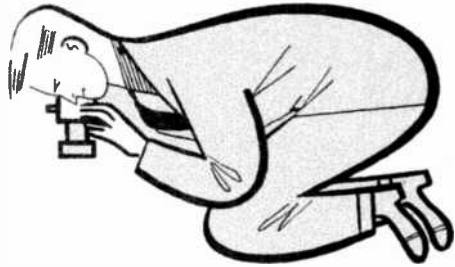


25c  
30c IN CANADA

**RADIO ADVERTISERS  
IN THIS ISSUE**

- *Pacific Greyhound Lines*
- *Hochschild, Kohn & Co.*
- *Grennan Bakeries*
- *J. F. Hink & Son*
- *Stewart & Co.*
- *Froug's Department Store*
- *Foreman & Clark*
- *Moore's Store for Men*
- *General Baking Co.*



## YOUR BUSINESS AT A GLANCE

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

### SEPTEMBER

<i>Business</i>	PAGE	<i>Business</i>	PAGE
Automobiles	310	Heating Supplies	313
Bakeries	294, 310, 320	Home Furnishings	300
Beverages	310, 311	Ice Dealers	314
Candies	311	Insurance	316
Dairies	316, 320	Labor Unions	314
Department Stores		Manufacturers	315, 321
.....	297, 302, 306, 309, 311, 316	Men's Wear	308, 317, 318
Drug Products	304	Photographers	309, 318, 321
Dry Cleaners	320	Restaurants	322
Farm Supplies	312	Transportation	298
Groceries	308, 313, 321		

### AUGUST

<i>Business</i>	PAGE	<i>Business</i>	PAGE
Bakeries	262, 284	Manufacturers	268, 275, 281
Beverages	271, 280	Men's Wear	278, 284
Children's Wear	278	Merchants' Associations	260, 276, 279
Dairies	272	Music Stores	284
Department Stores		Newspapers	274
.....	266, 272, 273, 281	Photographers	276, 278
Drugs	258	Restaurants	277
Farm Supplies	278, 282	Theatres	264
Finance	273, 275, 280	Transportation	277
Groceries	282, 283	Women's Wear	284
Hearing Aids	275		

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



## CONTENTS

---

SEPTEMBER, 1944

Vol. 5, No. 9

---

EDITORIAL.....	293
PARABLE OF THE LOAVES—E. J. Sperry.....	294
LION'S DON'T ROAR—An RS Analysis.....	297
BUS LINES ON AIR LANES—Herbert D. Cayford.....	298
WHAT'S WELL BEGUN—E. J. Lasser.....	300
BEYOND REASONABLE DOUBT—E. Lewis Posen.....	302
A TOOTHESOME BIT—Howard W. Davis.....	304
WE, THE PEOPLE—An RS Analysis.....	306
SHOWMANSCOOPS.....	308
AIRING THE NEW.....	310
SHOWMANSHIP IN ACTION.....	316
SHOWMANVIEWS.....	319
PROOF O' THE PUDDING.....	320

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SUBSCRIPTION RATES: United States and possessions, \$2.50 one year; Canada, \$3.00. Single copies—25 cents.

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

WE OFFER FOR YOUR CONSIDERATION  
A RADIO PROGRAM ENTITLED

# "What Would You Do?"

**WHAT KIND OF A PROGRAM IS THIS?** Essentially, it is a RECORD SHOW, although it is not simply ANOTHER RECORD SHOW. And it is a Quiz Show, although it is NOT SIMPLY a Quiz Show. You might call this an unseen audience participation show . . . for ALL WOMEN . . . because

This program was conceived to provide authoritative and useful information for ALL WOMEN — not in the pedagogic manner, but in a way that will challenge their common sense and ingenuity in hypothetical situations that occur daily in THEIR lives.



**FOR EXAMPLE?** For example, it could be a situation provoked by wartime shortage of basic essential foods calling for an adequate nutritional substitute; it could be a situation calling for the urgent repair of a vitally needed home article which is difficult to replace at this time; it could be a situation calling for a knowledge of etiquette.



**FORMAT OF THE SCRIPT.** At the outset the announcer will make it known that there are five questions to be answered . . . five questions to be answered by solving a situation in which the listener mentally places herself. At the close of each program, there is a carry-over riddle to be answered the following day.



**LENGTH OF PROGRAM.** Fifteen minutes; 5 a week, 13 week Series. You may purchase this show one time or five times a week. This is a live show, transcriptions available if desired. We are ready to air this show at once.

**COST.** 25% of air time used, payable in advance weekly. Protected areas. Let us handle your script problems. We have a catalog of program ideas contained in 5, 15, and 30 minute scripts. We invite you to avail yourself of our services.



**HISTORY QUIZ SHOW**  
with Free College Scholarship  
High School Boys and Girls as Contestants—  
Educational Program for entire family.  
Write or wire for details and Cost. 1/2 Hour.  
13 Weeks—Ready for Fall.

NOTE: Promptness of your reply insures preference in your area.



*B. Ellis Associates*

**RADIO PRODUCTIONS** →

14 WEST 45<sup>TH</sup> ST., N. Y. 19. N. Y.

An Editorial

## Buying Time but Are They Sold?

**T**ODAY, RADIO is making hay, and the sun shines on. Newsprint shortages, and space curtailments in other media have seen the die-hards who held out for the *visual* impact over the *oral* fall into line. Sure! They're buying time. Those advertising dollars are going for *time* instead of *space*. But are they sold?

Whether those who buy time today continue to buy at war's end is a horse of a different color. Now it's any port in a storm. It's up to radio to determine whether these new-to-radio accounts stay with the medium or swing back to white space and copy blocks.

What the time salesman has to sell now isn't *time*. He's selling good will as an investment in the future. The man with the rate-card who sells just that and nothing more today will continue to be a welcome guest when the drums of war cease to roll.

New accounts need to be schooled in radio techniques. They need to get the feel of the medium. The medium has to produce results. All this has to be done under the handicap of limited time availabilities and all the rest of it. It isn't a question now so much of picking the time availability, the program, or the station; rather, it's taking what is open. And in spite of this, radio has to produce, or it will find its new acquaintances are fair weather friends.

**THAT'S THE JOB** of the rate-card boys these days. Those calls on old accounts, the tips passed on to new clients are investments in the future. The honeymoon will be over then. It will be every man for himself. No matter how good business is, no station can afford to lose its smallest customer, or the good will of that customer. Now is the time to really *sell* the man who *buys* the time.

*The Editors*



by E. J. SPERRY, director of radio

## Parable of the Loaves

► To turn one loaf into many sales, efficient operation, correct costs and quality of the product must be considered first before advertising can go to work to secure the necessary new customers each and every day, writes the director of radio for the W. E. Long Co., bakery management advisory service, Chicago.



**M**ANAGEMENT of radio advertising for the baker is completely different from all other forms of advertising due to the fact that bread is a perishable product which must be baked fresh every day and sold during the trading hours of that day.

One might say that the baker closes his business every night at sundown and opens a new business each morning at sunrise. All of his customers must be generated within the day ahead, and the only cumulative value that he can hope to gain must come from the quality of the bread itself, combined with consumer acceptance of whatever brand name he chooses to put on his loaf of bread.

Unlike other food products sold in grocery stores, there is no permanence in a brand name attached to bread (this is best proved by the fact that it is possible to go into a wholesale bread market, change the brand of bread over-night, and eventually come out with sales that show an increase over the abandoned brand).

Any baker who feels that a particular brand of bread that he owns has any definite value in an overall period of years is fooling himself. His bread brand name is worth only as much as he makes

it worth on a particular day of business. *Repeat* sales of bread can only be created by the quality and uniformity of the bread itself.

Bread is one commodity that cannot rely on advertising alone for its success.

To describe our method of handling radio advertising, and our method of placing such radio advertising on the radio stations so as to secure the maximum results in bread sales, it is necessary to first get the horse ahead of the cart. Radio advertising in the minds of the executive staff of the W. E. LONG COMPANY is worthless unless it is preceded by the proper engineering and production.

**W**E of the W. E. LONG COMPANY Radio Division are unable to compete with writers who with flowing words and sweet sounding phrases exude the successes of their particular campaign or radio show. This reticence of comment comes not from criticism of the other fellow's method or campaigns, but from the fact that the W. E. LONG COMPANY is the only organization of its kind in the world; employing only those meth-

peak of perfection and can generate its own *repeat* sales. (4) Advertising can go to work to secure new customers each day.

The balance that has been set up by this operation has proved successful for 44 years; advertising will generate new customers, and scientific baking will turn out a loaf of bread so uniform in goodness that *repeat customers* will be insured.

The next operation is the setting up of a budget based on actual gross sales, and a definite set amount of that budget will go to radio.

At this point, the Radio Division, after a careful survey of the particular market, will set up one of three radio policies to be followed. (1). Transcribed spot announcements. (2). Radio shows. (3). Transcribed spot announcements and radio shows.

If the budget is to be spent on transcribed spot announcements we insist on several out-of-the-ordinary policies which have made so many bread sales in the past that the associate baker is not adverse to accepting them. (a). We will not accept a contract for less than one year, calling for a 52 weeks schedule on the radio stations selected. (b). Spots are placed only on Monday, Tuesday, Wednesday, Thursday and Friday. (We hold that Saturday is an inefficient day for bakers because people are trading in the stores and it is obvious that they cannot be in the stores and at home listening to their radio at the same time. We do not approve Sunday advertising for bakers because in most cases grocery stores are not open on Sunday and bread is not for sale.) (c). Transcribed spots are to be placed only between the hours of 8:00 A.M. and 3:30 P.M. (We consider these the hours in which we will reach the greatest number of housewives *before* they go to the grocery stores. Statistics show that most grocery shopping is done between 3:30 in the afternoon and 6:30 at night, and again it is obvious that women cannot be in the grocery store buying bread and listening to their radios at the same time. And we hold

that after 6:30 P.M. the woman has purchased bread and is no longer interested in our advertising.)

**I**F we set up the Number (2) policy, that is, *Radio Shows*, we will not buy Saturday or Sunday (unless these days are given to us as a bonus, and even then we would sooner not have them), and we insist that these radio shows appear between the hours of 8:00 A.M. and 3:30 P.M., basing our reasoning on the same logic that sets up our policy on spot announcements. (We are most open in our discussion of this matter with our associates and these policies are well publicized to the baking industry.)

Of the time between 8:00 A.M. and 3:30 P.M. we would prefer to appear on the air between 8:00 and 8:30 A.M. because of our belief that by so doing we reach the entire family, thereby selling the brand name to the housewife who buys about 87 per cent of the bread, and at the same time having some opportunity to reach some few grocers who tune their sets in at this early time while they are cleaning up their store and further, reaching other members of the family who are at breakfast or preparing for work, thus selling *acceptance* of the baker's brand when it is served on the table that evening. If this time is not available we will accept other time, and our second preference is between 12:00 and 1:00 (lunch time) because we feel that at this period many women discover they need bread and will remember our brand name, and in a great number of homes other members of the family are home for lunch, thus affording some extra circulation. (We feel that 8:00 to 8:30 A.M. and 12:00 to 1:00 noon, are choice (family) spots, and most of our surveys of radio prove that *tune-in* is greater during these periods.)

**I**n the selection of a radio show we demand that the show be built on strictly *local* lines with strictly *local* appeal. We will buy any show that fits the specifications and welcome solicitations from producers, radio stations and transcription companies, even though we manu-

facture and produce a great number of radio shows in our own office. (We purchase as many radio shows on the outside as we develop inside our office.) But our major concern in the selection of a radio show is whether or not it meets *local* listener demands, and fits the policy of the local station along with the marketing policies of our local associate baker.

Our business is transacted entirely with local, wholesale independent bakeries. We have no network shows, or *blanket* syndicate shows, and we do not want them. Forty-four years of experience has proved that it is impossible to develop *one* radio show that can be sold to *every* baker, *everywhere*, and be assured of success.

**E**VERY locality and the baker within that locality has a different set of conditions, and no single radio show can sell bread in all parts of the country. (We have a show in an Eastern city that has been a sensational success for four years, yet this show has not been a success in a city of equal size in the deep South, and in the far West. We have another show which has been a success in 36 cities scattered from coast-to-coast and border-to-border, yet we would not put it in 85 other cities because our surveys showed that the listeners in these 85 cities would not prefer this type of show.)

In our opinion it is a weakness in the application of radio to the sale of bread to headline the fact that "*umpteen bakers are running this program successfully,*" or, "*Hooogenhoffer's Bakery sold seventy million loaves of bread in one day with this program—you can do the*

(CONTINUED TO PAGE 307)





# Lion's Don't Roar

*Radio helps the Lion's store, Toledo, O., maintain its place in the sun as a family institution with public and employee*

**R**ADIO doesn't claim that it *replaces* newspapers as an advertising medium for department stores, for great is the power that lies in the actual visioning of objects. However, radio does perform a number of valuable services for retailers, not the least of which is the institutional angle: it makes people store-name conscious; it helps a store show its gratitude to its friends, and the influence of this type of broadcasting on store personnel is reflected in greater courtesy to patrons, and increased loyalty to the store.

Such things make up the role which radio plays for the LION STORE, established for 87 years in Toledo, O. Considered the *first* department store in the city, it was also among the *first* in accepting and using radio on a permanent basis. With the LION STORE, radio is another of the tools it uses to maintain its position as a family institution. With radio it builds lasting friendships among patrons and customers serviced in the area.

Its radio promotion has always been institutional in nature, and the LION STORE offers both entertainment and service to Toledo listeners. One such feature was the *Mystery Chef*, heard over WTOL, and its ten-months sponsorship marked another *first*. The LION STORE blazed a trail for other firms in the area in respect to promotion of their businesses by network cooperative shows. Local tie-ins on this BLUE NETWORK feature were handled by Dorothy Peterson, who has since become known as the *Voice of the Lion Store*.

When the LION STORE wished to expand its promotional activities over WTOL, entertainment and service were once again foremost among the considerations. *Musical Memories* began in October, 1943. Nostalgic tunes of the past, plus reminiscences by announcer-writer Chuck Halteman were broadcast six times weekly, 8:30-8:55 A.M. Dorothy Peterson, the *Voice of the Lion Store*, appeared in two midway local commercials, accompanied by the identifying theme music, *La Golondrina*.

As an interesting tie-in with *Musical Memories*, *Tomorrow's Memories*, was conceived in January, 1944. Replacing the *Mystery Chef* heard at 2:15 P.M. five days weekly, the format consists of modern, popular hits of the day with special *Places in the News* stories by Chuck Halteman, whose comment highlights the headlines of the day which will become memories tomorrow.

In each series, opening and closing credit lines, designed to establish the store as a family institution, run to about 50 words. Example:

*"Out of melody's past, the Lion Store, Toledo's first department store, brings your Musical Memories . . . memory songs that are forever new."*

In addition to its program offerings, the LION STORE supplements its schedule with several morning chain breaks, as a part of the service pattern which the firm established over 87 years ago.

## THINGS COME FIRST

considered Toledo's first department store, the Lion Store was also among the first to accept radio on a permanent basis.

Pacific Greyhound Lines Finds Wartime  
Uses for its 8-Year Old Travel Series



# Bus Lines ... on the Air Lanes

by HERBERT D. CAYFORD, Pacific Coast manager, Beaumont & Hohman

OVER eight years ago PACIFIC GREYHOUND LINES, West Coast division of the nationwide GREYHOUND SYSTEM, auditioned a modest travel promotion program called *The Romance of the Highways*. The commentator was Commander A. W. Scott, a retired British Naval Officer, who was featured as "the noted world traveler." The program clicked, and from one station it soon moved to MUTUAL's Western network, at that time consisting of 16 stations. Today *The Romance of the Highways* is broadcast every Sunday morning at 10:15 over 35 stations,

including the MUTUAL and ARIZONA networks, and KOH in Reno, Nev.

Ratings on the program have always been consistently high, rivaling some of the best-known features on the nationwide networks. As an indication of the large audience, an appeal for junk jewelry for jungle fighters overseas brought hundreds of prepaid packages from individual listeners and many organizations.

Before the war, Commander Scott and his microphone partner, Bill Tracy (whose real name is Bill Davidson), told Western stories and took listeners on *Radio Bus* journeys to the romantic and interesting places reached by GREYHOUND on Western highways. The object, of course, was to stimulate GREYHOUND travel, and the program was highly successful.

Since Pearl Harbor, however the Commander has switched hi



● When the Beaumont & Hohman Advertising Agency opened its first office in Fresno, Cal., Herbert D. Cayford was the first employee. In 25 years adman Cayford has seen one office grow to 13 in these United States, two in Canada. Now executive vice president in charge of the Pacific Coast, he is also account executive for Pacific Greyhound Lines.

bus drivers and employees for GREYHOUND shops, depots and offices.

*The Romance of the Highways* is a natural for bus transportation, and PACIFIC GREYHOUND LINES plans to develop the program still more in the post-war period.

PACIFIC GREYHOUND's Radio Bus raconteur, Commander A. W. Scott, is by birth, the younger son of a titled English family, and by choice an American citizen. His adventurous career started at the age of ten, when he stowed away on a British sailing vessel and didn't get home again for two years. He joined the Royal Navy as a cadet at 13, became an aviator and first began to fly in 1912. At the outbreak of World War I he was a Lieutenant-Commander in the Royal Navy Air force. "In reconnoitering over the German lines," he said, "we used to wave at the pilot when we met an enemy plane. No one thought at first of one plane fighting another. Then one day a German plane came up with a rifle, and the next day we flew with a machine gun. We only had eight planes when the war started, and I well remember one of the experimental contraptions I flew that had 32 flying surfaces, like a venetian blind." Before the war he used to travel about 3,300 miles a month over PACIFIC GREYHOUND routes, making talks before schools, clubs and other organizations, and gathering material for *The Romance of the Highways*.



# What's What

**F**IRST, let me say that we have been constant radio advertisers for about ten years, and we have never been off the air for any one week during that period. This doesn't imply that we know all there is to know about radio. Far from it! We're still learning, and still willing to learn. But in the ten years that we have used KIT as an advertising medium, we have made certain observations about the use of broadcast advertising.

*Programs* are one of the first and foremost problems. In newspaper advertising, the space buyer doesn't have to worry about the editorial content of the paper in which his advertisement appears. And he doesn't get any credit for that editorial content, either. In radio, he *does* have to concern himself with the editorial content of the time he uses, and if he selects a problem which interests the listeners, he gets full credit for it. Right there is one of the advantages of broadcast advertising. It is also one of the responsibilities.

Actually, it is a simpler problem than the new-to-radio advertiser imagines. There is no *one* program that solely meets a given set of circumstances, and in considering program possibilities, it is well to remember that any one of several programs might serve the purpose equally well. It is well to remember that every program reaches an audience, and the public has liked nearly every type of program that has been put on the air. New and original ideas have contributed more than anything else to the tremendous growth of radio as an entertainment and



● Ad-vice based on ten years of radio advertising: pick the show shaped to fit the audience you want to reach; adapt it to your purposes and policies; experiment along sound lines, and stick with the show as long as it serves your purpose.

sales policies and objectives, we are completely satisfied.

Of course it isn't as cut and dried as that. We have experimented with a lot of different types of programs, and I don't believe that any advertiser using radio is fair to the *medium* or to his *business* if he is not willing to experiment along sound and logical lines. There is no guarantee that just being on the radio will bring instantaneous success to any advertiser.

For example, our *Pet Peeve* program was on the air for four years. Three times weekly listeners heard this quarter-hour broadcast over KIT. Listeners wrote in *peeves* and the announcer, called *Pet Peeve Doctor*, answered them. Thousands of letters were received, and through the cooperation of a local theatre, we gave away 12 theatre tickets each week for the best letters.

This series illustrates what I mean about experimentation. We tried a *Pet Peeve* broadcast direct from our window, and had customers or passers-by read the letters. At first it was successful, but when we began to have trouble getting people to appear on the broadcast, we abandoned that angle, but we stuck with the show. Eventually, we felt we had reached the saturation point in listener response, and we had an idea that we were reaching, not the prospective customer, but rather cranks. At that point, we switched programs.

What took its place was pure *corn*. Heard three times weekly for 15 min-

ates, Lem would come on the air some thing like this:

*"Howdy, folks, this is yore old friend and neighbor Lem a-talkin' at ya . . . yes sir, and yes mam . . . your old friend Lem . . . and man-and-boy, am I tired . . . was a-diggin' pertaters all last week, and gosh dern it, my back shore is sore . . . guess I'll jist have ta go down ta Simons Furniture Store and git one of them there Ostermoor Mattresses they heve bin a-sellin' down thar."*

This whole spiel was country, through and through. But did it click! I'd have Lem on the air yet, but Uncle Sam took him. The audience we wanted to reach liked the program, and the program produced business. Plenty of it! That's good enough for us.

There's another point about radio. You have to develop a thick skin where amateur opinion is concerned about a program. If a business associate, somebody's secretary, or even your own wife tells you they heard your show and that it is lousy, you can console yourself with the contemplation of sales figures.

Right now, we're coasting. Our current program, *Bing Crosby*, consists of recorded music, and while I personally don't particularly like recorded songs, we're riding along with it until we can determine (1) whether it interests the audience we want to reach, and (2) whether it is suited to our policies and purposes.

Where do spot announcements fit into this schedule? We have used, and are still using lots of spot announcements to supplement our program series. We feel that between the two, programs are definitely to be preferred, since they give the advertiser a better chance to get the selling ideas across to the listeners. Too, programs give the sponsor a more effective method of promoting the store.

It all adds up to this. We are enthusiastic about radio, and plan to use it for years to come for one simple reason. We are convinced that it has materially helped in building up what is a very successful furniture business.

**A**FTER having had the pleasant, and at the same time, perhaps unfortunate opportunity of being co-chairman with Dietrich Pirks, of radio station KTRI, Sioux City, Ia. (certainly not his fault) at the NATIONAL RETAIL DRY GOODS ASSN. Sales Promotion Clinic in Cincinnati, O., early in April, the heavy mantle of expert seems to have fallen on my shoulders. I have been asked by a number of stores in various parts of the country for a formula for successful department store use of radio.



*Behold in B. Lewis Posen that rarest of rare specimens, a native New Yorker. Gotham born and Gotham bred, adman Posen learned his reading, writing and 'rith-*

*metic in the New York public schools. At New York Univeristy, to supplement a scholarship for college expenses, he played violin, drums and saxophone in dance orchestras, had his own band for about five years.*

*With the B.S. degree ready for framing in 1925, he got his first advertising job at Macy's where he went through errand running, production, proof reading, some copy and lay-out work. After a work-out with a small agency, he went to Littman's in New York, then to Goerke's. In 1928 the young-man-who-made-good joined Abraham & Straus as production manager, became progressively copywriter, men's advertising manager, and assistant advertising manager. For good measure, he was in charge of credit promotions, also planned and bought direct mail for a number of years. Six years later adman Posen joined iLochschild, Kohn & Co.*

y B. LEWIS POSEN, publicity director,  
ochschild, Kohn & Co., Baltimore, Md.

# Beyond Reasonable Doubt

Program to be Effective Must Suit  
Store Character, Interest Listener

In the utter bewilderment that probably comes to all experts when they are pinned down to concrete recommendations, and must, therefore crystalize their own thoughts, the following letter was sent in answer to those inquiries:

"Dear Miss———:

May 1, 1944

*With the preface that it is very hard to prescribe a radio set up for a store with which one is not too familiar, I shall be glad to answer your questions. We have been using radio on and off for about eight years, and without a break for about five years. In that time, we have tried many types of programs, including a commentator to talk about the store, a morning personality, spot announcements around the clock (as many as 85 a week), and now we are using a soap opera. A new program we have just started answers the questions of servicemen and their families concerning problems connected with the Armed Forces.*

*Frankly, I believe that any type of radio program can be productive provided (1) it suits the character of the store, and (2) it is well enough done and carried on for a long enough time to build an audience for itself. My personal point of view is that any radio station has an audience, and it is up to the store to take advantage of that audience to the fullest extent. The more elementary principles of advertising apply here as in other media; the public will listen to what you have to tell them provided it is what they want to know. Any program must concern itself first with trying to do this, and only secondarily, with the burning message the advertiser has to deliver.*

*I'm sorry I cannot be more definite than this, because I'm afraid no one can guarantee that a program that is successful in one store will be equally successful in another one. My advice is to choose carefully the program that fits your store's character and budget, and then keep at it until you are quite sure that it is successful or the people have no interest in it.*

*And don't expect wonders in direct results, because you won't get them from radio any more than you do from your other advertising media. I hope this answers your questions. If not, ask again.*

Sincerely yours,"

Yes! I believe in radio, but there is no universal road map to success in this field. The road map that works in Kansas City may get you completely lost in Tampa, Fla., or Portland, Me. The pioneer spirit coupled with the patience,

endurance and intestinal fortitude of the pioneer is necessary for the building of a successful program of any kind. With the courage to strike out and blaze new trails, any sound advertiser can use radio profitably.

ist Co., San Antonio, Tex.

Choose Starkist Flotation Toothpaste or Starkist Flotation Toothpowder and experience 3 distinct revelations

- ★ The Glow of a Brighter Smile
- ★ Assurance of a Fresher Breath
- ★ The Thrill of a Sweeter Kiss

# STARKIST

## *Name the Tune*

### RADIO PROGRAM

**KMAC** SAN ANTONIO  
1240 on Your Dial  
5:15 P. M. DAILY



HEARD DAILY ALSO ON

- WJLD—Birmingham—5:15 & 9:30 p. m.
- KWBU—Corpus Christi—5:15 p. m.
- KAND—Corsicana—5:15 p. m.
- SKY—Dallas—5:05 p. m.
- KMYR—Denver—5:30 p. m.
- WIBC—Indianapolis—5:30 & 11:15 p. m.
- KGFJ—Los Angeles—7:45 a.m. & 5:15 p.m.
- WGRC—Louisville—4:00 p. m.
- WHBQ—Memphis—5:30 p. m.
- WDAS—Philadelphia—5:45 & 11:00 p. m.
- KUTA—Salt Lake City—3:45 p. m.
- KMAC—San Antonio—5:15 p. m.
- KSAN—San Francisco—5:45 p. m.
- KEVR—Seattle—5:45 & 10:30 p. m.
- KWTO—Springfield—2:15 & 10:15 p. m.
- KTBI—Tacoma—5:00 & 11:00 p. m.
- KVAN—Portland—11 a. m. & 3:45 p. m.



*Everyone Likes Starkist*  
**The STARKIST Company**  
 Howard W. Davis, OWNER,  
 SAN ANTONIO, TEXAS

# A Toothsome Bit

*Record Run on Record Stations*  
*Establishes 3 Starkist Products*

**W**HY has the STARKIST *Name the Tune Contest*, originally conceived several years ago, been used consistently on a constantly expanding station list in major markets since 1941? Here are the facts.

When we conceived and copyrighted the STARKIST *Name the Tune Contest* it was first used on KMAC, San Antonio, Tex. Consequently, KMAC has been used as the testing and proving ground for each detail of the radio vehicle, but during 1944, the STARKIST radio pattern calls for a radio campaign in each of the 40 top markets of the nation, plus other campaigns in secondary markets. Stations now carrying the STARKIST *Name the Tune Contest* are:

- KGFJ, Los Angeles, Cal.; KSAN, San Francisco, Cal.; KWTO, Springfield, Mo.; KAND, Corsicana, Tex.; KSKY, Dallas, Tex.; KMAC, San Antonio, Tex.; KWBU, Corpus Christi, Tex.; KTBI, Tacoma, Wash.; WJLD, Bessemer, Ala.; WHBQ, Memphis, Tenn.; KMYR, Denver, Col.; WIBC, Indianapolis, Ind.; WDAS, Philadelphia, Pa.; WGRC, Louisville, Ky.; KUTA, Salt Lake City, Utah; WDGY, Minneapolis, Minn.; KCKN, Kansas City, Ka.; WHKC, Columbus, O.; KGKB, Tyler, Tex.; KWJJ, Portland, Ore.; KFIO, Spokane, Wash.; KDAL, Duluth, Minn.; WCLE, Cleveland, O.; KRSC, Seattle, Wash.; KNET, Palestine, Tex.; WSOC, Charlotte, N. C.

This quarter-hour record show presented five days weekly, Monday through Friday, is heard preferably between 5:00 and 6:00 P.M. On more than half the stations used, a repeat show is run, Monday through Friday, around 10:30 or 11:00 P.M.

The listeners' problem is to correctly identify the four popular tunes played each day, in order to win

● Newspaper ads in each area where the show is heard help boost listenership.



RADIO SHOWMANSHIP



The STARKIST *Name the Tune Contest* has a very definite audience appeal. Almost everybody is tempted to imitate this apparently ridiculously simple success, but few programs have the natural advantages of these four qualifications incorporated in this copyrighted feature:

No production cost.

A universally desired prize which costs the manufacturer a fractional part of the total sales, plus thousands of secondary prizes which fit the psychology of the program of popular music.

A contest idea, just between a guess and a gamble, requiring no effort and practically no knowledge.

And most of all, the sustaining power of the greatest force in radio, frequent repetition of really popular *popular* music, with the marked dance rhythm.

**E**ACH program carries one 100-word commercial in the center of the period, with a short commercial immediately following the montage, plus the repetition, incidentally, of the words, STARKIST FLOTATION TOOTHPASTE, approximately 25 times in each program. Here is a sample of the STARKIST *Handkerchief Test* copy used.

*When you smoke—just remember, every puff of tobacco smoke you take leaves a tiny deposit on your teeth. Smokers everywhere are startled by the Starkist Handkerchief Test. The Starkist Handkerchief Test shows conclusively how Starkist cleans by flotation.*

The *Name the Tune Contest* results best on high-rated record stations in big markets, or on high-powered, popular-appeal stations in secondary markets. It has proven least successful on small-town local stations.

All continuity is standard and each station presents the contest separately from its own studios, with the exception of KWBU, Corpus Christi, Tex., which is fed the STARKIST *Name the Tune Contest* twice daily, Monday through Friday, at 8:30 A.M. and 5:15 P.M. from KMAC.

# We, the People!

*Continuous Sponsorship for 13 Years of Homespun Philosophy  
is Record for Army & Navy Department Stores, Moose Jaw, Sask.*

**S**XTEEN years ago, Wilford N. Shultz, known to thousands of CHAB listeners as just plain *Bill*, started a five-hour Sunday afternoon program. *Golden Memories* was a labor of love until 1931. That year, the ARMY & NAVY DEPARTMENT STORES, operating throughout Western Canada, recognized the power of this homespun program. Last March, listeners heard the 800th consecutive Sunday broadcast of *Golden Memories*, presented by the ARMY & NAVY STORES! It's still going strong.

And it is the same type of program CHAB audiences have been listening to all these years. Old melodies, really old ones. One or two poems. Hymns sung by a group of gospel singers. A few greetings, sincere, friendly words to those celebrating birthdays past the seventieth year, or congratulations to a couple marking their fortieth wedding anniversary. Then, perhaps, a message to a listener miles north of Moose Jaw, telling him that Brother Tom will be home on the early morning train, and will someone please meet him?

**O**F such things does *Golden Memories* consist. That Sunday feature is supplemented by ARMY & NAVY with a daily half-hour program, *Pleasant Memories*, fashioned along the same pattern as the once-a-week offering.

If there were any doubt of the listener loyalty to the man with an unorthodox radio voice, the audience response to the

pleas for aid to the needy in many lands settles that question. In 1942, the ARMY & NAVY programs were directly credited with raising \$42,000 for Russian relief. Bill Shultz had merely put the case to his friends, and asked them if they could do something about it.

**S**HORTLY after the *Aid to Russia* drive ended, the plight of the Chinese people was set before *Golden and Pleasant Memories* listeners. Soon there was \$27,500 to give to the aid of China.

Last fall, in conjunction with the ASSOCIATED COMMERCIAL TRAVELLERS, Bill Shultz set to work on another project, that of raising \$5,000 for the Saskatchewan Anti-Tuberculosis League. The organization was later presented with a check for \$12,000!

These are only three examples of the humanitarian work done by the ARMY & NAVY programs. There's another angle, too. Hundreds are the little people who came to the city. Perhaps they could sing. Maybe they played a guitar. Whatever it was, if they had talent, Bill put them on his show. Dotted all away across Canada are men and women who can say, "*Bill Shultz gave me my first chance.*"

Listeners only know his voice. That slow voice has said to them, "*Good afternoon, folks!*" every Sunday for more than 800 Sundays. But they hear the simple kindness of his words. They feel he's an old friend. He is! For 16 years he's been talking to them.

the use of spots after 10:00 A.M. Wednesday in such cities.

There are other cities in which the stores remain open until 9:00 in the evening on Mondays, and in these cities we like to minimize the number of spots on Monday morning, and we maximize the number of spots used on Monday afternoon. Generally speaking, Tuesday and Thursday are *quiet* days in the bread business, but there are many cities in which Tuesday represents a peak day because of local conditions and in these cases we maximize our use of radio on Tuesday. There are many cities in which the stores close on Tuesday afternoon and there are many cities in which the stores do not open until noon on Thursday, and there are some cities in which the stores stay open late at night on Thursday. Thus, we *tailor* our buying to fit the local market. We do not buy the same number of spots each day.

We do not have any *miracles*. We do not strive for sensational sales. We are not *big shots*. Our business is solely that of serving the local independent wholesale baker with radio advertising built to fit his market, backed by the extensive knowledge and research of our Auditing and Laboratory Divisions.

We like *corn* because underneath it all, *corn* means that which appeals to the solid, substantial, sturdy American citizens who work each day to earn the money that buys their daily bread. We insist on the finest of radio talent, the best of production, the finest recording, the ultimate in processing, and the maximum in sales results.

We do not have a single genius on our staff and have no room for great weighty minds that know the answer to everything. We strive to hold up to the slogan "*Always good, sometimes great.*" We admit having produced some bum shows and transcriptions that failed in sales results, but our absolute warranty to all bakers reads, "*If you are dissatisfied, for any reason, real or imaginary, your money will be refunded without an argument.*" This alone acts as a pillar of insurance for both the radio station and the baker.



# SHOWMANSCOOPS

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

## They Came, They Saw

● (Below) . . . Housewives came in droves, 500 strong, to attend the *Memphis (Tenn.) Breakfast Club*, promoted by WMPS in connection with the national *Breakfast Club* promotion. Free-for-all breakfast included Tennessee strawberries with KELLOGG'S CORN FLAKES and SWIFTS' BACON. Air announcements and newspaper ads solicited *Memphis Club* memberships.



● (Above) . . . To tell the world of its sponsorship of Chet Huntley's *Ten O'clock News*, FOREMAN & CLARK arranged a window display in its San Francisco, Cal., store. (For story, see *Showmanship in Action*, p. 317.)





● (Left) . . . Set up in the Denver Public Library is a book display in connection with weekly NBC broadcasts of *American Story*, heard over KOA Saturday, 5:00-5:30 P.M. Special announcement at the end of each broadcast urges Denver, Col., listeners to visit the library.

### . . . Were Conquered

● (Center) . . . Local interest is the keynote for the success of *Laugh Clinic* heard over WGR, Buffalo, N. Y., for J. N. ADAM & CO. department store. Heard Tuesday at 8:30 P.M., contestants drawn from the studio audience compete for the biggest laughs by performing unrehearsed antics. Merchandise certificates and War Stamps are the pay-off.



● (Right) . . . Drama that is San Francisco is caught *In Focus* by means of weekly half-hour broadcasts for NICHOLAS JOHN. STON, master photographer. Nicholas Johnston himself (center) emceed the show, interviews three city personalities on each broadcast. (For story, see *Proof o' the Pudding*, p. 321.)





## AIRING THE NEW

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

### Automobiles

**NEWS** News embellished with warnings to motorists to keep cars in good running condition, hints on proper tire inflation, motor care, other bits of advice to stretch the last mile out of the old *jalopy* is what the ELSON G. SIMS Co., authorized FORD dealer in Vincennes, Ind., offers WAOV listeners seven days a week.

Commercials are read *fore* and *aft* of the news, with no interruption during the news presentation for commercial messages. Quarter-hour UNITED PRESS news series takes the place of the spot announcement campaign which the ELSON G. SIMS Co. had previously used.

**AIR FAX:** *First Broadcast, June, 1944.*

*Broadcast Schedule: Monday through Saturday, 7:45-8:00 A.M.; Sunday, 9:45-10:00 P.M.*

*Sponsor: Elson G. Sims Co.*

*Station: WAOV, Vincennes, Ind.*

*Power: 250 watts.*

*Population: 18,228.*

**COMMENT:** Listeners often resent the intrusion of commercial messages during the news. Hence, such copy may work to the detriment, rather than to the benefit of the sponsor. Newscasts have become important show windows, and the elimination of the center commercial adds stature and dignity.

### Bakeries

**VICTORY PARADE** Everyone loves a parade. That much more popular in these times is a *Victory Parade*. In Pitts-

combines the two in a 30-minute musical offering heard five times weekly over WCAP, Asbury Park, N. J.

Typical program fare: complete score of *Carmen Jones*. Other programs have featured the music of George Gershwin, compositions of Fritz Kreisler, and the works of such men as Sigmund Romberg and Victor Herbert.

Brief opening and closing credit lines give sponsor identification. Center commercials present the CHARMS CANDY Co. story. *Example:*

*"The Charms Company is proud of the fact that millions of their flavorful candy tablets are going to our armed forces both at home and abroad. Hard candy, such as Charms, has been acclaimed a Fighting Food . . . helping to provide energy to the men in battle on land, sea and in the air. Charms, in a handy five cents package, rival the flavors of tropical fruits. They have been the outstanding quality candy tablets for more than 23 years, and today are more popular than ever.*

*"In opening a package of Charms you will see that each tablet is wrapped individually . . . thus assuring you absolute cleanliness and true economy. Today, you may not be able to get your favorite flavor of Charms. If your merchant is out of Charms, remember that our armed forces have first call on production, and millions upon millions of Charms tablets are at the fighting fronts all over the world."*

**AIR FAX:** Narrator and scripter for the feature is WCAP's chief announcer, George Baxt.  
**First Broadcast:** May 23, 1944.  
**Broadcast Schedule:** T-W-Th-S-Sun, 10:15-10:45 P.M.  
**Followed By:** The Weather Man.  
**Sponsor:** Charms Candy Co.  
**Station:** WCAP, Asbury Park, N. J.  
**Power:** 500 watts.  
**Population:** 14,617.

**COMMENT:** Quality music for a *quality* product makes a palatable combination. While many advertisers have felt that this type of music was too limited in its appeal, surveys point up the fact that it is a type of platter spinning of which countless listeners would like more.

## Department Store

**BERKELEYANA** All that is romance, history and civic pride for the city of Berkeley, Cal., comes to the fore when *Berkeleyana* goes on the air for J. F. HINK & SON department store. Primarily designed to salute little known but important industries of the community that are now playing a vital part in the war effort, the series includes a salute to industry in each program. Brief, complete

descriptions of the work of each plant, and how the plant has been adapted to the fight for Victory, make up the *radio-kay*.

Most people know Berkeley as a seat of learning. Few think of it as an industrial center. Through its *Berkeleyana* salutes, J. F. HINK & SON focus attention on this phase of civic life. Among those to whom tribute is due, has been paid: CUTTER LABORATORIES, BERKELEY STEEL CONSTRUCTION CO., PRODUCTION ENGINEERING CO., and PACIFIC PAINT & VARNISH CO.

Originating at KROW, San Francisco-Oakland, the broadcast is fed to, released simultaneously, over Berkeley's station, KRE. Two-station network was originated by KROW's manager, Phil Lasky, to accommodate special public service needs of the East Bay.

Program is announced by Bert Winn, produced by R. W. Wassenberg, both of the KROW staff. Semi-classics make up the musical portion of the quarter-hour feature.

Special program *promotion*: each show is recorded in its entirety, presented by Hink's to the industry singled out for the salute of the day.

**AIR FAX:** *First Broadcast:* June 12, 1944.  
*Broadcast Schedule:* Monday through Friday, 1:30-1:45 P.M.  
*Preceded By:* Treasury Salute.  
*Followed By:* Variety Show.  
*Sponsor:* J. F. Hink & Son, Berkeley, Cal.  
*Stations:* KROW, San Francisco-Oakland, Cal.; KRE, Berkeley, Cal.

**COMMENT:** Through public service programs of this kind, advertisers build up good will which will have a tangible dollar and cents value in 194-V.



## Sustaining

**G.I. LEGAL AID** When G.I. Joe goes marching off, there's apt to be a legal snarl or two for his family to straighten out. To help them get such matters shipshape with due process of law, the State

Bar of California collaborates in giving *G.I. Legal Aid*. Quarter-hour broadcast is heard Sunday morning.

Six California lawyers serve as a panel on each broadcast to answer queries from service men and their families. Included on the panel are three men of the bench, and three Portias. The latter, members of the *Queen's Bench*, represent the organization of women lawyers in the San Francisco Bay area.

To date, *G.I. Legal Aid* has been given free to more than 55,000 inductees, fighting men and members of their families under the provisions of the Soldiers and Sailors Civil Relief Act. Many cases come from men on the battle fronts throughout the world, and letters requesting this free service have borne the postmarks of Europe, Asia, Africa, the Arctic, and both the South and Central Pacific.

Free service of the California Bar "extends to all cases coming within the provisions of the Soldiers' and Sailors' Civil Relief Act which usually arise by reason of a person's military service." Cases falling outside the provisions of the Act are handled on the "usual civilian basis."

**AIR FAX:** When the gavel strikes three times, the State Bar Legal Assistance Panel is in session. Part of a state-wide system of free legal aid, the transcribed series is designed to help safeguard the legal rights of America's fighting men and their dependents at home. When listeners send questions not within the scope of the series, they receive information by mail as to what agency of the government, the organized bar, or other group is most likely to be of assistance. Those whose cases come within the broad scope of the free program are also entitled to the service of an attorney without charge.

*First Broadcast:* May 14, 1944.  
*Broadcast Schedule:* Sunday, 10:45-11:00 A.M.  
*Preceded By:* News.  
*Followed By:* Dangerously Yours.  
*Station:* KQW, San Francisco, Cal.  
*Power:* 5,000 watts.

**COMMENT:** For the splendid manner in which radio and its advertisers have squarely faced, met the tremendous need for *public service* in these critical times, an orchid.

## Poultry Supplies

**LOOK AT THE NEWS** From Hollywood to Seattle, Wash., listeners take a *Look*



at the News with Lynden under the sponsorship of the WASHINGTON CO-OPERATIVE EGG & POULTRY Ass'n, packers of LYNDEN CHICKEN. Commentator is Dr. Wallace Sterling, professor of modern history at California Institute of Technology. Early morning news interpretation is heard at 7:45 A.M. through KGDM, Stockton, Cal.; KQW, San Francisco and KROY, Sacramento. KOIN, Portland, and KFPY, Spokane, carry the show at 9:30 and 9:45 A.M., respectively.

**AIR FAX:** First Broadcast: July, 1944.  
Broadcast Schedule: Saturday, 7:45-8:00 A.M.  
Sponsor: Washington Co-Operative Egg & Poultry Ass'n.  
Agency: Pacific Nat'l Adv. Agcy., Seattle, Wash.

**COMMENT:** Who listens to what is to a large extent determined by working and living habits. News analysis in contrast to straight reporting is a type of program that has largely been conspicuous by its absence in early morning programming.

## Groceries

**ANDERSON'S FOOD REPORTS** Until not so long ago, it was the unusual housewife who had so much as heard of ANDERSON BROTHERS, Salina, Ka., food wholesalers, but food retailers in the territory knew ANDERSON'S as headquarters for fresh fruits and vegetables in season. To do a good turn for its retailers, ANDERSON'S turned to KSAL and a daily five-minute commentary on fruits and vegetables.

Now, when the housewife sits down to make out her market list for the day, she really knows her onions. Each broadcast highlights what produce is on the market, what fruits and vegetables are at their peaks, other pertinent facts. References to ANDERSON'S are a part of the script itself. Example: "Summing up our food report, this is what we have: Strawberries and pineapple for canning . . . canning now, rather than later; grapefruit for breakfast, and fresh vegetables for appetizing salads. Plan to

get them today at your grocer's. He'll have them if he gets his fresh fruits and vegetables from Anderson Brothers of Salina."

Placards in all retail stores serviced by ANDERSON'S suggest listeners tune-in to the daily food report.

**AIR FAX:** Ema Lou Bireline gives the daily reports on what's new in fresh foods.  
First Broadcast: May 8, 1944.  
Broadcast Schedule: Monday through Saturday, 9:30-9:35 A.M.  
Preceded By: Dorothy Day.  
Followed By: Market Report.  
Sponsor: Anderson Brothers.  
Station: KSAL, Salina, Ka.  
Power: 1,000 watts.  
Population: 21,073.

**COMMENT:** Dealer good will is the cornerstone for wholesalers generally, and radio has earned a five-star rating from wholesalers who want to keep the dealer good will potential hitting on all fours, also expand retail outlets.

## Heating Supplies

**FOOTBALL** The *Kalamazoo Direct to You* slogan made famous by the KALAMAZOO (Mich.) STOVE & FURNACE Co. had real meaning for football fans unable to attend the University of Michigan games. Over WKZO, KALAMAZOO STOVE & FURNACE brought listeners play-by-play descriptions of the games of the 1943 season.

KALAMAZOO STOVE & FURNACE Co. used the series of broadcasts (1) to give the man behind the man-with-the-gun much needed relaxation, and (2) to pass on Office of War Information messages to listeners. Engaged 100 per cent in war work, STOVE & FURNACE took on the broadcast series as a part of its all-out effort to boost morale and aid home front war effort. At the half-time, a five-minute newscast kept listeners posted on what was what beyond the gridiron.

KALAMAZOO STOVE & FURNACE advertising manager Jack Hilmert hued to the institutional line when commercials



were put into play. Opening and closing announcements were devoted to OWI messages. A third commercial dealt with the firm's post-war, peacetime production. All broadcasts started 15 minutes before game-time.

**AIR FAX:** Announcer Hooper White gave pre-game resumes of line-ups, past performances, and future outlooks for each team, also handled the play-by-play commentary.

**First Broadcast:** September 25, 1943.

**Broadcast Schedule:** Saturday, 1:45-4:00 P.M.

**Preceded By:** Music.

**Followed By:** Football Scores.

**Sponsor:** Kalamazoo Stove & Furnace Co.

**Station:** WKZO, Kalamazoo, Mich.

**Power:** 5,000 watts.

**Population:** 59,311.



**COMMENT:** Seasonal advertisers find there is no closed season on advertising. Year 'round advertising is the best insurance on the books for businesses which must of necessity rely upon the seasonal pick-up for volume.

## Labor Unions

**MANPOWER** What has turned black days into the march to victory has been the marshalling of the workers of America into a tremendous production army. Blood, sweat and tears are thus translated into *Manpower*. Too often the men who have made these amazing production records possible are not aware of the part their effort has played in converting blueprints to the implements of war.

Not so in California where the SOUTHERN CALIFORNIA LODGE OF THE INTERNATIONAL BROTHERHOOD OF BOILERMAKERS, A. F. of L., broadcasts a weekly series of quarter-hour dramatizations over KFVB, Los Angeles, Cal.

Educational and entertaining in its entirety, the series is a simon-pure good will public relations gesture, has no trace of a political or labor movement tie-in. Theme consists entirely of the BOILERMAKING CRAFT's activities in the war effort. End result: members of the CRAFT take increased pride in their organization, and the layman public is increasingly conscious of the BOILERMAKING CRAFT.

With 30 weeks of broadcasting to its credit, the organization had received highest acclaim and commendation from the United States Treasury Department, the Navy, Red Cross, U. S. Aviation Corps and numerous civic organizations.

While actors in the syndicated dramatizations are not *name* stars, top-flight Hollywood performers make up the cast. Labor leaders from the national scene, others active in the labor movement, have made guest appearances on the show.

**COMMENT:** For its tremendous listenership, there's no better bet for an advertiser than sponsorship of play-by-play football broadcasts. It's a short-cut to quick response via one of the public's most vulnerable spots.

## Ice Dealers

**NEWS** In Vincennes, Ind., the EBNER ICE & COLD STORAGE Co. doesn't believe in leaving a good thing in cold storage. For its good will defroster it uses a weekly schedule of WAOV news. Series does double duty for sponsor. While commercial copy urges the purchase of COOLERATOR ICE REFRIGERATORS, and, in season, chipped or cubed ice, sponsor also can offer listeners something to put in the glass. Since EBNER ICE & COLD STORAGE also bottles DOUBLE COLA, a 30-second DOUBLE COLA transcribed announcement gives listeners this thirst quencher: "*Doubly delightful, double duty Double Cola.*"

**AIR FAX:** Latest United Press News is the sponsor's dish here.

**First Broadcast:** July 1, 1941.

**Broadcast Schedule:** Monday through Friday, 9:55-10:00 A.M.

**Preceded By:** Markets.

**Followed By:** Chisholm Trail.

**Sponsor:** Ebner Ice & Cold Storage Co.

**Station:** WAOV, Vincennes, Ind.

**Power:** 250 watts.

**Population:** 18,228.

ucts manufactured by Vincennes Steel, over WGBF, Evansville, Ind.

**AIR FAX:** Series of 48 five-minute broadcasts was the sponsor's way of stepping up response to the Fifth War Loan Drive.

**Sponsor:** Vincennes Steel Corp.

**Station:** WAOV, Vincennes, Ind.

**Power:** 250 watts.

**Population:** 18,228.

**COMMENT:** Community pride and good will is an invaluable asset for any business, is particularly important for industry. Programs of this kind represent an inexpensive short-cut down this self-same path.

## Sustaining

**IDAHO EDITORIALIZES** Men with their ears close to the ground are the hard-working editors of the weekly press of the nation, and what the public thinks and feels is clearly reflected in their editorial columns. Whether *the old man* thunders, or speaks in a whisper, his views carry weight in the community, and considered as a whole, these men give a very real clue to the question of *whither mankind*. Too often, however, the comments and interpretations stop at the village limits, circulate only among the regular subscribers.

Not so in Boise, Idaho, where KIDO brings outstanding editorials of the State of Idaho to radio listeners. Best editorials of the week are so designated by the IDAHO EDITORS ASS'N. From those submitted, editorials are then selected at random, presented on the weekly broadcast. A two-man series, each announcer takes his turn in reading editorial opinions.

**AIR FAX:** New view on news is handled by announcer Ralph Herbert.

**First Broadcast:** June 16, 1944.

**Broadcast Schedule:** Friday, 10:00-10:15 P.M.

**Preceded By:** News.

**Followed By:** Korn Koblbers.

**Station:** KIDO, Boise, Idaho.

**Power:** 2,500 (d).

**Population:** 160,000.

**COMMENT:** New and original programming accounts in no small measure for the remarkable hold that radio has over the listening audience. Here is one which taps a hitherto neglected field, represents something new in the news.



## SHOWMANSHIP IN ACTION

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

### Dairies

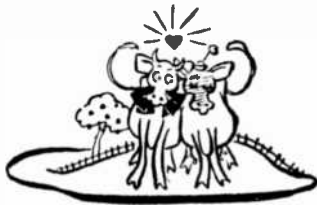
**ESKAY NEWS** Back in the days of World War I, "I'll tell the world" was hot stuff. Reminding people in Fort Wayne, Ind., to do just that is the **ESKAY DAIRY CO.** Its motto developed in connection with its WGL quarter-hour offering of *Eskay News*: "Tell the world your news."

Paper collar fitted around the neck of every bottle of milk from the **ESKAY DAIRY** provides space for customers to fill in news items about parties, comings and goings of servicemen, oddities, weddings, club and lodge news, other personal items of that nature.

Items are then collected by milkmen on their routes, turned in to be sorted and prepared for broadcast on *Eskay News*.

**AIR FAX:** Broadcast Schedule: Monday through Friday, 5:00-5:15 P.M.  
**Sponsor:** Eskay Dairy Co.  
**Station:** WGL, Fort Wayne, Ind.  
**Power:** 250 watts.  
**Population:** 117,246.

**COMMENT:** Direct tie-ins between program offering and route-men make employees feel that the company is making a real effort to give them backing. Drivers thus get an extra stimulant for renewed sales efforts. For sponsors who want to capitalize on the *personal* appeal inherent in broadcasting, series here is tried and true.



### Department Stores

**ADVENTURES OF PINOCCHIO** "Woe is me, woe is me." Three times weekly at 5:15 P.M., the plaintive melody of the little wooden marionette announces to Tulsa, Okla., small fry another chapter in the *Adventures of Pinocchio*. Heard over **KTUL**, the transcribed feature promotes the Children's Department of **FROUG'S DEPARTMENT STORE**.

Chosen to follow a 26-week presentation of *Streamlined Fairy Tales*, the new series is likewise slanted as a selling vehicle for children's clothing. Commercials on the show are written in story book style to preserve the whimsical mood established by the characters in the well told tales.

**FROUG'S** helps bring the fairy tale to life in the store itself. Gay cut-outs decorate the walls in the Children's Department to publicize the broadcasts.

**AIR FAX:** Broadcast Schedule: T-Th-S, 5:15-5:30 P.M.

**Preceded By:** News.

**Followed By:** Music.

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

**Station:** KTUL, Tulsa, Okla.

**Power:** 5,000 watts.

**Population:** 147,961.

**Distributor:** Goodman Radio Productions.

**COMMENT:** *Departmentalized* radio offerings for *department* stores have proved to be one of the keys to successful use of broadcasting for retailers. With such a plan, additional programs may be taken on as increased sales justify the expenditure.

### Insurance

#### HOOSIERS AT WAR

While the progress of the war depends upon united effort, each state is justifiably proud of the deeds and performances of its own sons and daughters. In In-

dianapolis, Ind., *Hoosiers at War* has helped keep the fighting blood boiling for over a year.

Heard over **WFBM**, the public service feature is sponsored three times weekly by the **GRAIN DEALERS NATIONAL MU-**

UAL FIRE INSURANCE Co. general framework of the program is musical with featured participations by such war service organizations as the Red Cross, and the WAC recruiting office. Stationing reports are included, and *Treasury Song Parades* are used to push War Bond drives. On occasions such as the Fifth War Loan Drive, bedside interviews are conducted with wounded veterans at Billings General Hospital in place of the customary interview participations by war service groups.

In keeping with the general tone of the program, GRAIN DEALERS has keyed most of its copy along the line of fire prevention and the patriotic aspects of wartime care in preventing the loss of property through fire. Likewise, in keeping with the nature of the program, GRAIN DEALERS offers a full color war map of the world as a free give-away to interested listeners.

Copy planner for GRAIN DEALERS is J. M. Earl who does not design or exploit the program in any manner as a direct sales producing device. Its chief function for GRAIN DEALERS: a public good will instrument through the use of which the sponsor cultivates extended good will among the executives of the various war service organizations.

**AIR FAX:** Station account executive is Don Menke. Scripted by continuity editor Hugh Kibbey, the show is a quarter-hour feature. Commentator Lyell Ludwig is identified as "your host for Hoosiers at War."

**First Broadcast:** July, 1943.

**Broadcast Schedule:** T-Th-S, 5:30-5:45 P.M.

**Sponsor:** Grain Dealers National Mutual Fire Insurance Co.

**Station:** WFBM, Indianapolis, Ind.

**Power:** 3,000 watts.

**Population:** 422,666.

**COMMENT:** Seeds planted now will definitely lessen sales resistance, pave the way for sales-producing contacts in the post-war era. Definitely a prestige build-up, a program series of this kind creates a maximum amount of good will for its patriotic minded sponsors.



## Men's Wear

**TEN O'CLOCK NEWS** When FOREMAN & CLARK, "world's largest upstairs clothiers," took on sponsorship of Chet Huntley's *Ten O'clock News*, it didn't hide its light under a bushel. Personal letters were sent to the home addresses of FOREMAN & CLARK employees in Oakland and San Francisco (Cal.) stores. For all mail and packages, a colorful package insert,

postcard size, was prepared with Huntley's photograph as well as time-and-station data.

For window shoppers, FOREMAN & CLARK devised a window exhibit with a background of world maps and photographs of battle front correspondents to highlight a news teletype machine carrying late bulletins. Enlarged photo-poster of commentator Huntley called attention to the *Ten O'clock News*.

Numerous personal appearances at which newsman Huntley was the featured speaker added the personal touch. To top it off, FOREMAN & CLARK employees were introduced to Huntley at special morning meetings held in pre-business hours. Display newspaper advertisements and courtesy announcements also contributed to the build-up.

**AIR FAX:** Scheduled on a 52-week basis, the series is heard five times weekly. Topflight newsmen Huntley is the winner of the 1943 George Foster Peabody Radio Award, and *Variety's* 1944 Showmanagement Award for his program series, *These are Americans*, dealing with inter-racial tolerance.

**First Broadcast:** June 14, 1944.

**Broadcast Schedule:** Monday through Friday, 10:00-10:15 P.M.

**Sponsor:** Foreman & Clark.

**Station:** KQW, San Francisco, Cal.

**Power:** 3,000 watts.

**Agency:** Botstorf, Constantine & Gardner, Los Angeles, Cal.

**COMMENT:** Advertisers have found that a radio series serves as an effective sales stimulant among employees. When such an offering becomes a part of a coordinated advertising campaign, it serves a useful purpose on many fronts. (For pic, see *Showmanscoops*, p. 308.)

## Men's Wear

**JOBS FOR HEROES** How to fit ten million men back into civilian life is a 64 dollar question, and one that will play a vital part in the post-war. For those already returned to civilian life, and for those still in the thick of the fight, the correct answer to the question is a matter of bread and butter.

To aid the Veteran's representative attached to every office of the United States Employment Service, and to acquaint families of service men returning now or in the future with the efforts being made to find *Jobs for Heroes*, a weekly radio series is offered listeners in San Francisco, Cal. Behind the peace offering stands **MOORE'S STORE FOR MEN**. Commercials are held to a minimum and every man appearing on the program receives a gift order on the store as a token of appreciation and a reminder of **MOORE'S** sincere desire to be of service to returning war heroes and their families.

Mothers, wives and sweethearts write and telephone for further information as to how they can help their returning service men make the transition from uniform to business suit. Men appearing on the show tell their experiences in job rehabilitation in the hope it will help other buddies.

Every Thursday at 1:30 P.M. four discharged veterans appear as guests at a luncheon broadcast. What gives the show a new twist is the fact that veterans appearing on the show are not looking for jobs. Each already has a permanent position secured through the efforts of the Veteran's Placement offices.

**AIR FAX:** *First Broadcast:* May, 1944.  
*Broadcast Schedule:* Thursday, 1:30-1:45 P.M.  
*Sponsor:* Moore's Store for Men.  
*Station:* KSFO, San Francisco, Cal.  
*Power:* 5,000 watts (d).  
*Agency:* Brisacher, Van Norden & Staff.

**COMMENT:** While commercial sponsorship of a series of this kind is a matter of kid glove diplomacy, it is a type of program that any advertiser might well be proud to stand behind. Certainly such features represent a real service to the man for whom the post-war is now.

## Photographers

**ASK WASHINGTON** In these days when of necessity the government must exercise to the full the role of the Great White Father, interest itself in various and sundry phases of private enterprise, individuals anxious to follow the straight and narrow path must *Ask Washington* whether their actions are within the rules and regulations.

In Philadelphia, Pa., listeners not only ask, they also receive straight answers direct from the horse's mouth.



Sponsored by the **BACHRACH STUDIOS**, Newton, Mass., for its photographic studio branch in the Quaker City, *Ask Washington* is a weekly quarter-hour series of questions and answers.

Listeners are invited to send in questions pertaining to the Washington scene, whether it be pertinent to the war, rationing, politics, or other wartime activities. All answers come direct from government officials.

**AIR FAX:** Station's own Washington reporter goes direct to the source in the nation's capitol for answers to listener-sent questions. Answers are presented in Philadelphia by assistant program manager Norris West. Questions are asked by two voices, male and female, on the three-voice show.  
*First Broadcast:* June 15, 1944.  
*Broadcast Schedule:* Thursday, 6:15-6:30 P.M.  
*Preceded By:* Sports.  
*Followed By:* Time Out With Ted Steele.  
*Sponsor:* Bachrach Studios.  
*Station:* WCAU, Philadelphia, Pa.  
*Power:* 50,000 watts.  
*Population:* 2,081,602.  
*Agency:* Needham & Grohmann.

**COMMENT:** Techniques and approaches change with changing conditions. Time was when advertisers were interested only in hard-hitting sales programs, more or less gave service broadcasts the cold shoulder. When war conditions booted out heavy-handed salesmanship, advertisers found that service programs perform invaluable service. It is quite probable that even in the post-war, such features will increase in popularity.

# HOWMAN VIEWS



News and views of current script and transcribed releases backed with showman tips. All are available for local sponsorship.

## Quiz Feature

**AT WOULD YOU DO?** If you want to record show that was not simply another record show; if you wanted a quiz show that was not simply another quiz show; if you wanted an unseen audience participation show for all women, *What Would You Do?* What B. ELLIS ASSOCIATES, RADIO PRODUCTIONS, offers advertisers in search of just such a program is a quarter-hour script series designed for presentation five times weekly on a 13-week schedule. Show may be purchased one time or five times a week, is ready for immediate airing.

Designed to provide useful information for all women, the material is presented in hypothetical situations that occur daily in the lives of those on the dis-

side. *Examples:* a situation provoked by wartime shortage of a basic essential food call-

ing for an adequate nutritional substitute; a situation calling for the urgent repair of a vitally needed home article difficult to replace at this time; a situation calling for a knowledge of etiquette. In each case, *What Would You Do* has the solution.

At the outset, the announcer makes it

known that there are five questions to

be answered by solving a situation in

which the listener mentally places her-

self. The announcer begins the show with the

presentation of the first problem, gives the listener *milady* time to catch her breath between problems with musical selections. Each listener rates herself on the basis of the number of correct answers to the five problems. Three correct answers rate the title of *Clever Woman*, four earns the rating of *Superior Woman*, and the person who answers all questions correctly takes a bow as a *Brilliant Woman*.

At the close of each program there is a carry-over riddle to be answered the following day. *Example:* "When does a human being show the greatest rate of growth . . . at what period in his life? Before birth . . . the first year . . . between the ages of one and ten . . . or between the ages of ten and 21. I'll give you the answer tomorrow. Meanwhile, you can argue it out with the family this evening."

Cost of the script series is 25 per cent of the air time used, payable in advance, weekly.

**AIR FAX:** Five brain teasers and five recordings make up each quarter-hour.

**Broadcast Schedule:** Five times weekly, 13 weeks.

**Type:** Script.

**Producers:** B. Ellis Associates.

**COMMENT:** *Programming* is the secret of radio success, and series here is one that will most certainly build an attentive feminine audience. All to the good are the numerous merchandising tie-ins which could be developed in connection with the program. From the standpoint of the local advertiser, the fact that the offering calls only for one-man production makes it inexpensive to produce.

From the standpoint of the listening audience, a program that departs from the cut-and-dried feminine program pattern is certain to get a vote of thanks.

**SAMPLE SCRIPT AVAILABLE**



## PROOF O' THE PUDDING

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

### Bakeries

**BING SINGS** After-movie snacks, sewing club refreshments, and picnic-in-the-park lunches enjoyed by the various members of his family are announcer Harry McTigue's talk-in-trade as he informally emcees a WINN recorded quarter-hour of Bing Crosby songs for GENERAL BAKING CO., Louisville, Ky.

An easy style of describing the tastiness of cinnamon toast, grilled cheeseburgers, and club sandwiches made with BOND BREAD earned this accolade from Julian Scott, manager of the bakery. "We are highly pleased with the fine work you are doing to personalize our *Bing Sings* program. We have had some very favorable comments from our trade and our sales organization on the fine selling job you are doing for BOND BREAD. It is proving to be an effective sales aid for us."

**AIR FAX:** Bing's ballads are interspersed with three chatty, station-written Bond Bread announcements slanted toward homemakers. At least once a week emcee McTigue considers some phase of packing the defense worker's lunch. In line with government recommendations that it be considered one of the three main meals of the day, recipes are frequently given for new sandwich butters and special spreads.  
**First Broadcast:** February 7, 1944.  
**Broadcast Schedule:** Monday through Friday, 10:45-11:00 A.M.  
**Preceded By:** News.  
**Followed By:** Lady Lookout.  
**Sponsor:** General Baking Company.  
**Station:** WINN, Louisville, Ky.  
**Power:** 250 watts.  
**Population:** 500,000.  
**Agency:** Mitchell-Faust Company, Chicago, Ill.

**COMMENT:** Programs need not be elaborate nor costly to make an effective vehicle for a sponsor's sales message.



takes to interest listeners. While such shows seldom go on indefinitely, the combination of human interest with the competitive angle makes such a series a sponsor's wish come true.

## Shoes

**MOTHERS OF VICTORY** Behind many of the headlines stand the fighting men of the Navy. Behind them stand the WAVES. And as a rear guard for these girls are the mothers who trained them for peace, have given them instead, to war. To acquaint Louisville, Ky., listeners with the WAVES and their mothers in the community, BAYNHAM's offers *Mothers of Victory*. Heard three times weekly over WINN, the show follows the interview pattern, is primarily institutional in intent and purpose.

Interviews originate from the WAVE Recruiting Office, are broadcast by remote control. Program switches back to the WINN studio with this cue: "*This is your radio yeoman shoving off. So long.*"

Commercials for BAYNHAM's feature shoes, hosiery, handbags, other accessories from this women's specialty shop.

**AIR FAX:** First Broadcast: June 19, 1944.  
**Broadcast Schedule:** M-W-F, 12:15-12:25 P.M.  
**Preceded By:** Baukhage Talking.  
**Followed By:** Savings Talk.  
**Sponsor:** Baynham's.  
**Station:** WINN, Louisville, Ky.  
**Power:** 250 watts.  
**Population:** 319,077.

**COMMENT:** There's tricks to every trade. In radio, one of the tricks is to select a program that is well suited both to the product and to the hoped-for audience. Harmony of that type is achieved here. Advertisers also perform a patriotic service with programs of this type.

## Photographers

**IN FOCUS** When NICHOLAS JOHNSTON, San Francisco master photographer, consented to a radio interview not so many years back, he didn't realize that from

radio studio to photographer's studio was the shortest distance between two points. But there was \$225 worth of business directly attributed to that one broadcast. To keep the birdie smiling, he made an investment of nine dollars in a spot announcement. Now, over two years after that first time purchase, NICHOLAS JOHNSTON spends approximately \$30,000 a year on radio advertising!

Current offering: *In Focus*, a weekly half-hour remoted program from the HOTEL ST. FRANCIS on KSFO, with a transcribed version later in the week on KGO. Slanted to cover the drama that is San Francisco, series features three city personalities. To listener whose suggestion provides the show with a guest personality, NICHOLAS JOHNSTON awards a finished portrait. Nicholas Johnston himself emcees the show. Account executive for BRISACHER, VAN NORDEN & STAFF is Charles Gabriel.

**AIR FAX:** First Broadcast: March, 1944.  
**Broadcast Schedule:** Friday, 1:30-2:00 P.M. over KSFO; Sunday, 10:00-10:30 P.M., over KGO.  
**Sponsor:** Nicholas Johnston, Photographer.  
**Stations:** KSFO and KGO, San Francisco, Cal.  
**Agency:** Brisacher, Van Norden & Staff.

**COMMENT:** Many local advertisers have found that personal appearances on a radio offering further establish that all-important personal contact between the public and the firm itself. (For pic, see *Showmanscoops*, p. 309.)



## Restaurants

**LETTER FROM BILL** To listeners who wait each day for a *Letter from Bill*, Bill is a flesh-and-blood fighting man. Fictitious though Bill may be in reality, response is anything but imaginary.

Although the series first originated in the Publicity Department of Camp Pickett, Va., in July, 1943, WHEB, Portsmouth, N. H., took on the penmanship task for its listeners when the army post

discontinued the series. For six months thereafter the BLUE GOOSE RESTAURANT gave WHEB listeners the highlights of the *Letter from Bill* five times weekly, gave it up regretfully on the grounds of *too much business*.

Three months later the series was still going strong, was taken on by the initial sponsor's competitor, DEMARAI RESTAURANT.

**AIR FAX:** Written by continuity man Bob Athearn, letters through the months have taken Bill across the sea to England, thence to Italy, and back again to England. Although purely imaginary, numerous letters from listeners indicate their belief that Bill must be stationed somewhere near their own favorite fighting men. Example:

Dear Folks:

Today, your old Bill takes time out to do a bit of reporting for you. I had a talk the other night with one of the pilots of the Troop-Carrier Command . . . one of the lads who flies the planes that carry those paratroops whose value in the invasion was so great. Sometimes they fly planes towing trains of gliders . . . sometimes they carry troops in troop transport planes. In any case, theirs is a difficult job, to judge by some of the stories that have gone around since D-Day. The pilot I talked with said the take-off was arranged so that one plane and glider lifted from the runway every 30 seconds.

He said it was strangely quiet and serene that first night over the channel . . . although it didn't stay that way. Just before he gave the *Stand Up and Hook Up* signal about four minutes ahead of the target area, old Jerry started making trouble. Jerry got this fellow's plane, too, before the troops had jumped. But he didn't get it seriously because they kept flying along . . . just a bit of lead in the center section of the plane. They reached the drop zone . . . equivalent to a target area for bomber pilots, and dropped their *sticks* of paratroopers. After that, they dropped to a low level . . . sometimes as low as 100 feet, . . . and streaked for home across the channel. The trip back was as serene and quiet as the journey out until they reached the home field . . . the landing gear on the left side had been shot off. But they made a trick landing, and were able to tell about it. Something doing every minute for those boys!

Love to all,

BILL

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

**Preceded By:** Music.

**Followed By:** Listen Ladies.

**Sponsor:** Demarais Restaurant.

**Station:** WHEB, Portsmouth, N. H.

**Power:** 1,000 watts.

**Population:** 25,000.

**COMMENT:** Human interest stories which bring listeners closer to the fighting men represents a fertile field for wartime programming. With such a series, the sponsor achieves *product* advertising while at the same time he performs a *patriotic service*. Certainly there is no dearth of material for a series of this kind, and it is almost certain to interest the public.

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WANT WHEN YOU WANT IT



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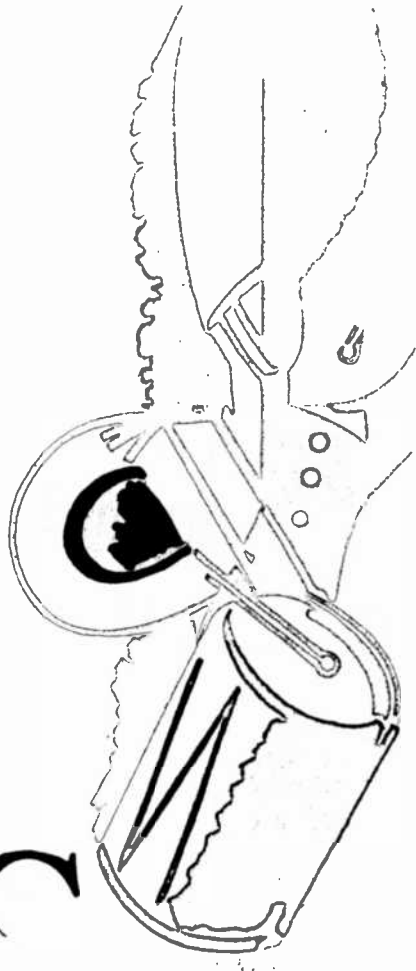
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