same each week. One of the office girls would open the package containing the scripts provided by the station's transcription library, and unceremoniously deposit them in the waste basket. At WMOB, Mobile, Ala., the procedure is a little different.

Each week that package of scripts is opened, carefully sorted and routed to the continuity department. The reason *our* scripts find their way into continuity instead of into the waste basket, is a simple matter of dollars and cents plus consideration of the audience.

The master-control program schedule shows 15 daily and weekly features, totaling many quarter hours of commercial programs, which are in whole or in part the product of the transcription library. Eleven of these shows are used almost exactly as the service sends the scripts; only timings and insertion of commercials are necessary. The other four are shows built around the scripts provided. One successful show was built around just a *song* in the library! As you can readily see, the transcription library is *not* carried at a loss.

What's the secret? There isn't any. I maintain that every radio station has two terrific commercial potentials. When these two are brought together the result is better programs and more saleable programs. Those two potentials are the transcription library to which the station subscribes and the program department.

With competition getting tougher all the time, the demand for new, fresh program ideas is going to be even more important. How to reconcile this situation unless the station is large enough to main-

Profits Are Transcribed . . .”

Transcription Library and Program Department in Combination Represent Big Commercial Potential for Better, Saleable Shows

tain a big production staff of idea men and writers? The transcription library is the answer.

What makes shows based on library music and scripts saleable? The answer to that is *angle-ing*. For instance: the library provides three quarter-hour scripts a week featuring Dick Leibert at the Radio City Music Hall Organ. They call the show *Listen to Leibert*. As a sustainer, that's well and good. But say the station is trying to crack a furniture account. What's needed is a show that can be *angled* to do a job for *furniture*. So, without rewriting the scripts three times a week, the station merely switches titles. Now the show is *At Home With Music* and all the possible tie-ins come to mind. "Are you really at home in your own house? Or is that lumpy old chair too worn for comfort? You're always at home with furniture from" And so on.

In one case at WMOB a salesman had to have a show specifically designed to attract the attention of suburban communities; to be sponsored by the merchants in those outlying districts. And cost had to be kept down. So we took *one selection* from the library, used it as the theme and came up with *Hi Neighbor*, a salute to our friends in the neighboring communities.

But where will all these *angles* and ideas come from? Well, who is most familiar with the contents of a transcription library? The announcers and other members of the program department who are in constant touch with it. Set up an incentive system of some sort and watch the ideas pour in. We used a "production" fee for *angle-ing* and handling the shows. Right away every script and every selec-

tion in the library becomes a potential idea.

In addition, once the show is sold the salesman is relieved of the worry of keeping it going; that becomes the responsibility of the man handling the show. Still more important, this personal interest insures good production. The man who thinks of it as *his* program will see that the theme is faded up or under at the right place; that the copy fits the mood and purpose of the show, and he'll read it that way. Of course, if the transcription service used is up to the standards of that at WMOB, there will be many script-shows that can be sold exactly *as is* and handled by the announcer on duty. This helps do a job for that client who can go a little more than spots but can't quite afford the talent fee or the price of a syndicated program.

Imagination in using the materials available in that transcription library, in bringing out the creative abilities of the members of the staff; and realization that locally produced, transcribed shows *can* be *big-time* quality, good listening and economically priced will work together to ring the bell on good programming, and ring the cash register on good servicing of clients.



Mortician Uses Radio

Now in Its 13th Year, Sunday Hour Still Basic Ad-Medium

by WILLIAM R. ORR, president, William R. Orr & Co., Toronto, Can.

HOW best to advertise a mortician's business? That was the problem that confronted us 15 years ago!

There were several mediums, of course; street car cards, local daily newspaper ads, billboards. And radio. Since the account was a small one, only one medium at a time was available to us, and for two years newspaper ads were used. Then, in 1934, we changed over to radio.

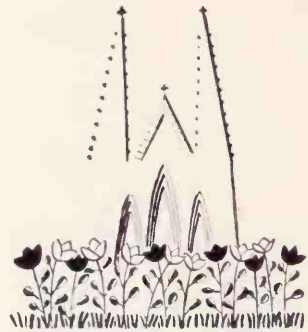
It wasn't a shot in the dark. Surveys indicated to us that the general public liked to listen to old-time hymns and weren't getting them in most church service broadcasts. It seemed logical to assume that a Sunday broadcast of old-time hymns would at once draw a large air audience and indirectly advertise our client.

Such proved to be the case. The *Sunday Hour*, "presented through the courtesy of the Trull Funeral Homes, in Toronto," is now in its thirteenth year as Canada's best-known hymn broadcast. The program has drawn up to 300 letters a week from air audiences spread throughout Eastern Canada and the Northern States.

Today, the client's business has grown to the point where his advertising budget is many times greater than it was in the beginning, and other advertising media are used to supplement the broadcast.

Since the hymn broadcast has proved itself so admirably, and has as many followers today as it did a dozen years ago, what is the secret of its success? An analysis of the program may provide the answer.

The *Sunday Hour* group consists of an ensemble embracing organ, piano and



violin, supported by two vocalists, soprano and tenor, and narrator. Interspersed throughout the program are readings, over a musical background, of poetry that has a philosophical, homey or inspirational quality.

As to the choice of music on the *Sunday Hour*, a balance is struck between standard-type hymns, evangelical-type hymns and semi-classical music with a popular following. Programming demands that a *bright* number precedes and follows any selection that might have a sentimental attachment for listeners.

A merchandising tie-in with the broadcast includes a booklet of favorite poems used on the *Sunday Hour*. The response to this has been very large.

The *Sunday Hour* features top Canadian musicians and singers. In passing, it may be of interest that the first soloist of the *Sunday Hour* was Jean Watson, contralto, who is now far up in the ranks of American-Canadian concert artists.

The half-hour program originates from CFRB, Toronto, its only outlet, Sundays at 1:30 p.m. EST, throughout the winter months, and is replaced in summer by a 15-minute show featuring only organ and verse.

Hedda Hopper? Who's she, asks Don Sheldon as he models the latest Lily Dache creation for Betty Allen.



News Strike Tests Radio Pull

J. B. Ivey & Company, Charlotte, N. C. Uses Radio Extensively

by DON SHELDON

IVEY'S *Fashion Parade* had a unique beginning in the fact that the program was originally aired at a time when transportation strikes kept papers from accepting advertising for one week. All leading department stores rushed to radio, utilizing Charlotte's three stations in an effort to keep their names and merchandise before the eyes of the public. Since the items that these programs advertised were not presented in any other medium except radio, these shows were a real test as to the drawing power of air time. Three stations in Charlotte carried programs for IVEY'S during that week, and each station was given a different item to sell.

During this one week period, IVEY'S *Fashion Parade* over WSOC proved its value by selling the merchandise advertised, not only in dollar volume, but also in store traffic. When the strike was over, newspapers again accepting advertising, IVEY'S *Fashion Parade* remained on the air with a year's contract.

WSOC is now running 16 15-minute shows a week and one half-hour program, as well as special remote broadcasts of *Teen-age Parties* and *Fashion Shows* for IVEY'S, with excellent results.

In planning the 8:30 a.m. *Fashion Parade*, we built the program to appeal to women. Actually, IVEY'S *Fashion Parade* is different from thousands of other programs for department stores in production only. We play the quarter-hour week-day show as a happy medium between a formal and a chatty routine. All commercials are handled with a light, but dignified touch. The best in transcribed music is used; production arrangements of popular melodies and show tunes. Chimes to signify each *Bell Ringing Item* and the use of the telephone add the personal touch of direct contact with the listener.

We have worked closely with all departments of IVEY'S and with Betty Allen, IVEY'S radio director. Three or four mornings a month, we interview representatives from cosmetic firms and clothing manufacturers. These, too, feature the human interest more than the selling angle; by playing up the personal aspects, the selling end takes care of itself. We also interview department heads from the store.

When the Teen-age department presented a *Calling All Girls* party and *Fashion Show* on stage at a local theatre, WSOC broadcast both. In the future, we plan to *Breakfast at Ivey's* with chatter over the toast and coffee about fashions and women's views in the news.

Dailey Schedule Does It!

New to Radio, Dailey Mills, Olean, N. Y. Achieves Phenomenal Results from Early Morning Spots and Noontime News Schedule

by HARRY G. LAMPMAN, general sales manager, Dailey Mills

ABACHELOR is a fellow who failed to embrace his opportunities. And that is the way we feel about our business. There isn't a bachelor in the entire company; every opportunity for added business is pounced upon by our sales force, and some of our greatest opportunities arise from our radio advertising schedule.

Only a year and a half ago DAILEY MILLS and DOUBLE DIAMOND FEEDS were comparatively unknown. The original feed plant burned to the ground at Binghamton, N. Y., over two years ago, and the old plant had neither the location nor the capacity to permit a great deal of expansion. But when we finished this new plant at Olean we really had something to crow about. And crow we did.

LISTENER PREFERENCE EVALUATED

Coordinating magazine, newspaper, outdoor, direct mail and radio advertising, we embarked upon a program that was almost frightening to us, who had previously limited our advertising to one-time shots. One of our first moves was to find out what our customers (the farmers, commercial poultrymen and dairymen, and feed distributors) favored in radio programs.

Were we ever surprised with what we found out! They listen, of course, to the early morning programs designed for their listening, market prices, farm hints, and all types of agricultural news; but to our surprise, we found that in our market, the northeastern United States, farmers listened to programs from noon to one



● Talking things over with his mascot, Chubby, is Harry G. Lampman, Jr., general sales manager of DAILEY MILLS, INC.

o'clock almost to a man. So what to do? Should we hit them in the morning, or should we hit them at noon? Working out a neat little compromise, we decided to hit them at both times. Spot announcements from 6:30 to 7:30 a.m., and newscasts at 12:30 p.m.

COMMERCIALS WITH A PURPOSE

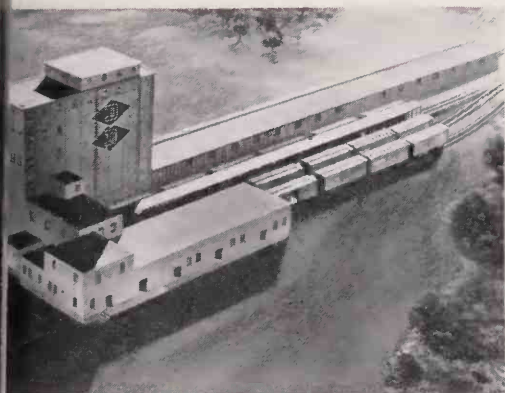
It should be admitted here that even though we had read a lot of listener reports, and reams of material on the effectiveness of radio advertising, we felt like the blind leading the blind at first. Opening our campaign in the spring of '45, we aimed our big guns at the chick business with a new DOUBLE DIAMOND product, 23* STARTER, designed for the first six weeks

of the baby chicks' life. Blood, sweat and tears went into those first commercials, and we threw everything at them but the kitchen sink. The rest is almost like a Horatio Alger story; facts prove that this advertising plus an on-the-ball sales outfit sold more 23* STARTER than even our new manufacturing plant could turn out.

COVERAGE WELL PLOTTED

At that time, our sales territory was sketchy to say the least, and our radio coverage was designed to fit the areas where we had representation. WOR, Newark; WBZ, Boston; WBZA, Spring-

● Something to crow about is the new DAILEY MILLS plant erected a year and a half ago at Olean, N. Y. Plant capacity around the clock: 45 tons per hour.



field; WTRY, Troy; WSYR, Syracuse; WNBF, Binghamton; WHDL, Olean; and WGY, Schenectady, to mention a few, carried our programs. Since that time we have added coverage in New England, Pennsylvania, and soon to go on the air will be programs in Delaware and Maryland.

COORDINATION PRODUCES RESULTS

To go back to what we consider phenomenal results, we followed the 23* STARTER campaign with DOUBLE DIAMOND GROWER, then with DOUBLE DIAMOND LAYER. And the same thing^o happened. We then decided that this concentration on individual items was not

only good, it was *too* good. We swung into quality utility commercials for the next six months. Inquiries came from all over the northeast, written on all types of paper and cards, some hardly legible, but radio was reaching our markets with our message.

This fall we switched from utility commercials back to individual items, concentrating on our dairy feed leader, DOUBLE DIAMOND BODY BUILDER and DOUBLE DIAMOND HATCH PRODUCER for breeding flocks. You should see our sales graphs, *up* and *up* and *up*. And I should add, there was no *hip hip hooray* in our radio work, just straight talk to farmers, in their lingo, about the things they were most interested in hearing.

We change our commercials every third or fourth week, with each commercial written in six different styles, one for each day of the week. Announcers are chosen with care; the voice of the announcer must sound sweet to the farmer's ear, and it's needless to add, all announcers do not appeal to all people.

SALES TELL THE STORY

Summing our experiences up we could say, farmers like their radios, and they seem to be the most receptive customers for forthright, honest, plain radio commercials. They like them in the morning with their ham and eggs, and they like them at noon with their seven-course country style dinner. And it's fun too. We've all gotten a big kick out of putting our heads together to come up with something that really seems to sell feed.

The story of how the Hubbard Milling Company, Mankato, Minn., has made successful use of radio to sell feeds and mashers for livestock and poultry may be found in the October 1946 issue of Radio Showmanship, page 335. For eight years, the firm has used the same program at the same time over KYSM, and added a second station to the schedule in 1942. It's a campaign slanted at the consumer, but it has plenty of dealer tie-ins.

Novel Approach for Cleaner

Approach to Home Through Children is Advertising Success Story

by WINKIE LEIFESTE, Patten Service, Advertising Agency

IN San Diego, Calif., the AMERICAN CLEANERS has emerged as an example of two advertising theories: first, that radio can be advertising's most powerful medium; second, that when you sell the kids, they'll sell the parents.

What led AMERICAN CLEANERS on San Diego's radio broadcast lanes were 177 children. That was on the evening of July 21, 1939, when the *American Kids Club*, co-sponsored by AMERICAN CLEANERS and a San Diego daily newspaper, broadcast the results of its first day's membership registration. That convinced Robert Montgomery, founder of AMERICAN CLEANERS and the *American Kids Club*, that his pet theory, "sell the kids, they'll sell the parents," could be successfully combined with radio advertising.

During the past more than seven years, club memberships have passed the 16,000 mark. Club activities have included theatre parties, rodeos, professional football and coast league baseball games, operas, concerts, circus performances, midget automobile races, dancing school, radio talent discovery programs and special days at local beach resorts. Free tickets to all these, and other events, are provided members and club membership open to all boys and girls between the ages of four and fourteen years involves no obligation other than the pledge of true-Americanism.

It was radio which played the major role in stimulating interest in the *American Kids Club*. A schedule of tri-weekly programs followed the initial broadcast, during which club members interviewed celebrities identified with club activities, civic officials and representatives of the

P.T.A., Kiwanis and Lions Club, all of whom endorsed the club wholeheartedly.

All club activities such as the dancing school were broadcast. One of the most popular radio features was the *American Kids* radio show which went on the air every Saturday morning. *Youthful Amateurs* was its title and youthful musicians, poets, vocalists, actors and orators had their innings.

To broaden club interests a big brother and sister division has been added to the club in the past two years to include teenagers. Highlighting the activities of this unit is the *Teen Time* program broadcast by station KFMB every Saturday morning. If you are too old to understand jive talk, you probably wouldn't know what youthful platter jockey Jackie Gross is talking about some of the time, but AMERICAN CLEANERS doesn't particularly care about that. This is a radio program strictly for the younger generation.

Adult San Diego has by no means been slighted. AMERICAN CLEANERS radio schedule has included such programs as *Counter-Spy*, *Little Church of Hollywood*, *Doctors Courageous*, *Federal Agent*, *Famous Jury Trials*, a weekly Sunday morning *Call to Worship*, *Sport Score Boards*, remote broadcasts direct from professional football games, midget auto races, yacht-races and ice-hockey games. Currently, AMERICAN CLEANERS sponsors *The Green Hornet* over KFMB and *Boston Blackie* over KFSD. These programs are supplemented by spot announcements.

"Radio advertising has been the backbone of AMERICAN CLEANERS," says Robert Montgomery. "Starting this spring, we shall augment our schedule."

No diamond in the rough is the KDYL radio schedule for SCHUBACH JEWELRY COMPANY. Here three members of the firm, Stanley Schubach, Wm. Schubach, Jr., and Wm. Schubach, Sr., check the radio schedule.



"A" Good Investment

New to Radio, Schubach Jewelry Co. Finds that Nighttime Shows Adjacent to Network Favorites Sell Merchandise, Build Goodwill

WHEN the SCHUBACH JEWELRY COMPANY doubled the floor space recently for its Salt Lake store, it turned to radio for the additional advertising to carry the enlarged merchandising program.

Spearheading the company's comprehensive radio campaign are its two KDYL attractions, *Hollywood's Open House*, a half-hour feature, preceding the *Jack Benny* show each Sunday afternoon; and *Pleasure Parade*, quarter-hour night-time strip at 9:15 p.m., Monday through Friday, following the *Chesterfield Supper Club*.

Thus, the jeweler "Famous for Diamonds" capitalized on the opportunity to join the *NBC Parade of Stars* in its bid for top audiences. In addition to following the *Supper Club* nightly, the *Pleasure Parade* precedes *Cavalcade of America*, the *Rudy Vallee Show*, *Great Gildersleeve*, and Sam Hayes and his *Touch-down Tips* during the week.

The firm settled on *Pleasure Parade* for its night-time strip because its sparkling but smooth music blended so well with the message SCHUBACH has to tell about its diamonds. This transcribed show features Vincent Lopez and his orchestra, with singing star Dick Brown, the *Modernaires*, and Paula Kelly.

Because it boasted many of the great names from radio and screen as guests,

Hollywood's Open House drew the nod for Sunday afternoon. Jim Ameche is master of ceremonies on the half-hour show which features the music of Ray Block's orchestra.

The firm also chose Allen Moll, KDYL's chief announcer, to handle the commercials on both programs. In these messages, he talks about how the SCHUBACH JEWELRY COMPANY is the exclusive Intermountain retailer for *Circle of Light* diamonds, and describes how the firm's two great stores in Salt Lake and Ogden can serve the listener's every jewelry need.

The company was founded in 1910 by William Schubach, whose two sons now serve as co-managers, under the founder's guidance. Stanley serves as sales manager, and his brother, William Schubach, Jr., is in charge of sales promotion. George W. Baker supervises advertising.

Besides reporting highly gratifying results from this new radio campaign, William Schubach, Jr., feels response will grow.

"We have concluded that this new radio campaign is vital to our program, both from a direct merchandising standpoint and from an institutional viewpoint," he says. "And we are convinced that by tying ourselves closely to high Hooper evening shows, we have an excellent opportunity to build large and faithful followings."

Men's Wear Majors in Sports

Radio Most Successful Medium for Berlin's Men's Store, Sponsor of All WTMA Major Sports Broadcasts for Six Consecutive Years

by A. FRANZ WITTE, JR., WTMA, Charleston, S. C.

WHENEVER Charlestonians think of sports-on-the-air nowadays, they usually think of BERLIN'S MEN'S STORE because for six years this firm has been sponsoring all major sports broadcasts over WTMA!

On September 20, 1940, Sam Berlin, owner and manager of BERLIN'S MEN'S STORE, signed a contract for all sports broadcast over WTMA. Exactly six years later, Mr. Berlin signed another contract, renewing for the seventh consecutive year, sponsorship of WTMA sports.

But this contract was slightly different: in addition to the daily sports broadcast at 6:15 p.m., BERLIN'S had increased its budget to include a ten-minute sports-cast at 7:35 a.m. every morning; a special

Pigskin Parade program saluting colleges over the country and calling the plays as the experts saw them at noon Saturdays: the regular Saturday evening broadcast had been increased from 10 to 25 minutes, and at 11:15 p.m. Saturday a late sports show had been added, giving last minute scores from the West coast and summarizing the highlight games of the day. In addition, BERLIN'S also sponsors all football games and other sporting events covered by WTMA's sport staff at home or on the road.

WHEN BERLIN'S first began to sponsor sports, it insisted on sponsoring *all* sports. The idea behind this schedule was to make certain that BERLIN'S would be as-



Ready to sign on the dotted line for the seventh consecutive year of WTMA sports is Sam Berlin, owner of BERLIN'S MEN'S STORE. With him is Alwin Berlin, present manager representing the third generation in the 57 year-old business. Standing by is C. Wylie Calder, WTMA sales manager.

sociated with everything of interest to the sports loving public.

Since the start of sports sponsorship by BERLIN's, WTMA has maintained up-to-date cards and window displays at BERLIN's store. All special events are given individual promotion with cards, courtesy announcements and newspaper ads telling of the coming event. Also, the daily sports broadcasts are used to herald coming attractions so that individuals interested in sports will know very definitely what is happening, when it is to happen, where, and that BERLIN's makes this event possible.

From the beginning, commercials have been kept to a moderate length, with the content of the sports taking precedence over everything else. Actual commercials are factual, to the point. Commercials for studio shows are planned around BERLIN's ability to serve the needs of all men. They stress complete stocks of sizes and styles and the unusual number of different lines and nationally advertised brands. In some instances the commercials sound like excerpts read from a catalog. But the merit of this approach has been proven time and again by customers requesting specific items mentioned on the programs.

FOR play-by-play broadcasts originating at the scene of an athletic event, the commercial follows a slightly different pattern. Usually these broadcasts start with an introductory announcement of one-minute or less identifying the sponsor and telling briefly what the sponsor has to offer. Throughout the event, short commercials of 30 to 45 seconds are used during time-out periods when the action has stopped. These announcements are designed to fit the situation at hand. If it's a football game, the announcer leads off with a recap of a particularly exciting play. These short announcements are not used at every time-out. They are spaced often enough to do a selling job, but not so frequent that the listener becomes annoyed. At the close of the event, another one-minute commercial and an invitation to listen for the next event completes the broadcast.

A sports fan likes action! If he can't see

the game, he wants to listen to a description that figuratively puts him in a grandstand seat, the ringside or on the 50-yard line. WTMA stresses this clarity of action in all broadcasts. A studio summary of sports must always include factual material, it must be accurate and the emphasis must be placed on the highlights. Each listener must feel that the sportsman is speaking to him personally. The sportsman must present the drama and intensity of each event enthusiastically. This WTMA does in such a way that even the uninitiated may enjoy the broadcast.

IF it's a sporting event, some listener is going to want to hear about it; so WTMA sports broadcasts not only feature the major sports activities, but also include many special features on minor sports, activities of primary, secondary schools, amateur, semi-pro and professional organizations. The gamut of sports on WTMA covers everything from sail boat racing to relay races.

If WTMA sports had not produced increased sales for BERLIN's, it would not have signed the contract for the seventh consecutive year. There's never a day but that some listener goes to BERLIN's for a particular item mentioned on the sports show, or some friend drops in to ask Mr. Berlin how some sports contest is going to come out. (Some listeners look upon Sam Berlin as a sports oracle.) Through his sports sponsorship, Sam Berlin is perhaps one of the best known merchants in this area.

TO put the answer to the question: "*Have the results warranted the cost and effort?*" we quote Mr. Berlin: "In our 57 years of business activity, we have never experienced a more successful campaign of advertising, and we have literally tried everything. We have tried to tell the public that BERLIN's is Charleston's Oldest and Greatest Men's Store; that BERLIN's offers the widest possible variety of men's clothing; that we handle only quality merchandise and that it is our sincere desire to honestly satisfy every customer. It is my belief that our sports program over WTMA has done this job and done it in an outstanding way."

We KNOW What They Say About US They Like US!

Today, Important Men in Advertising Agencies
Throughout the Country Say There is A Real Need for
RADIO SHOWMANSHIP MAGAZINE

We find RADIO SHOWMANSHIP of real value—full of ideas and suggestions. Use it more than any other radio magazine.

Adam F. Eby
ADAM F. EBY
& ASSOCIATES
Buffalo, N. Y.

★

We have found RADIO SHOWMANSHIP to be interesting and helpful. We keep the back issues on file for reference and look forward to receiving each issue.

Russell W. Tolg
BATTEN, BARTON,
DURSTINE &
OSBORN, INC.
Chicago, Ill.

★

I should like to tell you how much I enjoy RADIO SHOWMANSHIP generally. Every issue is a fund of information.

Eddie Gould
McCONNELL, EAST-
MAN & CO., LTD.
Toronto, Ont.

★

We here at Newby & Peron enjoy reading your interesting magazine. Keep it coming!

A. Wesley Newby
NEWBY & PERON,
INC.
Chicago, Ill.

★

RADIO SHOWMANSHIP has always been carefully read in this agency. Your issues are filed in our General Data file under the head of Radio.

Lloyd Mansfield
LLOYD MANSFIELD
CO.
Buffalo, N. Y.

Your magazine is definitely of interest, and assists this agency in the promulgation of ideas and programs.

Robert J. Enders
ROBERT J. ENDERS
ADV. AGCY.
Washington, D. C.

★

Your documented success stories of merchandising and promotion have constituted no small part of your service for spot operation. I enjoy RADIO SHOWMANSHIP and make sure that no one swipes copies from my file. The entertainment side of radio has been an open book. You are making a valuable contribution to the much neglected business side of radio.

Robert Collins
N. W. AYER & SON
New York City

★

Your magazine has been very avidly read by the writer for many months, and I might even say years. I have found it very useful in many respects.

Louis J. Nelson
WADE ADVERTISING
AGENCY
Chicago, Ill.

★

We find RADIO SHOWMANSHIP interesting. The news items, the success stories, and the facts on radio promotional activities are good reading and quite informative. We are also interested in the participating programs outlined. In short, we like RADIO SHOWMANSHIP.

Margaret Wylie
J. WALTER THOMP-
SON CO.
Chicago, Ill.

I have a sad story to tell you. We recently expanded. In moving from one office to another we either misplaced, lost or just plain threw out our back issues of RADIO SHOWMANSHIP which had been treasured over a period of five years and which we found of invaluable reference. Would you please send us one copy of every back issue of the magazine which you have available?

Herbert Panoff
EDWARD PRAGER
ADV. AGCY.
Baltimore, Md.

★

We find RADIO SHOWMANSHIP not only interesting but also helpful in our business.

Art Lund
CAMPBELL-MITHUN
Minneapolis, Minn.

★

Your magazine has a wide readership in our organization. We have found it very interesting and informative.

Alan Morrill
ARTHUR COHN &
ASSOCIATES
New York City

★

We find RADIO SHOWMANSHIP both interesting and helpful.

THE LEWIS AGENCY
Washington, D. C.

★

For a busy radio executive your magazine is a must!

Alex Ruben
UNITED SERVICE
ADV.
Newark, N. J.

RADIO SHOWMANSHIP is a swell little magazine and we look forward to receiving it every month.

Henry Klein
PHILIP KLEIN ADV.
AGCY.
Philadelphia, Pa.

★

We find RADIO SHOWMANSHIP interesting and helpful.

Genevieve Lempert
FOOTE, CONE &
BELDING
Chicago, Ill.

★

RADIO SHOWMANSHIP is a very interesting publication replete with many ideas and plans suitable to radio promotion.

Fred J. Butler
F. H. HAYHURST
CO., LTD.
Toronto, Ont.

★

RADIO SHOWMANSHIP is one of my favorite magazines.

Elmire Goldthwaite
ELMIRE GOLDTHWAITE
ADV.
San Francisco, Calif.

★

Each month members of our organization look forward to your publication. It is exceedingly interesting and valuable.

Ruth E. Friedman
GREGORY & BOULTON, INC.
Cleveland, O.

May I take this opportunity to compliment you on your excellent publication which I have followed for some time with a great deal of interest.

Charles E. Claggett
GARDNER ADVERTISING CO.
St. Louis, Mo.

★

We have found your magazine both entertaining and instructive.

SMITH, TAYLOR &
JENKINS, INC.
Pittsburgh, Pa.

★

I find RADIO SHOWMANSHIP interesting and helpful. In short, we like it.

W. A. Wade
WADE ADVERTISING
AGCY.
Chicago, Ill.

★

We find RADIO SHOWMANSHIP both interesting and helpful.

Courtland D. Ferguson
COURTLAND D.
FERGUSON, INC.
Washington, D. C.

★

We find RADIO SHOWMANSHIP interesting and useful.

F. Romer
ROMER ADVERTISING
SERVICE
Washington, D. C.

We wait from month to month for the next issue of your magazine. It is definitely an aid to those planning radio promotions. May I at this time congratulate you on your magazine and extend my sincere best wishes for your continued success.

C. Rothblum
UNITED ADVERTISING AGENCY
San Francisco, Calif.

★

We find your magazine a most worthwhile publication for our organization and it has been most enthusiastically received by our radio division.

Harold Seidel
SEIDEL ADVERTISING AGENCY
Washington, D. C.

★

I am interested in the field which you so ably cover, and I should like to read your magazine regularly.

A. N. Cheney
J. CARSON BRANTLEY
ADV. AGCY.
Salisbury, N. C.

★

Allow me to extend to you my sincere congratulations on a good job well done. Yes, I have before me a copy of RADIO SHOWMANSHIP Magazine. I am anxious to have back numbers as well as future ones.

Fletcher B. Trunk
RAYMOND KEANE
ADV. AGCY.
Denver, Colo.

Thank You for Telling Us . . .



There is but one straight road to success and that is MERIT. The man who is most successful is the man who is the most USEFUL. That goes for magazines, too! RADIO SHOWMANSHIP appreciates its opportunity for service, and it lives up to that trust through accurate and comprehensive coverage of every aspect of local and regional commercial programming.

That's why advertising pays dividends when you advertise in RADIO SHOWMANSHIP, radio's established magazine in the field of commercial programming.

We don't claim to have the largest circulation of any trade paper in the field, and if it's lookers you want for your advertisement, then you'll place your space with the magazine which claims the largest circulation. But remember this . . . circulation alone is no basis for space buying. If no one buys, it's still a waste of money.

If it's BUYERS you want, it's good business

sense to place your space in a magazine which reaches a select, prestige group of loyal readers. On that basis, space in RADIO SHOWMANSHIP gets you the most for the least. That's why you can be sure of results when you advertise your product or service in RADIO SHOWMANSHIP.

We'll furnish all the statistics you want . . . but you've read the story!



**RADIO SHOWMANSHIP
MAGAZINE**
1004 Marquette
Minneapolis 2, Minn.



SHOWMANSCOOPS

RADIO SHOWMANSHIP welcomes unusual photographs of merchandising stunts used by businessmen to promote listener interest in their radio programs.



On a single broadcast at Indian Head, Sask. (pop. 1700), \$3,100 was subscribed towards the Saskatchewan anti-tuberculosis fund. Aired for the Associated Canadian Travellers' as a CKRM public service feature, the broadcast featured amateurs selected earlier in the evening from a group of 30 contestants. During the fall campaign, 13 towns were visited by CKRM, Regina, with a total of \$16,067 raised for T.B.P.F. Grand total for 34 broadcasts during the year: \$36,925. Here, contestants and CKRM personnel cut loose.

Full House Builds Sales



Scores of high school students swarm before a Philadelphia theatre to await the start of the WFIL Campus Quiz. (For story, see *Showmanship In Action*, p. 62.)

Housewives galore participate in the WWSW *Treasure Hunt* sponsored by THORFARE STREAMLINED SUPERMARKETS. (For story, see *Showmanship In Action*, p. 62.)

Something new for the man-on-the-street is sponsored over KFAB by NEBRASKA CONSOLIDATED MILLS. Here, advertising manager, James Werner, tells sales representatives about the new show. Seated next to him is Milton Reynolds, vice president of ALLEN & REYNOLDS, INC., advertising agency. (For story, see *Showmanship In Action*, p. 63.)



Local promotion for network and local shows was featured in all 12 UNITED DRUG COMPANY stores in Boston, Mass. What WEEI and Marie H. Houlahan dreamed up was a series of displays built around the REXALL show, with panel pictures of REXALL artists, and pictures of WEEI stars and CBS headliners. UNITED DRUG plans to stimulate interest in similar displays in the Los Angeles market. All displays are in heavily trafficked centers.





SHOWMANSHIP IN ACTION

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

Groceries

TREASURE HUNT What is making the THOROFARE STREAMLINED SUPERMARKETS a thoroughfare for the distaff side is a five times weekly *Treasure Hunt* with participants given clues to five items displayed in the store from which the broadcast originates. WWSW staff announcer, John Davis, selects five items for sale in the grocery store, jots down such identifying clues as color combinations on box or cover, trademark or slogan, with a copy for himself and a copy for participant. To each participant who spots the item which she is sent to find goes a box of groceries.

Wire recorder is used to pick up the program, which originates in any one of the 75 THOROFARE STREAMLINED SUPERMARKETS. Show goes on the air with emcee Davis announcing the address of the store from which he is on location. Action begins with the introduction of the store manager and a joint discussion of the five boxes of prizes and the grocery items included in them. The *Treasure Hunt* starts with an interview with the first participant about her grocery shopping problems. By the time the fifth woman is sent off on the *Treasure Hunt* the first two are back to report on their success.

What THOROFARE STREAMLINED SUPERMARKETS had in mind in taking on sponsorship of the WWSW, Pittsburgh, Pa., feature: to sell groceries, build friends, move brand name merchandise. Commercials plug brand merchandise. *Example:*

"Never trust strangers . . . never buy a pig in a poke . . . always buy the known brand . . . the na-

tionally advertised brands of food that experience has taught you to depend on. Your Thorofare Streamline Market carries only the better brands. So make it a point to shop where you know you'll find quality. Thorofare Streamline Stores are smartly planned to save you steps . . . providing easier, more convenient self-service. There's a modern Thorofare Streamlined Market in your neighborhood . . . it'll pay you to patronize it."

To build store traffic for each broadcast, a *Treasure Hunt* box is put on display in the grocery store four or five days before the show goes on location there.

AIRFAX: First Broadcast: September 9, 1946.

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

Preceded By: News.

Followed By: Sports.

Sponsor: Thorofare Streamlined Supermarkets.

Station: WWSW, Pittsburgh, Pa.

Power: 250 watts.

COMMENT: By recording the series during the daytime shopping hours, broadcasting it in early evening time, the sponsor gets a bonus all-family audience that's all to the good from the standpoint of sales, good will and store traffic. (For pic, see *Showmanscoops*, p. 61.)

Ice Creams

CAMPUS QUIZ A three-way success by gaining listeners for WFIL, Philadelphia, Pa.; building audiences in the theaters in which it is held, and selling SUPPLEE-SEALTEST ice cream products is the question-and-answer program, *Campus Quiz*, for high school and college students.

Format of the show calls for teams representing two different schools. Winning team takes a full-sized juke-box back to its alma mater. Individual winners take home such prizes as puppies, a free trip to Washington, D. C., an airplane flight and a two months' free supply of SUPPLEE-SEALTEST ice cream.

Extensive was the advertising and promotion campaign to build the new program. WFIL utilized nearly 1,000 dash and car cards on Philadelphia and suburban trolleys and buses to promote the show. To 5,000 radio homes went a post-card mailing. Spot announcements on WFIL announce the schools to be represented and the theater in which the show will be held each week. Theaters use lobby displays and movie trailers to build the visual audience. On each broadcast

day 100-line advertisements appear on the amusement pages of local newspapers. Advertising in local weeklies is also used. Easel displays in school recreation rooms and cafeterias are also set up during the week preceding the broadcast, and featured names on the show make frequent visits to high school assemblies and pep rallies.

AIRFAX: Wally Butterworth and Tom Moorehead act as quiz-masters, prepare and present the questions.

First Broadcast: October 29, 1946.

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

Sponsor: Supplee-Sealtest.

Station: WFIL, Philadelphia, Pa.

Power: 1,000 watts.

Population: 2,081,602.

Agency: N. W. Ayer & Son.

COMMENT: Because program here fans the flames of school rivalries, it represents a splendid way to establish listening and visual audiences in jigtime. (For pic, see *Showmanscoops*, p. 60.)

Men's Wear

BARBERSHOP HARMONIES One of the things that made the oldtime *Barbershop Harmonies* the attractions they were was the good fellowship that was part and parcel of the music. Good fellowship didn't become *passee* when handle-bar mustaches came off, nor did the music made popular by barbershop quartettes go out of favor. In Warren, O., COOPER TAILORS combines good fellowship with *Barbershop Harmonies* in a radio series broadcast over WRRN. Two-and-two-make-four theory behind the series: well-loved barbershop harmonizing ties-in with the COOPER TAILOR SHOP idea of a place where good fellows get together.

Each program is dedicated to an individual customer, one of the men and women of the community who has made the COOPER shop a favored meeting place for many long years.

AIRFAX: Series is transcribed show, *Barbershop Harmonies*, adapted to local needs.

First Broadcast: October 1, 1946.

Broadcast Schedule: Tuesday, 7:15-7:30 p.m.

Preceded By: Fulton Lewis, Jr.

Followed By: Arthur Hale.

Sponsor: Cooper Tailors.

Station: WRRN, Warren, O.

Power: 250 watts.

Population: 60,000.

COMMENT: A broadcast series need not be elaborate nor costly to perform an outstanding service for its sponsor. Here's an easy to produce program which makes an excellent good will gesture. In addition, it's a splendid illustration of the technique of building a successful *local* program from syndicated material, with benefit to station and sponsor.

Milling

WHAT'S COOKIN' A show with a lot of commercial *hooks* was what James Werner, advertising manager, wanted for NEBRASKA CONSOLIDATED MILLS of Omaha and Grand Island. And that's exactly *What's Cookin'* over KFAB. All to the good, for adman Werner's money, is the fact that *What's Cookin'* fits the product, MOTHER'S BEST FLOUR, for spur-of-the-moment commercial chatter brought into the conversation by the announcer when interviewing street crowds.

Each person interviewed on the man-on-the-street show is given a membership in the *What's Cookin' Club*, along with a card worth a five pound sack of MOTHER'S BEST FLOUR or DIXIANNA PANCAKE FLOUR at the recipient's grocer. Grocer's names are given on the air when possible by the persons interviewed. While the show was built primarily for a street broadcast, it can also be used to cover special events.

Says Milton Reynolds, vice president of ALLEN & REYNOLDS, INC., advertising agency: "This is the vehicle we have been looking for. It makes it possible for us to sugar coat many commercials in a quarter-hour broadcast and still have a program packed with newsy interviews that make for good radio listening."

AIRFAX: Announcer-emcee on the show is Lyell Bremer.

Sponsor: Nebraska Consolidated Mills.

Station: KFAB, Omaha-Lincoln, Nebr.

Power: 50,000 watts.

Agency: Allen & Reynolds, Inc.

COMMENT: To stimulate sales, create dealer good will, a show with plenty of *hooks* in it has what it takes. (For pic, see *Showmanscoops*, p. 60.)



Public Utilities on the Radio

Variety of programs presented by the industry throughout the country, primarily, says the author, in the establishment of good will, but also for sales promotion and for meeting emergency conditions; effectiveness of various types of broadcasts.

By MARIE FORD

TO establish a priority rating with the public is trail's end for all advertising effort. To that extent radio advertising is no different from other advertising media. However, as the youngest member of the advertising family, radio is not so well known generally as the other media.

And yet, in the public utility field, we have as an example of the successful use of broadcast advertising the Central Illinois Light Company. Every day, Monday through Saturday, since 1935 the people of Cilcoland have heard its 10-minute message of good will, sales, and service over WMBD, Peoria, Illinois. The "Cilco Town Crier" combines news and information on social and civic events with selling copy about Cilco gas and electrical appliances and services.

Likewise, in San Francisco, California, Pacific Gas and Electric Company set up a long-time sponsorship of "Evening Concert" over KYA seven nights a week.

In Siloam Springs, Arkansas, Arkansas Western Gas Company began sponsorship of "News for Breakfast" over KUOA in 1935 and through the years the pro-

gram built up a record of sales and good will for Arkansas Western.

PURPOSE OF A RADIO CAMPAIGN

For the most part, public utilities have used radio primarily as a factor in the establishment of good will, but sales have also been a motivating factor. In other cases, radio has been useful in meeting emergency conditions. These three situations represent the main functions to which public utilities have made use of broadcast advertising.

1. In St. Augustine, Florida, St. Augustine Gas Company has a long-term contract with WFOY for sponsorship of the "St. Augustine Newsreel." While the firm sponsors the series each weekday, on a 52-week contract, commercial copy, used at the beginning and end of each quarter-hour broadcast, is entirely institutional in nature.

In Pittsburgh, Pennsylvania, Duquesne Light Company also uses the institutional approach on its 30-minute weekly program, "Bernie Armstrong Presents." Since 1937 this program of organ melodies and

songs has been used on KDKA to remind listeners of the basic importance of electric power in the world today, with particular emphasis on its importance to Pittsburgh.

2. That good will and sales may go hand in hand is indicated by the experience of Cilco. As R. S. Wallace, Chairman of Central Illinois Light Company, pointed out, "Our program is a very important link in our effort to obtain and retain the good will of the public." But on the sales side, kilowatt hours per year, per resident customer, increased from about 600 in 1932 to 1,025 in 1939. The company gives radio its full share of credit in this record of increased consumption.

In connection with Pacific Gas and Electric Company's sponsorship of "Evening Concert," most of the commercial copy was institutional in nature, but attention was, on occasion, called to electric light bulbs, lamps, heaters, etc., with good results.

3. Radio is most frequently used to increase the use of a product or service, but the experience of the Southern Bell Telephone & Telegraph Company, Birmingham, Alabama, over WSGN shows how it may achieve just the opposite result. To meet an emergency situation, the company used one spot announcement asking that listeners confine telephone calls to emergency cases. There was an immediate marked reduction and the overloaded condition of the lines was quickly eliminated, according to R. E. Simmons, district manager.

W. F. Stevens, advertising manager for the Westchester Lighting Company and Yonkers Electric Light & Power, sums up the place of radio in the public utilities advertising picture. "We realize that our local radio station is an adjunct to other media at a cost that is not prohibitive," he says. "In using it, we give actual and practical recognition to an agency whose life line is linked with the commodity we sell, electricity."

There is one advantage in a broadcast series which is shared by no other advertising medium. With radio there is a chance to establish, by means of the human voice as it comes from the loudspeaker,

a personal contact with the consumer, which is not available with any other medium.

AUDIENCE SELECTION

However, the effectiveness of any radio campaign is to a large degree determined by the size of the listening audience which the advertiser can capture for his program. For the most part, public utilities seek to reach the mass audience, but, even here, it is first necessary to determine whether this mass audience will be primarily feminine or whether it will represent the all-family group.

The feminine audience has been an extremely productive one for many advertisers, and the Niagara Hudson Power Corporation found that its participating sponsorship of "Modern Kitchen" on WGR, Buffalo, New York, was an effective way to reach the mass feminine audience. As an additional tie-up for this sponsor, every recipe used on the program was tested in the Niagara Hudson kitchen, and a bi-monthly feature of the show was a broadcast from the firm's auditorium.

On the other hand, when the Georgia Power Company sponsored "This is Your Georgia" over WSB, Atlanta, Georgia, it was appealing to an all-family group. The same was true of "Builders of South Florida" which the Florida Power & Light Company sponsored over WIOD, Miami, Florida.

Public utility companies, for the most part, rely more on programs than they do on spot announcements. Spot announcements are primarily a selling medium, and, in most campaigns in this business field, good will is as important an element as sales. Only with a program can the advertiser capitalize fully on the institutional value of a broadcast campaign.

In selecting a specific program, experience has proved that the important thing is to select one that (1) fits the advertising needs of the moment and (2) interests the greatest number of the particular listening audience that the advertiser wants to reach. In other words, a program should be selected on the basis of its appeal to a specific audience. In choosing

such a program, a show tailored to fit the particular interests of a specific area for a given advertising need has the greatest prospect for success.

Whether a program is slanted at the feminine listener or to the general audience, and whether it is institutional or sales in purpose, there are certain basic program types which have proved profitable.

BASIC PROGRAM TYPES

News has a broad, general appeal to all listeners, regardless of economic status, and it was this type of audience that the Northern States Power Company set out to reach in its sponsorship over WEAU of "Evening News." L. L. Baxter, president of Arkansas Western Gas Company, had this to say about the company's sponsorship of "News for Breakfast" over KUOA: "We feel that this method of advertising is very much worthwhile and it is now considered a regular part of our scheme of advertising."

About one-half of all radio time is devoted to music, and broadcasts of this kind may be adapted to fit a wide variety of needs. In Fort Wayne, Indiana, the city light company sponsored "Musical Mélange" over WGL on a weekly schedule, and, on the other hand, Pacific Gas and Electric's "Evening Concert" over KYA was heard seven nights a week. When records are used in connection with such broadcasts, a program series has the added advantage of being easily produced and relatively inexpensive.

Public interest in quiz features has maintained a high level over a period of years. For the most part, in the public utilities field, such features have been confined largely to those appealing to feminine listeners. The Washington Water Power Company used such a program on KXLY, Spokane, Washington, when it sponsored a half-hour weekly "Reddy Kilowatt Kitchen Quiz" to build good will, and to increase the use of electric power and appliances. Members of the studio audience had a chance to participate for prizes when contestants failed to answer questions. Contestants represented various women's organizations and clubs. Such programs create a very per-

sonal relationship between the audience and the sponsor.

While there is a wide range of subject matter in the presentation of dramatic programs, this type of programming has not been especially popular with public utilities. If such a program is used, it must almost of necessity be a transcribed, syndicated program on records, since the cost of local productions of this nature is beyond the advertising budget of most firms.

"The Land We Live In," sponsored by the Union Electric Company, over KMOX, St. Louis, Missouri, is an outstanding exception. This weekly half-hour program features a professional cast in dramatized narrations of the history of St. Louis and it is the largest locally produced radio show in the area.

In Baton Rouge, Louisiana, the Gulf States Utilities Company selected a transcribed series, "Easy Aces," for broadcast over WJBO three times a week for fifty-two weeks. What the Carolina Power & Light Company selected for airing over WRAL, Raleigh, North Carolina, was "Boston Blackie," a detective mystery, with a once-a-week, 52-week contract.

Public service offerings of a local nature are particularly popular among public utilities and the tie-up between a service program for a service enterprise is an excellent one. Of course, public service represents a wide field in which to operate, but one example comes from the old Nashville Power & Light Company which was a participating sponsor on a garden feature, "The Old Dirt Dabber," for six consecutive years. The series was broadcast over WLAC as a service to local gardeners and it was so successful that it later became a network feature. "Garden for Victory," sponsored over WGST, Atlanta, Georgia, and also carried over WGAU, Athens, and WRGA, Rome, for the Georgia Power Company, is another example.

A splendid example of public service comes from Oklahoma City, Oklahoma, where the Oklahoma Natural Gas Company sponsored "Women Commandos" over WKY. This institutional program carried one of the highest listener ratings of any local program aired on WKY, and

it was recognized as the clearing house for information on all civic and patriotic activities of a local and regional nature.

While most advertisers prefer to stick to the tested, tried-and-true program formulas, new and original ideas have contributed more than anything else to the tremendous growth of radio as an entertainment and advertising medium. But whatever the program choice, stick with it long enough to determine whether it suits the advertising needs of the moment as well as the interests of the consumer. To run a show a short while and then drop it is to destroy an investment. Keep at it until there is proof either that the program is successful or that people have no interest in it.

TIME SELECTION

In the over-all effectiveness of a radio campaign, time is an important factor, and it is an aspect of broadcast advertising that merits careful consideration. Let us assume that the advertiser has selected the audience to which he wants to direct his message. He has also selected a program which will interest that audience. The next step is to select a time at which that particular audience is available.

It is obvious that if a public utility company seeks the ear of the feminine audience, morning or afternoon time is indicated. For example, the Philadelphia Electric Company, in its sponsorship of Zella Drake Harper over WIBG, Philadelphia, Pennsylvania, on a participating basis, got the ear of the housewife at 9 a.m. On the other hand, evening time is indicated for the company who wants to reach the all-family audience.

For example, the El Paso Electric Company, when it sponsored "Imperial Leader" over KROD, El Paso, Texas, presented its radio offering at 7 p.m. on a twice-a-week schedule.

In the determination of the chances for success of a given program, the sponsor must also take into consideration the popularity and appeal of adjacent and competing programs. If programs which precede and follow are popular, it simplifies the problem of building audiences for the program between them. By the same token, a consideration of programs

aired on other stations is also profitable. For example, if the program in question differs in content from its competition, it stands a greater chance of building an audience since it appeals to a different audience from the already established programs.

STATION SELECTION

Selection of the right station is largely a matter of determining whom the public utilities want to reach. Here, it's a matter of deciding the location and the nature of the customers, and then selecting the station that will reach those customers. In the last analysis, the actual station selection should be based on which station does the most economical job of covering the area the advertiser wants to reach.

With this as the standard, the City Light Company, Fort Wayne, Indiana, used the 250-watt station, WGL. El Paso Electric used the 1,000-watt station, KROD. In San Francisco, Pacific Gas and Electric used the 5,000-watt outlet, KYA. For its "Treasure Trails of Melody," the Public Service Company of Colorado used the 50,000-watt station, KOA, Denver, Colorado.

Each of these stations performed a service for the advertiser in that, regardless of power and coverage area, each reached a specific audience with whom the public utility company wanted to make contact.

In general, the coverage of the 50,000-watt station exceeds that of the 5,000-watt outlet, and that of the 5,000-watt station is greater than that of the 250-watt station. For this reason, time costs may vary tremendously, with the 50,000-watt station able to demand a top price for the chance to reach a more widespread audience. Both coverage and time costs must be considered.

BROADCAST FREQUENCY

The nature of a program is only one factor in the development of a successful broadcast campaign. Frequency with which an advertiser's message is heard is another important element.

While the amount of money available for a campaign is a factor in determining the frequency of a broadcast campaign,

the public utility company cannot overlook (1) the impact the advertiser wants to make on his audience; (2) the specific purpose behind the campaign; and (3) the nature of the program itself.

In some campaigns, the primary object is to reach some limited number of listeners day after day. For example, the Pacific Gas and Electric's "Evening Concert" of classical music would appeal to a limited audience, but it would reach this audience regularly seven times a week.

In other campaigns, the purpose is to reach as many families as possible as frequently as possible. It was this objective that influenced the St. Augustine (Florida) Gas Company to sponsor the "St. Augustine Newsreel" over WFOY, six times a week on a long-term contract.

While a daily schedule creates the maximum impression on the listening audience, the purpose behind a campaign to some extent determines the frequency of a broadcast campaign. Sales are one thing, and selling is pretty much a day-in-day-out proposition. An institutional campaign is something else again, and most campaigns of this nature for public utilities companies are on a weekly, night-time schedule.

Programs aired every day must have a relatively simple format, and there must be sufficient available material to maintain a consistent level of performance. A case in point is the combination of piano and songs, featuring Jack Wells, which the Consumer's Public Power Project sponsored six times a week over KFAB, Omaha, Nebraska, at 12:15 p.m. Since both musical programs and newscasts can continue indefinitely and since both reach a large, diversified audience, advertisers on a daily schedule place heavy reliance upon such offerings.

Just as surely, other programs call for a less frequent schedule. For example, the City of Duluth (Minnesota) Water & Light Department sponsored a weekly "Bond Spiel" over WEBC on a weekly schedule as a wartime series. It was effective as an institutional gesture on a weekly schedule, and raised \$277,000 in War Bond pledges in six months, but its ef-

fectiveness would have decreased if the program had been aired more frequently.

PROGRAM LENGTH

Audience preference, time availability, program content, and the nature of the commercial message are determining factors in the length of a program. Program content is particularly important. For example, the public has become accustomed to its news programs in 15-minute intervals, and Arkansas Western Gas Company followed this pattern in its "News for Breakfast" series over KUOA. On the other hand, Union Electric's series on KMOX, "The Land We Live In," just as surely calls for thirty minutes to allow for adequate development of the historical dramatizations.

The advertiser's commercial message must also be considered. In the interests of better programming, the number of commercial messages which can be given on any program is limited to the amount of time purchased by the sponsor, with greater time allowance on the commercial during the day than can be used in the same time interval at night. Obviously, enough time must be purchased to allow for the full impact of the commercial message upon the listening audience.

WHAT ABOUT COMMERCIALS?

Radio listeners want programs to be interesting. Sponsors want them to be profitable. It takes experience, study, and skill to achieve a balance between two points of view.

While commercials may be designed to serve a variety of functions, with the institutional, sales, and special events approaches the three main categories, public utility companies, for the most part, hew to the institutional line.

For example, San Antonio Public Service commercials on its historical dramatization, "That Year," compared various utility services between *now* and *then*. El Paso Electric confined its commercials on the KROD series to statements of company policy as affected by wartime restrictions, and it carried on an educational campaign *i.e.*, to educate people to replace blown fuses in order to avoid unnecessary service calls. Support

was also given to the purchase of War Bonds and Stamps on this wartime feature.

Thought behind Public Service Company of Colorado commercials on its KOA series: "*Electricity may be like the genie from Aladdin's lamp, and yet it takes men, material, and experience to bring it to you. So in these war times, use what you need, but do not waste it.*"

In Pittsburgh, Pennsylvania, Duquesne Light Company carried the wartime angle even further. It launched a campaign to salvage broken, old electric appliances which it bought with War Stamps. The appliances were then repaired and directed to the homes of war workers.

However, sales may also be combined with the *institutional* approach. In Peoria, Illinois, Central Illinois Light used its radio series primarily for its good will value, but, on occasion, commercials pushed seasonal appliances, products, and services, as well as "Better Light, Better Sight" campaigns. On its "Blue Flame" series over WEBC the City of Duluth (Minnesota) Water & Light Department kept listeners to this homemakers' series posted on new products and conveniences utilizing gas, with tips on how to get optimum results from appliances.

The nature of a program to a large extent determines the actual form of the commercial and *what* is said is far more important than how much time is consumed in the saying of it. If the advertiser consistently drives home his main sales points, long-winded sales messages aren't necessary.

PROGRAM PROMOTION

Efforts made to acquaint customers with the existence of a radio program, its characteristics, time, and station, fall into the category of promotion, and advertising an advertising effort is often as important as the advertising effort itself. What an advertiser really buys is the possibility of developing a radio audience, and promotion for a radio series has much to recommend it.

A program will be broadcast over the same station at the same time over a period of weeks or years. This gives the spon-

sor a chance to present his advertising to a group of listeners time and time again. This factor, alone, justifies efforts to add new listeners.

On the theory that what was worth buying was worth promoting, Union Electric went all out for its series, "The Land We Live In." Promotion included 500 dash cards on streetcars; 1,000 counter cards; newspaper advertisements; spot announcements on KMOX; 25,000 engraved invitations to listen to the first broadcast; Union Electric window displays; 75 24-sheet posters and dealer letters. All that, if you please, for a simple institutional offering which included only one commercial at the end of the broadcast, and even that commercial is dropped if the content is of a religious nature.

This one campaign illustrates the fact that direct mail, newspapers and magazines, and point-of-sale displays may all play a part in promotion for a radio series.

MERCHANDISING ACTIVITIES

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

Some programs are designed with their merchandising values uppermost in mind, and, in such cases, the merchandising effort is continuous. On the other hand, merchandising may also be spasmodic and quite incidental to the broadcast effort. In such cases, merchandising effort is usually used to stimulate regular listeners and to attract new ones to an already established radio offering.

As an example of merchandising which is an integral part of the program format, the Washington Water Power Company may be cited in connection with its sponsorship of the "Reddy Kilowatt Kitchen Quiz" on KFPY, Spokane, Washington. This half-hour weekly program features quiz contests between groups of women and prizes were awarded both to contestants and to listeners who contributed

usable ideas. Prizes consisted of electrical appliances and of money, and, in the case of cash awards, the money was usually donated to club activities.

When the Birmingham Electric Company, Birmingham, Alabama, took on participating sponsorship of the WAPI "Model Kitchen," it also developed a form of merchandising. Each month the company sent out with its 65,000 bills a booklet which told the story of the company and its radio series.

Programs not designed to do a persistently spectacular merchandising job may also lend themselves to merchandising effort. For example, over a period of years, the Central Illinois Light Company used its "Town Crier" series as an institutional offering, but as stimulants to listeners, and as a program pep pill, it incorporated various merchandising ideas from time to time. For example, it conducted a contest for the oldest gas and light bill. Radio was the sole medium of telling the public about the contest, and it pulled 829 entries.

For a period of time, it conducted a hidden appliance contest. Commercials were presented in the form of skits, and listeners were asked to list all gas and electrical appliances mentioned in the dramatizations.

In almost all merchandising effort the listener gets something, either for nothing, or for a small charge. In other words, the advertiser gives the listener an inducement to respond to his direct appeal.

It is quite true that merchandising effort may be carried too far, and in such cases it builds neither good will nor loyal audiences. The basic ingredient of the successful, economical program is good entertainment.

ESSENTIAL FACTORS FOR SUCCESS

Not all broadcast campaigns succeed. They don't in any media. Where they don't, it is usually a safe assumption that some one step in the over-all strategy has been overlooked.

But right off the bat, the public utility company starts with one factor in its favor. Radio is of primary value to the advertiser whose customers are drawn from all sections of the community. The

size of the community for the size of the business is not in itself too great a success factor. Either of these factors may determine the amount of the advertising appropriation, but relative impact seems to be more important than the number of dollars spent. Marked success with the broadcast medium increases with the relative amount of the total budget spent in radio.

Many advertisers have to be shown the importance of continuity of effort in a broadcast campaign, yet these same advertisers would never think of hiring a salesman on a 13-week basis. Since radio is a form of selling, it should be treated accordingly. Radio deals with an audience potential rather than with definite circulation patterns, and it isn't by accident that its greatest successes are on the air week in, week out, year after year.

Westchester Lighting Company and Yonkers Electric Light & Power Company provide a case in point. The firms used radio on an experimental basis in 1939 and the program has today become an integral part of their advertising activities. The advertising manager, W. F. Stevens, sums up the firms' attitude toward radio: "The local radio station, like the local newspaper, can render a flexibility of service, with strictly local coverage, appeal, and color."

Duquesne Light Company, Pittsburgh, Pennsylvania, first went on the air in 1937 and it is still continuing with the same program.

Coordination of all advertising effort is a vital factor in the success of any given campaign. It's the same old story of a bundle of sticks; tie them all together and the sales message gets that much greater penetration.

The nature of a program alone does not account for the success of broadcast advertising. It's equally important to get on a schedule and to stick to it.

There is, of course, no sure-fire plan of success. It is possible to break all the rules and come out with an effective campaign. The prime ingredients are cooperation, imagination, and patience. That this formula works is evidenced by the many case histories of advertisers for whom radio has produced results.



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WHAT'S IN A RIMMICK? Plenty for HELMS BAKERIES, Los Angeles, Calif., using 200 spot announcements a week. HELMS opens and closes its announcements with two blasts of a whistle. There's a simple little singing commercial in between. Dana H. Jones, of the Dana Jones Company, Advertising, tells the story.

DO RATINGS AND SALES GO HAND IN HAND? They did for the GEORGE EHRET BREWING COMPANY, New York City. New to radio, and a bit skeptical, the brewery reported direct evidence of sales results in eight weeks, says Fred J. Hamm, executive vice president, Moore & Ham, Inc., Advertising.

DO NEWS PROGRAMS PUL? They do for the HOME FEDERAL SAVINGS & LOAN ASSOCIATION, Tulsa, Okla. Its Conlan rating for the KVOO program tops all competition. Sponsor is now in its sixth year.



Other pertinent articles on selling merchandise through radio.

AND STILL GOING STRONG

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KOA • Denver
KROW • San Francisco-Oakland
WFIL • Philadelphia
WTCN • Minneapolis

60-70 MONTHS

KGHF • Pueblo, Colo.
KOTN • Pine Bluff, Ark.
WOC • Davenport, Ia.
WSTV • Steubenville, O.

50-60 MONTHS

CKOC • Hamilton, Ont.
KIDO • Boise, Idaho
WACO • Waco, Tex.

40-50 MONTHS

KPRO • Riverside, Calif.
WSAM • Saginaw, Mich.

30-40 MONTHS

CKRM • Regina, Sask.
CKWX • Vancouver, B. C.
WFBR • Baltimore, Md.
WWRN • Warren, O.

20-30 MONTHS

KFAB • Omaha-Lincoln, Nebr.
KGY • Olympia, Wash.
KLO • Ogden, Utah
KVFD • Fort Dodge, Ia.
WDNC • Durham, N. C.
WEAU • Eau Claire, Wis.
WEBC • Duluth, Minn.
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