

# S Showmanship



**MARCH 1946**

**25c**  
30c IN CANADA

**Greetings to Advertisers . . . . 77**  
Judge Justin Miller,  
National Ass'n of Broadcasters

**Product Demonstration  
in Television . . . . . 78**  
Gladys Kamer,  
Reiss Adv. Agcy.

**Friendly Does It . . . . . 82**  
Evelyn Heronymus,  
Friendly Finance Corp.

**RADIO ADVERTISERS  
IN THIS ISSUE**

- *Wm. M. Lowney Co.*
- *Lyon Van & Storage Co.*
- *Federal Department Stores*
- *Jackson Brewing Co.*
- *Sears, Roebuck & Co.*
- *Hoff-Brau Brewery Corp.*
- *Milton Oil Co.*

THIS ISSUE READ BY			
RADIO		BUSINESS	
General Manager	<input type="checkbox"/>	General Manager	<input type="checkbox"/>
Commercial Manager	<input type="checkbox"/>	Advertising Manager	<input type="checkbox"/>
Program Director	<input type="checkbox"/>	Business Manager	<input type="checkbox"/>

# YOUR BUSINESS AT A GLANCE

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

*Articles and services in  
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are classified by  
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★ 21 BUSINESS FIELDS ★  
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*Whatever your business, the basic idea of any one of these programs may be adapted to it. Read them all, then file for future reference. We try to fill orders for back issues if you need them for a complete file.*



**PUBLISHER**

Don Paul Nathanson

**EDITOR**

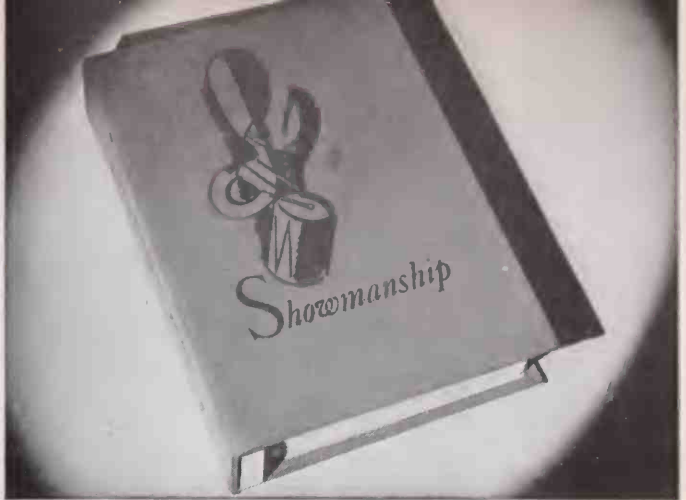
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EDITORIAL OFFICE • 1004 Marquette, Minneapolis 2, Minn. Telephone BRidgeport 0181 Marie Ford, Manager. (Business, editorial and general office.)

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**SUBSCRIPTION RATES:** United States and possessions, \$2.50 one year; Canada, \$3.00. Single copies—25 cents. Canada—30 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.



*exciting..*

*dramatic..*

*unusual..*

# MERCER McLEOD

*..the man with the story*

**T**HE UNIQUE APPEAL of this NBC Recorded program . . . its hard-driving dramatic style that keeps listener interest . . . the unusual talent of Mercer McLeod . . . combine to make it one of the most commercially desirable syndicated features available to *local, regional* and *national spot* advertisers.

Mercer McLeod, world traveler, actor, writer, has every qualification for being a great storyteller. His strange tales . . . many from his own pen . . . recreate experiences of adventure, suspense, mystery . . . bring to life a world

of legendary fantasy. Portraying all male characters in each program, his astounding voice changes and keen sense of pacing give his stories a reality that is inescapable. Reta McLeod, his talented wife, plays all feminine parts.

NBC *Produced* for better programming —NBC *Syndicated* for low cost—MERCER McLEOD . . . THE MAN WITH THE STORY is the ideal choice for any advertiser who wants one of the best syndicated shows his program-dollar will buy.

*Audition records and complete pictorial presentation await your request.*



A Service of Radio Corporation of America

## NBC

### RADIO-RECORDING DIVISION

AMERICA'S NUMBER 1 SOURCE OF RECORDED PROGRAMS

RCA Bldg., Radio City, New York • Chicago • Washington • Hollywood • San Francisco

# *To Local and Regional Advertisers . . . Greetings*

*I HAVE read the current issue of Radio Showmanship Magazine with a great deal of interest.*

*IT seems to me that the publication and exchange of ideas, success stories and experiences is of inestimable value to both the radio advertiser and his agency. Radio owes a particular debt of gratitude to local and regional advertisers. In most instances, local clients must make their advertising pay out day after day, week after week. Their continued and expanded use of our medium has served to prove conclusively that radio generates action; produces almost instantaneous results. Moreover, the local advertiser has stimulated local programming, developed local talent and brought the individual stations into more intimate contact with the affairs of the community.*

*LOCAL and regional advertisers make possible our system of a competitive radio where, in the very nature of things, a radio station MUST SERVE its listeners or else face economic and social bankruptcy. He has made it possible for American Radio to serve the educational, cultural, religious and social needs of the community, as well as the needs of commerce. This is the essence of the American system of broadcasting.*

**Judge Justin Miller, President**  
*National Association of Broadcasters*  
*Washington, D. C.*



# Product Demonstration In Television

THE radio advertiser who has the cash and perhaps the good fortune to secure Bob Hope, Fibber McGee and Molly or other top Hooper-rated stars for his program, knows his product will receive a good share of plugs and attention by the radio audience. But this is not always the case with thousands of other programs where the commercial is delivered *straight* and is often tuned out by the listener intent on hearing only the entertainment.

Now comes new hope and rosy dreams for the prospective television advertiser. For experimental telecasts have already proved that there is unlimited scope for imagination and interest in the delivery of the video-audio commercial. In fact, in future tele-age programs, there will probably be no such thing as an announcer speaking his piece and then fading out. If it is to hold the interest of the audience and accomplish its purpose of stimulating sales, the commercial should and must be an integral part of the program.

## TECHNIQUE DOES IT

MY own experience in working with one of the early advertisers in television has amply borne this out. This account manufactures a hot iron adhesive mending tape. Surely a prosaic item! Yet we literally took this mending tape out of the kitchen and put it in television's parlor in such a fashion that the audience scarcely knew they were actually seeing and hearing full length commercials.

Although we knew that any telecast at that time (we started August 2, 1943) would be assured of an eager audience

because of the paucity of television entertainment, it was certainly not our intention to bribe the audience into a half-hour program of what was in reality nothing more than a demonstration of our product. Rather, we were experimenting, along with every other early advertiser, with what constituted an interesting program for the television audience, as well as a profitable one for the advertiser.

THUS, some of the initial telecasts offered by our account consisted of original scripts, which involved a situation calling for the application of the account's tape, to save the day. Some entertainment, either instrumental or vocal, was of course included to sustain interest.

One typical script opened with the mother at the piano, accompanying herself as she sings a few popular tunes. Her teen-age daughter bursts into the room, crying she has just torn her dress which she was about to wear to a party, and now she has no other party frock to wear. Of course, mother exclaims, with her mending tape she can fix the tear in a jiffy, simply by ironing the tape on. And while mother prepares the iron and board, daughter leaves the room to change into a housecoat, returning in a moment to hand the torn garment to her mother. As mother cuts the tape and irons it onto the tear, she praises the virtues of the mending tape, and holds up the mended frock for the audience to see.

After a few broadcasts along similar lines, we proceeded into a more frankly entertaining type of program. These tele-



Seeing is believing!  
*Presto* works like magic.

casts were titled: *Hobby Hall of Fame*. As the name denotes, hobbyists were invited to show their hobbies, and the product demonstration was held about half way through the program.

#### IT TAKES IMAGINATION

Now, came the test of whether or not we could introduce these commercials in such a way as to gain greatest appeal and interest from our television audience. Out of this search came the idea of having a puppet as our announcer. And so *Presto*, our puppet magician was born. Very videogenic he was too, garbed as an Indian fakir, complete with turban, beard and wand. Twenty-two inches high, *Presto* was clothed in several tones of gray, a color which photographs well through the iconoscope.

#### ENTERTAINMENT COMMERCIALS

SINCE the slogan of our client proclaimed that the mending tape "*works like magic*," our puppet was a natural for these programs. He jigged, performed magic, flew through the air and did innumerable tricks, apparently on his own power, but actually controlled through

strings behind a specially built stage which made the operator invisible to the viewers. Incidentally, the task of manipulating the puppet and reading the scripts, supposedly spoken by *Presto*, was a difficult one, and Austin Huhn, who created *Presto* and performed this feat described it as comparable to writing with both hands at once.

There is no doubt that the creation of the puppet was an inspired one, and points the way to the use of marionettes and other trick props as eye-catchers in television. To our knowledge, *Presto* was the first puppet specifically planned and used for television.

#### POSSIBILITIES ARE EXCITING

ANOTHER program which our agency handled, was sponsored by a neckwear account, and here we made use of an original twist in demonstrating neckties. For this program, called *Interesting People*, a special neckwear counter was constructed, and a singing "*tie girl*" kibitzed with the announcer as he held up the ties featured on the program, and extolled their good points. This served as a lead-in for some songs by the "*tie girl*." During the course of these telecasts, each performer, gathered from the screen, theatre, radio and similar fields, was presented with a tie. This created another opportunity for a plug, and quite painlessly, too, since an audience is always interested in seeing something being given away.

#### A REAL CHALLENGE

OF course, each product will have its own special problems of demonstration over television. But it should be a challenge to the agency and the various men in the display field, to call upon their best resources and imagination to produce interesting and sprightly commercials. In fact, because of its visual advantages, television can extend the value of a commercial beyond anything dreamed of in radio. Since the demonstration of the product is an actuality with television, as opposed to radio, the commercial need no longer be simply a sales talk, but can be educational as well.

# Mounties Always Get Their Listener!

Dramatized Children's Series with Educational Angle Sponsored  
by the Walter M. Lowney Co. Performs Public Service in Canada

by HORACE BROWN

*"Riding on horseback across our vast Western Prairies . . .*  
*"Mushing by dog-sled through our frozen Arctic Northland . . .*  
*"Speeding with patrol-boats along our far-flung coastal waters . . .*  
*"Flying in 'planes along the skyways of our great Dominion . . .*  
*"Ever on the alert to keep law and order and maintain the right . . . the Men in Scarlet . . . the Mounties!"*

**T**HUS have over 300 episodes of the transcribed series of *Men in Scarlet* begun for their sponsor, the WALTER M. LOWNEY COMPANY OF CANADA, makers of fine chocolate bars for over 50 years. Canadian children from coast-to-coast, for the third year in succession, gather around their loudspeakers two days a week to hear the thrilling transcribed adventures of their favorite heroes, the men in scarlet and gold, the world-famous Mounties. They also listen for the LOWNEY'S *Young Canada Club*, their *personal* part of the program, and hear Honor Awards given to Canadian children for outstanding bravery, work in safety promotion, or other examples of good citizenship.

Canadian children have learned many things from *Men in Scarlet* about their



Advocate of clean living and sportsmanship is Harry E. "Red" Foster, director of LOWNEY'S *Young Canada Club*. Here he practices what he preaches.

Mounties. They know from this radio series, based on actual deeds of the Mounties, that the surest way to make a Mountie see scarlet is to infer that the motto of the Force is "*They always get their man.*" This Hollywood-fostered notion has been blasted by *Men in Scarlet*, which has spread the word via radio that the Mounties' motto is in reality a noble one: "*Maintain the Right.*" They know, too, that the Mounted do little of their work nowadays from horseback; that 'planes, motorcycles, and automobiles



are the Mounted's conveyances, although in the long patrols of the Arctic, dog-teams are still used in conjunction with planes. They realize, now, that much of the work of the Force is plain-clothes, and that the Mounties of today, every bit as grim and relentless on the trail as their colorful predecessors, are akin to the F.B.I. and Scotland Yard in their scientific approaches to the problems of crime.

*Men in Scarlet* is exciting, but not unduly so. Indeed, many of the factual stories, each one complete in six to eight episodes, deal with the aforementioned long patrols and other law-preserving activities of the Force that are educational, as well as good radio fare. The success of the series may be judged from the fact that the Mounties themselves like to hear it, and reports have reached the program's producers of regular sessions around the radios in barracks.

HERE I must outline one of the most amazing coincidences I have ever run across in this coincidental world: there are two men on the *Men in Scarlet* program whose names are "Harry E. Foster!" They are not related, Mr. Ripley, and they come from separate parts of the country. They had not met until they began work on *Men in Scarlet* together. One "Harry E. Foster" is Harry E. (Red) Foster, a former star football player, one of Canada's ace sports and news commentators, and today head of the HARRY E. FOSTER AGENCIES LIMITED. "Red" Foster handles the LOWNEY'S *Young Canada Club* on the broadcasts. The other "Harry E. Foster" is the author of the *Men in Scarlet* series, who has since resigned himself to fate and taken his middle name, H. Ernest Foster.

The LOWNEY'S *Young Canada Club* is Red Foster's pride and joy, and his only microphone participation in radio today. This club has one of the largest youth followings in the country, and has been responsible for the formation of 32 *Children's Safety Clubs*. The motto of the club is "Safety First and Play the game." There are three kinds of clubs formed: School Safety Patrols, Children's Safety Clubs, and a Bicycle Safety Club. Great success has been achieved with all

three. Government officials, mayors of cities and towns, police and fire chiefs, safety leagues have all endorsed the LOWNEY'S *Young Canada Club* for its spirit of foster-ing (no pun intended) fair play and a recognition of the need for safety.

An outstanding feature of the LOWNEY'S *Young Canada Club* is the weekly presentation of Honor Award Certificates. These certificates are given for heroism or for civic achievements and service on the part of Canadian boys and girls. Signed by Edmund Littler, president of the WALTER M. LOWNEY COMPANY, these Honor Award Certificates are highly-prized by those courageous or service-minded boys and girls who win them. Teachers, policemen, officials and just plain citizens write in from all over Canada, suggesting some boy or girl for an Honor Award.

"Since the WALTER M. LOWNEY COMPANY first became interested in delving into the cause of the ever-increasing rate of fatal accidents," said Mr. Littler, "especially among children from five to 20 years of age, we have come to the very definite conclusion that accidents can only be reduced by the immediate development of an educational youth safety campaign that will interest and influence the maximum number of Canadian boys and girls during the formative years."

THAT this youth-minded company has met with success through its Safety Clubs and School Safety patrols is attested by the enthusiastic *Young Canada Club* parades held in many cities, and the jam-packed meetings that are always held whenever Red Foster and the *Young Canada Club* come to town. Mr. Littler never signs an Honor Award Certificate, he says, without a thrill of pride in Canadian youth.

And do the children eat up these stories of the heroic and service doings of their fellows, along with the stories of their favorite Mounties!

What about the grownups?

Well, teachers, parents and child psychologists alike rate *Men in Scarlet*, with its attendant LOWNEY'S *Young Canada Club*, as far and away above the average children's serial.

# Friendly Does It With Radio

*Friendly Finance Corporation Applies Yardstick of Local Interest and Consistency to Its Air Schedules Over WHBL*

by EVELYN HERONYMUS, general manager and sec.-treas.



↑ Network shows lose audiences when the Sheboygan Redskins take to the air over WHBL.

**F**RIENDLY FINANCE CORPORATION, which has four offices in the WHBL listening area, namely, Sheboygan, Fond du Lac, West Bend and Manitowoc, Wis., has developed a motto for its radio advertising which may well be capitalized upon by any advertiser in any line of business. "Find out what has the greatest

*local interest to the greatest number of people: grab it and hold it."*

In its particular case, it turned out to be the Sheboygan Redskins Basketball Team. After the Redskins secured a franchise in the National Professional Basketball League in 1938, it was only a

matter of a few years before they turned out a championship team.

#### GRABBED AND HELD

**FRIENDLY FINANCE**, whose fifth birthday was celebrated on November 22, 1945, soon recognized the value of the Redskins as a medium of acquainting the greatest number of people with the service it had to offer. A contract was negotiated with WHBL for exclusive sponsorship of all games for the 1943-44 season, and long before the season was over it had secured an option on the next season's broadcasts.

The founders of **FRIENDLY FINANCE** had long recognized the need for a home owned, home operated loan service, and made just such a service available to people in the Sheboygan area on November 22, 1940. Three other offices were opened within the next 16 months. From the beginning **FRIENDLY**'s policy has been to carry out exactly what the name implies, a *friendly* service.

This same policy has been carried out in the commercial messages used during the basketball broadcasts. Opening and closing commercials are confined to one minute, and other messages, aired during time-outs, average about 40 words.

**ALL** commercial messages are more or less of a *reminder* nature, designed only to acquaint the listeners with the service. The average playing time of the games is about 90 minutes, and commercial messages during the games, including opening and closing, average around 6 minutes. Half-time is devoted to background of the various players participating in that particular game, or news.

#### GO THE WHOLE WAY

**FRIENDLY** has discovered another rule which is often violated by sponsors of sports events. Although some of the National League games are played as far away as Rochester, N. Y., which is nearly half-way across the continent from Sheboygan, *all* games are broadcast. With Cleveland, Youngstown, Fort Wayne and Indianapolis being included in the Eastern Division of the League, at least half of the 34 games played involve line

charges and expenses which many advertisers would hesitate to include in their advertising budget. But the very fact that all games are broadcast has brought results which more than justify the investment. A careful check made at the various offices, substantiated by coincidental telephone surveys made by WHBL, disclose that the Redskins Basketball broadcasts steal a substantial audience from network programs.

#### CONSISTENCY DOES IT AGAIN

**ANOTHER** word which is synonymous with advertising at **FRIENDLY FINANCE** is *consistency*. The basketball season usually runs from about the middle of November through the middle of March. Last season, the final game was broadcast on March 18, and on March 19, **FRIENDLY** assumed sponsorship of a 15-minute newscast aired at 10 P.M., titled *Tomorrow's Headlines*.

Here again, careful study was the basis for picking this particular program. Inquiry disclosed that most people listened to this news period before retiring (remember the war was still on then). A short opening announcement presented *Tomorrow's Headlines* as a service of **FRIENDLY FINANCE**. Commercial messages were kept to a minimum, and *Your Friendly News Reporter* presented approximately 12½ minutes of uninterrupted news. **FRIENDLY** sponsored this feature, *consistently*, seven days a week, from the end of last season's basketball games to the start of the 1945-46 season on November 22.

**THIS** season's schedule runs for a period of 17 weeks, during which 34 games will be broadcast, 17 home games from the Sheboygan Municipal Armory, which seats nearly 4,000 fans, and 17 from various other cities.

During that time much consideration will be given to the question of advertising after the season is over. And there will be two thoughts predominating that consideration: what has the greatest *local* interest to the greatest number of people; and *consistency*. Apply these two measuring sticks to your radio advertising, and you can't lose.

# With Benefit to Health

Shane Diagnostic Clinic Sells Listeners in Northern California  
On Value of Health Exams With Programs and Spots on 7 Stations

by ROBERT SELBY, manager, Smith, Bull & McCreery, Adv. Agcy.

---

*In addition to directing the vast low-cost health service which he created, Dr. Shane is chairman of the Council of Ethics and Advertising of the California State Chiropractic Society.*

---

**W**HEN the depression had its teeth on everyone's pocketbook, Dr. Raymond Shane, D.C., inaugurated the SHANE DIAGNOSTIC FOUNDATION in Sacramento, Calif., to give everyone the benefit of health service within the reach of the collective purse of the times.

Dr. Shane began with one office, three nurses and the sincere conviction that his service was urgently needed. Response was encouraging. Early experiments in advertising verified his confidence in radio.

Dr. Shane correctly reasoned that other communities would respond as favorably as the Sacramento Valley, so he extended his health service to Stockton, then to San Francisco, Oakland and the bay area. In 1945 Dr. Shane chose San Jose as the site for his fifth office.

From the beginning, the SHANE DIAGNOSTIC FOUNDATION depended upon radio programs and spot announcements. Today, nearly 40 radio artists broadcast Dr. Shane's programs on seven Northern California radio stations. His patients have increased to such an extent that a medical staff of 70 now carries on.

From the very beginning of his broad-

casts, Dr. Shane banned the familiar health talk. After some experimenting with listener reaction he settled on the folksy western range program which now, with the exception of a few spots, comprises all of his radio schedule. His commercials sell the value of health examination directing the listeners to the nearest SHANE DIAGNOSTIC FOUNDATION.

Dr. Shane's radio programs now include *Yodeling Johnnie*, 15 minutes daily on KROY, Sacramento; *Prairie Jane and Arkansas*, 15 minutes daily plus a schedule of spots on KGDM, Stockton; *Dude Martin and Foreman Bill* both 15-minute programs daily on KYA, San Francisco; *Longhorn Joe and his Western Rangers*, 15 minutes daily on KROW, Oakland; *Rodeo Roy*, a daily program on KROW; *Cactus Jack*, 15 minutes daily on KLX, Oakland, and daily spots on KDON, Monterey.

These programs are primarily designed to attract the listening audience within easy reach of any of the strategically located offices of the SHANE DIAGNOSTIC FOUNDATION but the results have sometimes been surprising. An Alaskan sound-dough heard one of the programs in the vast reaches of the frozen North, took a plane to Seattle, transferred to another plane and came to Sacramento.

The main office of the SHANE DIAGNOSTIC FOUNDATION occupies the entire fifth floor of LOEW'S WARFIELD THEATER BUILDING, San Francisco. Advertising and sales promotion is handled by the San Francisco office of SMITH, BULL & MCCREERY ADVERTISING AGENCY.



# Hi-Class Bakery



## Doesn't Loaf on the Job

Ten Years of Programming to Fit Public Interests and Its Own Needs is Record Set by Hi-Class Baking Co., Evansville, Ind.

ONLY the best, whether it's bread ingredients or radio talent, that's the policy of HI-CLASS BAKING COMPANY, Evansville, Ind.

For the past ten years HI-CLASS has taken to the air to publicize its products and, it's generally admitted, they're delectable.

It was back in 1935 that HI-CLASS began a series of spot announcements on WGBF. It didn't take them long to learn that radio advertising paid dividends and the following spring found them sponsoring a half-hour children's amateur program each Saturday morning over the same station. Admission to the show was one HI-CLASS bread wrapper. Prizes were HI-CLASS cakes that served six.

From this program, WGBF garnered considerable talent for its own variety show which ran for three and one-half years at the Evansville Coliseum, a building seating nearly 4,000 persons.

NEXT, in the spring of 1937, came *Little Hoosier Sweetheart*. This quarter-hour program featured an Evansville girl who played the guitar while she sang ballads, hill-billy tunes and popular songs of the day. The program was sponsored on WGBF Monday through Saturday, running for four straight years.

By the spring of 1941 live talent was taking to the armed services and to defense factories. Undaunted, HI-CLASS took to transcriptions. Their selection was FREDERIC ZIV's *Korn Kobblers*, a 15-minute show playing at 5:30 P.M. on

WEOA Monday through Friday. At the same time on Saturday, HI-CLASS sponsored ZIV's series, *The Old Corral*.

Always alert to changing techniques, HI-CLASS changed its radio format on September 17, 1945, by presenting ZIV's transcription, *Sincerely Yours*, featuring the romantic tenor, Kenny Baker, and little Miss Rhythm herself, Donna Dae, over WEOA. The quarter-hour show runs at 5:30 P.M. Monday through Friday, with *The Old Corral* retaining the Saturday afternoon spot.

CONSIDERABLE advance publicity was given the *Sincerely Yours* program both through radio spots and *Listen*, the radio station's weekly eight-page publication. Prestige is given the middle commercial by having that perfectionist of dictionists, Jimmy Wallington, take over with "Yes, indeed, that's right," or "I thoroughly agree," before breaking into the last half of the musical numbers.

As for the commercials themselves, HI-CLASS uses primarily the institutional type, but, during 1944 and 1945 when skilled help was at a premium, it frequently used its commercials to recruit bread wrappers, bakers and salesmen. These brought applicants when all other media failed.

What's next? For the present, HI-CLASS is reaping the harvest sown by the popularity of Kenny Baker, but it's a safe bet this baking company will continue to use radio to advertise their products. A ten-year record that's kept the cash register ringing speaks for itself!



# Lyon Van Moves On the Air

With 80% of Ad Budget to Radio, Lyon Van & Storage Co. Uses Network Program and Spots to Cover the Pacific Coast Market

Even in these times when the LYON VAN & STORAGE CO., Los Angeles, Calif., is over-sold on storage space and local and long distance moving services, it still finds it prudent policy to advertise consistently.

What Henry M. Burgeson, vice president of the firm, revealed at the South-west Warehouse & Transfermen's Association convention:

*Approximately four per cent of Lyon Van's gross sales are regularly invested in advertising.*

*After years of trial-and-error testing, Lyon now uses approximately 80 per cent of its advertising budget in radio.*

In addition to its *Your Moving Hour*, broadcast over the Pacific Coast network of the MUTUAL BROADCASTING SYSTEM, LYON VAN also uses a consistent schedule of chain breaks on nine stations scattered from San Diego to Seattle. On the basis of LYON VAN's experience with broadcast advertising, Mr. Burgeson has come to these conclusions:

(1) *The average local advertiser should make careful use of radio.*

(2) *There are a number of ways in which radio may be used effectively.*

"You can build or buy a program of your own. Such a program will be yours alone. When people hear it, they will think of you.

"If your budget does not permit the use of your own program, you can buy one minute spots next to a popular program. A minute, entirely devoted to selling, will enable you to get over a strong story of your services.

"There is one other way to use radio. This is what broadcasters call a chain break. It is very brief, usually less than 40 words, but it drives home your firm name and basic sales theme."

(3) *The way to get sold on radio is to test it.*

"Several years ago we worked out a little merchandising idea to check the pulling power of radio advertising. We told listeners that if they would tell us the name of a person who was going to move, store or ship, we would give the person furnishing the lead a PYREX pie plate. If we actually booked the order, the person who gave us the tip would receive an entire six-piece custard cup PYREX set.

"This premium idea pulled very well, and the cost for obtaining the lead and the order was very small. Other advertisers can work out a premium lead that is equally effective. The point I emphasize is to test your advertising as carefully and as frequently as you can."

LYON VAN has used radio for a number of years, with its advertising handled by the Los Angeles office of BATTEN, BARTON, DURSTINE & OSBORN, INC.

Children of all ages loved it! In this *Magic Carpet* episode eight acts from BARNUM & BAILEY RINGLING BROS. CIRCUS were brought to the WABD studio in New York City.



# Two In One

*Film and Live Talent Television Combination Offers Chance to Create Atmosphere Effectively in Dramatic Series at Low Cost*

by KARL KNIPE, Anderson, Davis & Platte, Inc., New York City

THERE has been a great deal of talk and many articles have been written regarding film versus live talent for television programs.

The proponents of film point out the many advantages of that medium and the greater scope that may be achieved through celluloid scenes that are impossible to reproduce in a television studio.

On the other hand the live talent boosters call in the treasurer to back their side and point out the added expense of producing films solely for television.

In my opinion, however, television will be infinitely better if both film and live talent are used together. Most people, I believe, will buy a television set to see things that are happening as they happen. This applies to drama as well as to news and sports events. They will want to see live people doing things, not just motion pictures of people. However, film can be used most effectively with live talent.

In the production of *The Magic Carpet* we use both actors and film in a most natural way. Our plot has to do with three children who have a magic carpet that takes them wherever they want to go on the earth or in the sea.

The opening scene shows the children in juvenile situations, either quarreling about their pet goldfish or looking at a picture book of some far-off spot.

In the case of the goldfish, we have them get on the magic carpet for a trip to the depths of the sea where they see a fight between an octopus and an eel. This, of course, is done by dissolving our studio scene into a film. At the end of the film we reverse the proceedings and dissolve back into the living room where the children are found sitting on the carpet. Film is also used in the effect of having the children fly out of the house on the carpet.

There are many other ways in which film and live talent can be profitably combined particularly to create atmosphere in dramatic programs.

If your studio set is the deck of a steamer, film clips can be used to good advantage to show harbor and sea scenes, passing ships, etc. This use of film is bound to add realism to any program and such methods are not expensive or difficult to handle.

Film and live talent used together form a perfect union, and as television progresses I am sure more and better ways of using them will be devised.

# Youth Takes a Bow!

Federal Department Stores, Detroit, Mich., Sponsors 11-Year-Old Weekly Series Featuring Youthful Talent from the WXYZ Audience

**W**HILE youngsters may balk at readin', writin' and 'rithmetic, play hookey on occasion from the classroom, there's one schoolhouse with a perfect attendance. That's the *Radio Schoolhouse*, broadcast over WXYZ, Detroit, Mich. Every Sunday, since September, 1934, listeners anxious to see youthful performers in action have packed the downtown CAPITOL THEATRE.

## IT'S STILL PUBLIC SERVICE

This unique *Children's Theatre of the Air*, which features youngsters under the age of 16, develops young talent, contributes to personality growth and expands the horizon for youthful participants. In other words, it's public service, through and through. It's the kind of service which the FEDERAL DEPARTMENT STORES want to perform for community life. Evidence that it is the kind of public service that listeners appreciate: an average weekly mail pull of 90 letters.

Surveys indicate that the *Radio Schoolhouse* is one of the most popular shows on the air, locally.

## THEY'VE GOT TO BE GOOD!

Auditions are held for all those who want to appear on the program. Those who make the grade are booked for future appearances. Many well-known stars of radio and screen today are graduates of the *Radio Schoolhouse*.

In addition to singing, dancing and playing, there is a brief quiz period conducted by emcee, Professor Dick Osgood, for adults. Producer: Fred Rivard. Eve Gladstone, staff pianist, has been with the show since it started.

## WHAT ABOUT THE SPONSOR?

When the FEDERAL DEPARTMENT STORES took on sponsorship of the 45-minute, weekly feature (12:00-12:45 P.M.), it was to create good will, attract new customers and to increase sales.



● (Below) . . . Talented members of the *Radio Schoolhouse* strut their stuff.

● (Left) . . . Frank (Sugar Child) Robinson, six-year-old boogie woogie specialist, scored a hit on his radio debut. *Epilogue*: he has been signed by METRO-GOLD-WYN-MAYER!



# No Rule of Thumb

Annual Program Popularity Poll Achieves 3-Fold Purpose  
by FIN HOLLINGER, manager, KDB, Santa Barbara, Calif.

## BEST PROGRAMS

1945

Newspaper of the Air	766 votes
Fulton Lewis, Jr.	607 votes
Double or Nothing	547 votes
Queen for a Day	461 votes
Lone Ranger	430 votes
Gabriel Heatter	387 votes
Spotlight Bands	362 votes
Sherlock Holmes	359 votes
Jimmy Fidler	279 votes
Bulldog Drummond	259 votes

1944

Double or Nothing	600 votes
Fulton Lewis, Jr.	550 votes
Lowell Thomas	440 votes
Lone Ranger	411 votes
Sherlock Holmes	409 votes
Bulldog Drummond	395 votes
Gabriel Heatter	377 votes
Cecil Brown	314 votes
Detroit Symphony	269 votes
The Shadow	266 votes

**S**INCE the earliest days of radio, measuring the popularity of programs has been a fascinating and frequently perplexing problem. Stations in larger cities now have a continuous measurement provided by concerns that have made such program popularity measurements their business.

But for the program directors of some 500 or more small city stations, the task of determining program popularity is still a perplexing one. Audience measurements made with sufficient frequency to indicate popularity trends are too expensive. Mail count means little nowadays for the average listener can only be stirred into writing when an especially attractive prize is dangled before him, or if he violently disagrees with the views of some news commentator.

What then, can the small station do

to better determine the likes and dislikes of the listening public it serves?

Perhaps the successful experience marked up by the management of KDB, Santa Barbara, Calif., can in some measure help solve the small station operator's twofold problem of determining program popularity and publicizing his station's air features simply and economically.

Originally planned as a joint program promotion and War Bond publicity stunt, KDB's origination focused concentrated public attention on the station's programs and provided an excellent measurement of listener acceptance of programs.

In local newspapers was inserted a 1-inch by 3-column coupon listing 30 of KDB's commercial and sustaining programs. The coupon also listed the sponsor's name, the time of presentation, and a blank space in which the listener was invited to write "1" opposite his favorite KDB program, "2" opposite the program he liked next best, and so on up to 10. Contestants submitting the list most closely resembling the popular vote were offered War Bond prizes. In addition to newspaper publication of the program popularity blanks, hundreds of additional coupons were printed for distribution by the station.

Backed by ample radio publicity, the program popularity coupons poured in by the hundreds. With coupons submitted from service folk and civilian, businessmen and housewife, young and old, KDB was provided with a valuable program popularity measurement of Santa Barbara's radio likes and dislikes.

The first poll was taken in 1944.



# Television in Present Tense

*Television is Here Today for the Advertisers With Vision Who Utilize the Facilities of the Nine Stations in Operation Now*

by FRAN HARRIS, director of television, Ruthrauff & Ryan Adv. Agcy., Chicago



▲ ● A class of school children came to MARSHALL FIELD & CO., Chicago outlet for ACROBAT SHOES, to watch the television presentation, *An Amazing Adventure of Tumblin' Tim*.

NO one seems to doubt the importance of television as an advertising medium in the *future*. Popular magazines carry feature articles telling us what to expect, thanks to Mr. Sponsor, in television programs. Trade journals and periodicals quoting leaders in the various fields of manufacturing, marketing, advertising and the men in the electronics industry, assure us that:

*"Television is expected to become highly important in advertising."*

*"The potentialities of advertising in television are unlimited."*

*"Wide use of advertising in television predicted."*

Yes, the prognosticators are very confident and a bright future for advertising in television is forecast. The "Wise Men" who have spoken then sit back

and relax to await the rich tomorrow of television. In eyeing the promised *tomorrow* of television, the reality of television *today* is being overlooked. Thanks to a few enterprising advertising agencies and their advertisers it is not being overlooked entirely.

Advertisers with vision are utilizing the facilities of the nine television stations in operation today, to excellent advantage.

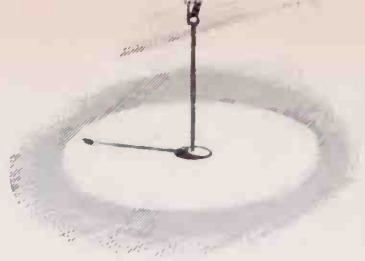
Television is unlike any other advertising medium and its individuality is challenging. It combines the advantages of radio and space advertising and the added effective factors of motion and immediacy.

By experimenting *now* the advertiser reaps a rich harvest of knowledge at a fraction of what it will cost when station time rates and rehearsal rates are permanently established. He is learning ways to present his product to its *best* advantage. He can evaluate consumer reaction to the selling techniques employed. The advertiser needs to know what the televiewer will accept in the way of advertising and what forms will be tolerated.

Television audience research data has proven invaluable in establishing television sales techniques. Television advertising pioneers agree that the techniques learned now may need to be altered as the industry develops and grows. They realize that television is still in swaddling clothes. However, an infant is as much a human being as an adult. *It's time to think and talk television in the present tense!*



# Kansas Classroom



*1,400 Schools with Registration of 32,000 Students Tune-In  
Education Series Aired Over Established Commercial Network*

**I**N Kansas, over 4,000 of the 4,700 rural and small community educators, teach with an emergency certificate. To contribute to the enrichment of teaching in these communities with the experience, talents and know how available on the campus of one of the state's leading educational institutions, KTSW, Emporia, Ka., presents a *Radio Classroom* over the Kansas State Network (KTSW, Emporia; KFBI, Wichita; KSAL, Salina; KVGB, Great Bend and KIUL, Garden City).

Conceived by R. Russell Porter, director of radio broadcasting for the Kansas State Teachers College of Emporia, the series was launched at the suggestion of J. Nelson Rupard, KTSW general manager, as a public service to the rural schools.

When the series was first launched in the school year of 1944-45, Lyon County was selected as a test area and conferences were held with the county superintendent and rural teachers each week to analyze, modify and improve the broadcast technique. Later, the Kansas State Department of Education made the program available to schools throughout the state, with time cleared on the Kansas State Network from 2:15 to 2:30 P.M., Monday through Friday for the school year of 1945-46.

Based on the number of teachers manuals and song books requested, the State Department of Education estimates that the broadcasts are used regularly in more than 1,400 schools with a total enrollment of 32,000 students. In addition to the school listeners, a coincidental (Hooper type) survey in Lyon County during the broadcast last year produced a rating of 3.7 among non-school listeners. Many farm parents volunteered that

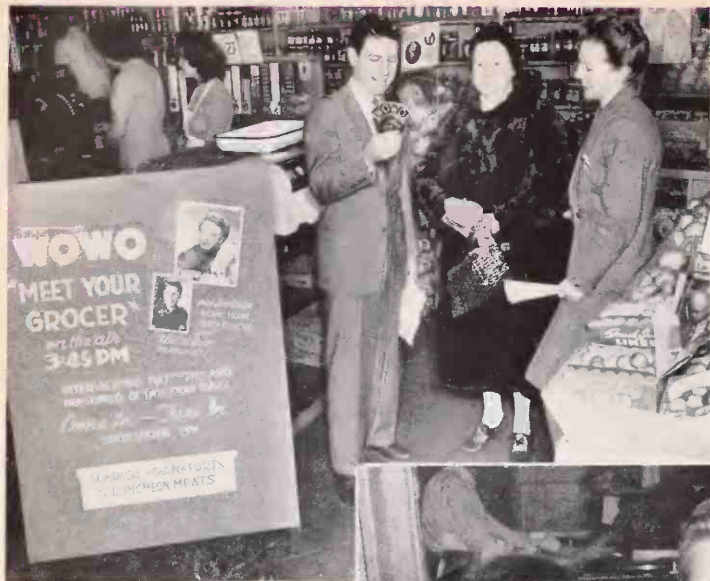
they listened to the broadcasts because through the radio program they were brought closer to their children.

A thoroughly planned and tested radio program to augment teacher instruction, the *Radio Classroom* has been recommended as a part of the established state schedule of studies. Individual broadcasts have been tied-in with the over-all schedule of studies in all schools under the supervision of the State Department. Individual subjects covered include social studies, music, science, art and health, with a day given to each.

While production technique varies, depending upon the subject and the material, the keynote of the entire programming is to make it good radio. There are no long speeches.

An ideal classroom situation with a teacher and students is the general pattern for the social studies and science broadcasts, with dramatic skits frequently incorporated. Music lessons are broadcast by a college faculty member, assisted by studio vocalists. Art instruction, with emphasis on creative work and the development of the imagination, includes interludes of music to allow time for classroom work. Health is usually presented through dramatization, with an occasional short talk by recognized state authorities.

Each teacher signifying an intention to participate in the *Radio Classroom* broadcasts is supplied by the State Department of Public Instruction with a teacher's manual, an 87-page booklet with outlines of program content, classroom preparation and coordinating factors. An especially prepared song book is also made available to each teacher and student.



(Above) . . . Housewives are invited to *Meet Your Grocer*. Hildred Gates holds the microphone, and Jane Weston, director of the *Modern Home Forum*, as hostess of the WOWO, Fort Wayne, Ind., feature. (For story, see February, 46, p. 64.)



● (Below) . . . Are New Year's resolutions worthwhile? Yes, indeed, say Terry Maverick (left), daughter of Maury Maverick, former Texas congressman, and Betsy Porter (right), daughter of FCC chairman, Paul Porter. The two exchange views with Esther Van Wagoner Tufty. *Tufty Topics* originates with WWDC, Washington, D. C.



● (Left) . . . *Your Program* traveled to Tarrytown, N. Y., scene of the first broadcasting station established in Westchester. Shown left to right, Frank A. Seitz, WFAS managing director, who interviewed pioneer operator Fred Koenig. Gerry Downing, WFAS engineer, handled the remote. Mr. Seitz holds the RMA plaque presented to WFAS in recognition of radio's twenty-fifth anniversary.



## SHOWMANSCOOPS

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



## AIRING THE NEW

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

### Automobile Dealers

**VETERANS OF VICTORY** Thousands of veterans are finding that getting into *civvies* isn't all that its cracked up to be. For many of them, the problem of getting a job is a stone-wall that they alone can't move. In Tulsa, Okla., TOM P. McDERMOTT, INC., took off its coat, got down to work on the thorny problem.

What TOM P. McDERMOTT, INC., offers over KTUL is *Veterans of Victory*, a public service feature designed to find jobs and business opportunities for returning veterans. A sequel to KTUL's *G. I. Bill of Rights Cavalcade*, the quarter-hour is aired every Thursday night. Feather in the McDERMOTT cap: sponsor has held the same time on KTUL for the past two years. Each series of broadcasts has been devoted to public service.

Interviews with four discharged veterans are featured on each program, thus giving each a chance to present his own story. A two-minute break at the program's mid-point permits business or civic leaders to present the case for employment prospects. Only commercial mention: sponsor identification at the beginning and end of each program.

KTUL invites prospective employers to contact job-seeking veterans through the station. Applications for veterans who want to participate in the series are secured through the Veteran's Referral Center, other government agencies in the Tulsa area.

**AIRFAX:** Gregg Chancellor, KTUL vet of World War II, handles the interviews.

*First Broadcast:* January 11, 1946.

*Broadcast Schedule:* Thursday evening, quarter-hour.

*Sponsor:* Tom P. McDermott, Inc.

*Station:* KTUL, Tulsa, Okla.

*Power:* 5,000 watts.

*Population:* 147,961.

**COMMENT:** Sponsored or unsponsored, a program presented in the public welfare is still public service. Advertisers are showing an increasing interest in offerings of this nature. From the standpoint of their institutional value, they're hard to beat.

### Beverages

**OUTDOORS IN LOUISIANA** For all sports enthusiasts, radio-active JACKSON BREWING Co., brings another sporting program to the air over WDSU, New Orleans, La. With a shot-by-shot account of hunting conditions or a fly-by-fly account of fishing activities, *Outdoors in Louisiana* keeps listeners on the alert every Thursday evening from 9:30 to 9:45.

Emcee on the program is Paul Kalman, veteran sportsman and veteran of European action. Tied-up with the program is a weekly newspaper column of the same name. Assisting Kalman is WDSU announcer, Gay Batson.

Main item of each program is the news of where, when and what to hunt. Also included, when needed, is a public service bulletin on hunting accident possibilities. Presented with actual examples, appeals are made to know what you're handling and doing. What the sportsman wants to know is also answered.

**AIRFAX:** Purple Heart wearer Kalman collects facts for his script on weekly jaunts. Staff announcer Batson reads special sporting commercials written to tie in with the chatter.

*First Broadcast:* October 18, 1945.

*Broadcast Schedule:* Thursday, 9:30-9:45 P.M.

*Preceded By:* Musical Hour.

*Followed By:* Make Mine Music.

*Sponsor:* Jackson Brewing Co.

*Station:* WDSU, New Orleans, La.

*Power:* 5,000 watts.

*Population:* 458,762.

*Agency:* Anfenger Advertising Agency.

**COMMENT:** While a program of this kind may have a relatively limited audience, that audience is a loyal one. In the case of the sponsor here, it's a concentrated audience of first rate prospects.



## Dairies

**CONCERT MUSIC** For the PHILADELPHIA CERTIFIED MILK PRODUCTS ASS'N., a quality product rated a quality radio series. The answer was a Saturday afternoon quarter-hour of concert music aired over WFIL, Philadelphia, Pa. Series has been aired over WFIL on a once-a-week schedule for almost three years.

Concert piano selections by pianist Emmanuelina Pizzuto are introduced simply and briefly by an announcer. Two concise commercials are used on each broadcast. One commercial follows the first musical selection and the second precedes the last number. General pattern for each show: three musical selections.

**AIRFAX:** *First Broadcast:* 1943.

*Broadcast Schedule:* Saturday, 1:45-2:00 P.M.

*Preceded By:* Front Page Drama.

*Followed By:* Metropolitan Opera.

*Sponsor:* Philadelphia Certified Milk Products Ass'n.

*Station:* WFIL, Philadelphia, Pa.

*Power:* 1,000 watts.

*Population:* 2,081,602.

**COMMENT:** Listening audiences aren't built by the clock. The over-all program structure of a station is a tremendously important factor in audience selection. Here is a splendid example of the way in which an advertiser may capitalize on the program which follows his own offering to his own advantage. From the standpoint of the station, it's a type of programming which keeps itching fingers off the dials.

## Department Stores

**CONFIDENTIALLY YOURS** With the expected post-war return of scarce merchandise, SEARS ROEBUCK wanted a radio program with which to break the news to the public as quickly as possible. *Confidentially Yours* was the answer.

However, the slow-down in consumer goods forced the client to alter his initial idea and use the program for straight merchandising of run-of-the-store articles. Lou Hartman, program host, maintains daily contact with the store and items are either promoted in conjunction with other media or alone

on such things as those which arrive too late to meet newspaper deadlines.

The program was designed to be easy to listen to. A noontime program, its appeal is broad enough to include all types of listeners just as SEARS ROEBUCK attracts all types of purchasers.

The program is used for straight merchandising of any article in the store. Only one item, or a group of related items, is used a day. Credit advantages, institutional copy, telephone service, etc., are inserted whenever needed.

To reach as large an audience as possible with minimum production cost, and at a noontime spot, the program is built on music, using popular vocalists from transcription. There is no build up for the talent, who are introduced only at the beginning and end of the program as neighbors. The basic idea is to make no overt play for listener attention or to high-pressure SEARS. Every day at 11:45, people can be certain of a relaxed quarter hour.

Commercials are as ad-lib as possible without losing commercial appeal. Singers are chosen to blend with the commercial appeal: *Sons of the Pioneers* for chicks and farm equipment or *Dick Brown* for fur coats. The manner of delivery is to stress sincerity and truthfulness at all costs. No one is to be sold on SEARS via air alone. SEARS is known as the place where "satisfaction is guaranteed or your money back."

*Confidentially Yours* assiduously avoids the more obvious and common faults of merchandising, hoping to gain its listeners by being as much like a real friend as possible.

The program is opened with a quip and closed with a proverb. In the middle spot there is either a poem or, if the merchandise is not overly dramatic, an unusual bit of news from the UNITED PRESS wires.

**AIRFAX:** Commercial slant ranges from the poetic to the practical. What starts out with a note about the morning frost which was lovely to look at may remind listeners that it was hard on the roof. It's an easy transition to facts on SEARS roof service.

*First Broadcast:* November 12, 1945.

*Broadcast Schedule:* Monday through Saturday, 11:45-12:00 Noon.

*Preceded By:* Korn Kobblers.

*Followed By:* News.

*Sponsor:* Sears Roebuck & Co.

Station: KROW, San Francisco-Oakland, Calif.  
Power: 1,000 watts.

## Finance

**COMMENT:** If listeners can be certain of entertainment that is pleasing and a commercial approach that is inoffensive on a consistent schedule, the sponsor in the long run will be identified as a friendly person with whom to do business.

## Department Stores

**A DATE WITH MUSIC** In Fort Worth, Tex., EVERYBODY'S DEPARTMENT STORE offers something for everybody in its radio bill-of-fare. Six days a week, EVERYBODY'S presents a record show of interest to the general public. On Sunday, these same listeners make *A Date With Music*, with EVERYBODY'S as host on the KFJZ series.

Top-flight network artists in a musical *pot pourrie* of all-time hit tunes present musical offerings to suit the listening preferences of Sunday at-homers. With Allyn Edwards as emcee, and William Stoess as director, the transcribed program features such name stars as vocalist, Phil Brito; pianist, Sammy Liner and organist, Doc Whipple.

**AIRFAX:** There are 130 quarter-hour episodes.  
**Broadcast Schedule:** Sunday, 7:00-7:15 P.M.  
**Preceded By:** News.  
**Followed By:** Music.  
**Sponsor:** Everybody's Department Store.  
**Station:** KFJZ, Fort Worth, Tex.  
**Power:** 5,000 watts.  
**Population:** 350,000.  
**Producer:** Charles Michelson.

**COMMENT:** Because women make such a large percentage of family purchases, most retailers direct their sales guns at feminine daytime listeners. With the addition of a Sunday show to a week-day schedule, merchants have a splendid opportunity to reach the all-family group in an institutional way.

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*Whatever the business, there may be a program reviewed in this issue that's adapted to it.*

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**LIFE OR DEATH** A few years ago a popular magazine jabbed the public into consciousness of the need for safety on the highways with a feature, *And Sudden Death*. But public memory is short in such matters and the accident toll continues to mount from year to year. It takes sustained effort to make progress in the interest of public safety.

In Omaha, Nebr., radio is leading just such a crusade. Sponsored by WESTERN SECURITIES Co. as a public service, *Life or Death* dramatizes accidents in the home, industry and on the highway. Local personalities, talent and production are featured on the series.

Written and produced by Palmer Brink, radio director of the BAKER AGENCY, *Life or Death* has the support of the Omaha Police and Fire departments, the Safety Council and all other agencies concerned with public safety. Brief talks by civic leaders directly concerned with the various safety problems round out the show.

**AIRFAX:** **First Broadcast:** January 13, 1946.  
**Broadcast Schedule:** Sunday, 1:45-2:00 P.M.  
**Sponsor:** Western Securities Co.  
**Station:** KBON, Omaha, Nebr.  
**Power:** 250 watts.  
**Population:** 280,610.  
**Agency:** Baker Adv. Agcy.

**COMMENT:** Radio is a particularly effective medium for a campaign of this type, and the advertiser who supports such a project is performing an invaluable public service.

## Grocery Stores

**MARKET REPORTER** Truth in advertising is fact, not fiction, with the GREAT EASTERN STOP AND SHOP MARKETS. What GREAT EASTERN gives to WPAT, Paterson, N. J., listeners is a daily market report on the best buys of the day. Special items on sale each day are highlighted on the five-minute feature. If certain items are off-size, not up to scratch in



any way, listeners are advised to scratch that item off the shopping list.

Featured on the series is Adele Hunt, known to WPAT's listeners as the *Great Eastern Market Reporter*. Tips for best buys come from R. Allan Kerr, chain's produce supervisor, with Adele Hunt personally shopping the stores. Campaign ties-in with GREAT EASTERN'S slogan, "Giltedge Quality."

**AIRFAX:** *First Broadcast:* July, 1945.

*Broadcast Schedule:* Monday through Saturday, 9:05-9:10 A.M.

*Preceded By:* News.

*Followed By:* Musical Scrapbook.

*Sponsor:* Great Eastern Stop and Shop Markets.

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

*Power:* 1,000 watts.

**COMMENT:** Here's another link in radio's chain of public service. From the standpoint of the advertiser such a series represents a splendid way to build a loyal listening audience, while at the same time capitalizing on a reputation for integrity.

## Office Supplies

**NAMES IN THE NEWS** "Good morning . . . this is Elgie Carter with five minutes dedicated to *Names in the News* . . . brought to you through the courtesy of STEELE-LOUNSBERRY in Duluth."

Starting January 24, 1944, with a participation period on the program, *Ladies Only*, STEELE-LOUNSBERRY, Duluth, Minn., stationery and office supplies, switched the following July to the five-minute spot, Monday through Friday. The program uses a daily UNITED PRESS wire service feature which discusses a personality or place prominent in the day's news or of interest because of its relation to current events.

Designed to sell the store, its service and specific items of merchandise, commercials are predominantly institutional in theme, stress the idea that STEELE-LOUNSBERRY is a *friendly* store. Format of the show includes a brief introduction, a one-minute commercial and the news feature, all presented in an informal style.

Features and commercials are slanted to interest women particularly, as the program goes on in the morning, im-

mediately following a half-hour women's show. Program following is a telephone quiz.

**AIRFAX:** *First Broadcast:* July 9, 1945.

*Broadcast Schedule:* Monday through Friday, 11:00 to 11:05 A.M.

*Preceded By:* The Freimuth Show.

*Followed By:* Telo-quiz.

*Sponsor:* Steele-Lounsberry.

*Station:* WEBC, Duluth, Minn.-Superior, Wis.

*Power:* 5,000 watts.

*Source:* United Press.

**COMMENT:** With a five-minute program the sponsor gets two announcements plus the added prestige of an interesting program at what is little more than the cost of two spot announcements. Wisely, sponsor here directs the commercial message to one specific audience group.

## Photographers

**YOUR SERVICEMAN SPEAKS** For a portrait of wartime experiences as they were lived, only the serviceman himself can paint the true picture. In Salem, Ore., the BISHOP'S PORTRAIT STUDIO offers KSLM listeners word pictures, with returned servicemen painting the brush strokes.

Every Wednesday evening *Your Serviceman Speaks* to KSLM listeners. Program is aired in a purely conversational manner, without script. Interviews are conducted by Major Sherman Stanfield of the U. S. Army Recruiting Service. A KSLM staff announcer handles the commercials.

**AIRFAX:** *First Broadcast:* October, 1945.

*Broadcast Schedule:* Wednesday, 8:00-8:15 P.M.

*Preceded By:* Lone Ranger.

*Followed By:* One Man's Destiny (Transcribed).

*Sponsor:* Bishop's Portrait Studio.

*Station:* KSLM, Salem, Ore.

*Power:* 1,000 watts.

*Population:* 36,000.

**COMMENT:** When it comes to building audiences, it's hard to beat the pull of the local angle. Series here has the added advantage of a fresh appeal and a variety of stories from one broadcast to the next. Over a period of time it's certain to cover the widest possible audience potential. Show here combines good listening with public service.

## Sustaining

**CUCKOO CLOCK HOUSE** While the housing shortage may be acute in the United States, there is one place in Canada where there's always room for all. Entrance to this haven costs but one radio. The best time for children 8 to 13 to see the landlord is between 7:00 and 7:30 P.M., Saturdays, over CJBC, Toronto, Can., for that is when *The Cuckoo Clock House* is open to all.

Youngsters are taken on tours through the mythical house, picking up both education and entertainment on the jaunt. Guide is Wib Perry, ably assisted by Matilda, the cuckoo who perches on his shoulder.

Each room has a name which speaks for itself: the Green Room for nature, the Work Room for easy-to-make articles, the News Room for current events, the Hobby Room, the Music Room, the Magic Room and many others. Even the closet has personality for that is where Uncle Egbert lives, and Uncle Egbert and the Corny Closet are the humor and fun of *The Cuckoo Clock House*.

In the middle of the program listeners are piloted into the Story Room for a dramatization about a boy or girl who has become famous for some heroic deed.

**AIRFAX:** There are still rooms that have not been explored, and every once in awhile there are guest interviews.

*First Broadcast:* September 22, 1945.

*Broadcast Schedule:* Saturday, 7:00-7:30 P.M.

*Preceded By:* Serenade to Saturday.

*Followed By:* Jimmy Edmondson Show.

*Station:* CJBC, Toronto, Canada.

*Power:* 5,000.

*Population:* 656,930.

**COMMENT:** Here's additional evidence that radio fare for the small fry may be both educational and entertaining. It's the type of spade work that needs to be done in the development of more constructive types of programs for children.

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*For complete information about an authoritative transcribed series of interest to mothers of young children, write Frederic Damrau, M.D. (See p. 101 for details.)*

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## CLAIMS TO FAME

To help create greater understanding of radio's contribution to community life, this series will highlight the development of stations who subscribe to RADIO SHOWMANSHIP for their advertisers in various parts of the country.

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### SALUTE TO KBIZ

KBIZ, Ottumwa, Ia., is the only station in 16 Iowa counties and three Missouri counties. Advantaged with a 1240 kilocycle spot and a conductivity area that is one of the best in the United States, KBIZ covers a 19-county area.

KBIZ's policy is to reach the largest number of listeners with the best possible programs. It is now heard by more people every day than any other local radio station in Iowa.

KBIZ advertisers come not only from Ottumwa, but also from a score of other Iowa and Missouri towns.

KBIZ has been under new management for nearly two years. This new management put the emphasis on programs. The first two changes were an 18-hour day and affiliation with the MUTUAL BROADCASTING SYSTEM. Programs for the KBIZ territory were tailored: farm programs, weather reports, local sports broadcasts, local newscasts, public service programs. Remote programs are made from the other counties which KBIZ serves.

Listener surveys show that in the morning KBIZ leads every other station that can be heard in its area. At noon, KBIZ has two-thirds of the listeners. In the afternoon it is a close second. In the evening, with half the families in the area listening to the radio, KBIZ is a favorite.

KBIZ studio facilities: Studio A seats 100 people; the news room houses two UNITED PRESS machines; a huge library holds more than 5,000 transcriptions, recordings and sound effects; the engineering department has excellent remote broadcasting and recording equipment.



# SHOWMANSHIP IN ACTION

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

## Beverages

**GOLD STAR FINAL** In Fort Wayne, Ind., the gold star attached to the automobile license plate is a sign of distinction. It also reminds Farnsworth WGL fans to tune-in the *Gold Star Final*. Every day the highlight of the quarter-hour newscast sponsored by the **HOFF-BRAU BREWERY CORPORATION** is the announcement of the *Gold Star* winner of the day. That honor goes to the person scouted that day in downtown Fort Wayne as the most courteous and safest driver. Evidence that the *Gold Star* promotion meets with the approval of Fort Wayne's thirsty: instead of asking for **HOFF-BRAU BEER**, many customers now ask for *Gold Star*.

When **HOFF-BRAU** put its John Henry to the current 52-week contract, it was old stuff to brewery officials. **HOFF-BRAU**, oldest and largest advertiser on WGL, has retained the *Gold Star Final* program throughout its radio advertising history. Series has been under the **HOFF-BRAU** banner for ten consecutive years.

Commercials hue to the institutional line, with approximately 45-seconds for the sales pitch.

Feather in the WGL cap: in spite of a drastic rate increase during the past several months, this was no bottle-neck when it came to signing the new contract with **HOFF-BRAU**.

**AIRFAX:** *First Broadcast:* 1935.

*Broadcast Schedule:* Monday through Saturday, 6:45-7:00 P.M.

*Sponsor:* Hoff-Brau Brewery Corp.

*Station:* WGL, Fort Wayne, Ind.

*Power:* 250 watts.

*Population:* 117,246.

**COMMENT:** Reminder gimmicks are all to the good. Here's one that's worth its weight in gold. Device points up the fact that public service need not be dead weight when it comes to the ledger page. Certainly *showmanship* devices which make one program stand out from others of the same type are all to the good.

## Department Stores

**DETECT-A-TUNE** Strains of familiar music are what keep **KLRA**, Little Rock, Ark., listeners tuned to the *Blass Detect-A-Tune* show. The pay-off: *Blass Club Money* for the correct identification of mystery tunes.

Listeners are called at random from a scientifically selected list of Greater Little Rock telephone numbers. Those who correctly name the mystery tune pocket \$15.00 in *Blass Club Money* redeemable in store merchandise. Those who fail to correctly identify the mystery tune receive a merchandise certificate as consolation prize. Those telephoned have one minute in which to identify the tune. They also get plenty of help from the announcer in tune identification. For the benefit of those not listening to the program, announcer gives them a chance to hear the music via the telephone.

Commercials for the **GUS BLASS DEPARTMENT STORE** are interspersed between mystery tunes. Copy sells the store as a whole, is largely institutional.

**AIRFAX:** *Detect-A-Tune* is fully copyrighted and protected, exclusive to one sponsor in a community. Syndicated series was produced by Phillip G. Back & Co., Adv. Agcy., Little Rock.

*Broadcast Schedule:* Monday through Friday, 7:55-8:00 P.M.

*Sponsor:* Gus Blass Department Store.

*Station:* **KLRA**, Little Rock, Ark.

*Power:* 5,000 watts.

*Population:* 125,225.

*Producer:* Phillip G. Back & Co.

**COMMENT:** Merchandising angle here serves as an excellent traffic builder, and in the retail sales picture, store traffic is the pot o' gold at the end of the rainbow. Because those telephoned need not be listening to the program to qualify for the prize, there is no implication of lottery.

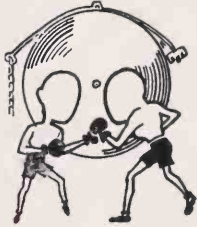
## Gasolines

**LICENSE QUIZ** Advertisers with products of interest to motorists are naturally interested in getting their messages across to those with *jalopies* on the road. The trick is to design a broadcast campaign that reaches this audience. In St. Louis, Mo., the MILTON OIL Co. came up with just such a format in its series aired over KXOK.

Names and telephone numbers are selected from a list of automobile license numbers, and those telephoned receive cash awards for correct answers to questions asked by the *License Quizmaster*. Money increases when question is incorrectly answered. Listener need not be tuned-in on the program to be in the money. Telephone calls pay-off at the rate of \$5.00 a shot, with consolation awards for those who muff their chances.

Evidence that the series appeals to the KXOK audience: 75 per cent of those telephoned are tuned to *License Quiz*.

What carries the sales wallop for MILTON OIL: 30-second opening and closing commercials.



went on the air in December, 1942. Originally, listeners telephoned at random had to answer with the password of the day to be in the money.

In January, 1944, *Password Please* went into its second phase. Listeners were asked to unscramble a scrambled password, also write not more than 35 words on the importance of buying War Bonds. Winners with the correct password solution were selected on the basis of the best letters about War Bonds.

Current *Password Please* program, which began November 26, 1945, makes it possible for anyone called to earn an award, whether or not his radio is turned on. Eight random telephone calls are made during the 30-minute show. If the person telephoned gives the correct answer to the question of the day the jack-pot is his. Award increases with each telephone call until the correct answer is given.

Consolation awards where the telephone is answered but the question missed: \$1.00 Victory Stamp or \$1.00 Merchandise Certificate.

Three one-minute commercials during each quarter-hour carry the ball, sales-wise, for the CARRY ICE CREAM COMPANY, makers of SMOOTHFREEZE MEADOWGOLD ICE CREAM, and the HUB FURNITURE Co., Washington, D. C., and Clarendon, Va. Brief sponsorship identification is made on each telephone call.

**AIRFAX:** First Broadcast: December 10, 1945.

**Broadcast Schedule:** Monday through Friday, 6:00-6:10 P.M.

**Preceded By:** Sports Extra.

**Followed By:** Hit of the Week.

**Sponsor:** Milton Oil Co.

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

**Power:** 5,000 watts.

**Population:** 1,141,593.

**Agency:** Olian Adv. Agcy.

**COMMENT:** Here's a variant on the quiz show format which eliminates all but the specific audience the advertiser wanted to reach with his broadcast campaign.

## Ice Creams

**PASSWORD PLEASE** "What year was the *Liberty Bell cracked?*" It was worth \$210 to the WWDC, Washington, D.C., listener who knew the answer. Question had been unanswered for three weeks.

Now in its third format, *Password Please*, with Norman Reed as emcee, first

**AIRFAX:** First Broadcast: December 1, 1942.

**Broadcast Schedule:** Monday through Friday, 12:00 (Noon)-12:30 P.M.

**Preceded By:** Prize Program of the Day.

**Followed By:** News.

**Sponsor:** Carry Ice Cream Co.; Hub Furniture Co.

**Station:** WWDC, Washington, D. C.

**Power:** 250 watts.

**Population:** 938,458.

**COMMENT:** In spite of the critics who have looked with horror upon money give-away shows, the ability of such features to build audiences is something to which advertisers can point with pride. There's evidence in the continued success of this program that such features do more than build audiences in jig-time. They also sustain them through the years.



## Men's Wear

**TEEN TOWNS** Some eight or ten months ago there was a nation-wide movement to guide the footsteps of teen-agers into constructive lines of activity and social interest. As a result, *Teen Towns* mushroomed up in metropolitan areas in all parts of the country.

What has happened in Kansas City, Mo., since the movement was launched may well serve as a national example. Currently, there are 16 organized *Teen Towns*, all of them with their own club rooms and officers. The smallest has a membership of 500, the largest, 1,500.

To lend support to *Teen-Town* inhabitants, KCMO carries a program which caters to their interests and enthusiasms. *Teen-Towners* vote for the top ten tunes of the week, and each is played on the show. *Teen-Town* gossip reporters and fashion reporters give with the latest in feminine chit-chat. With *Teen-Towner*, Chuck Frizzell as emcee, the entire series is simon-pure *Teen-Town*. A studio audience of from 60 to over 100 turns out each week.

Sponsored by the PALACE CLOTHING Co. on a 52-week *sked*, the series is a 5:00 P.M. Saturday feature. Printed tie-in with the broadcast feature: a weekly mimeographed bulletin carrying items of interest to teen-agers and dates of *Teen-Town* social events.

**AIRFAX:** *Broadcast Schedule:* Saturday, 5:00-5:45 P.M.

*Sponsor:* Palace Clothing Co.

*Station:* KCMO, Kansas City, Mo.

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

*Population:* 602,046.

**COMMENT:** Retailers generally are showing a current interest in the teen-age group. Series here follows the present merchandising trend but it goes beyond that to perform a public service.

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*Don't miss it! Judge Justin Miller, president, National Association of Broadcasters, extends greetings to local and regional advertisers (p. 77). To radio station personnel: a limited supply of reprints of this greeting are available.*

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# STATION SERVICE

Radio activities in behalf  
of public interest.

## ADVENTURE IN RELIGION

Is religious broadcasting a public service? Twin City radio stations believe it is if the church radio program is interdenominational, does not ask for money and promotes universal religious truths. This type of religious broadcasting is a valuable contribution to the community. It also solves a problem for radio stations, the problem of being criticized because time is sold to one church and not to another.

Nationally there are the religious broadcasts familiar to most listeners: *The Columbia Church of the Air; The National Radio Pulpit; Your Life Today*, and many others. These are all on sustaining time. Why not solve the local church radio problem in the same way? And that is what has been done largely in the Minneapolis-St. Paul, Minn., area.

The managers of all the large stations sat down with the radio committee of the St. Paul Council of Churches and the Minneapolis Church Federation; they agreed that this group representing the Twin City protestant churches would be the channel from which would come Protestant religious programs. The stations have offered their full support in helping the church group to get acquainted with the *know how* of broadcasting. A number of radio personalities such as Max Karl, now director of public service for WTCN, Bob DeHaven, and Dorothy Spicer, public relation director for KSTP, volunteered their services to serve on the Church Radio Committee as laymen.

The work of this committee is carried out by a trained staff member of the Minneapolis Church Federation and St. Paul Council, Mary Louise Palmer. In as much as the same programs are aired to both cities at once, she serves both organizations.

An understanding of radio among the thousands of church members is one of the principal tasks of the church radio coordinator. Notices of church radio programs and of other shows of interest to churchgoers are sent to all member churches to put in their bulletins or church papers.

In order to form a nucleus of radio-minded churchmen, a radio workshop was conducted in Minneapolis last fall. Another now is in operation in St. Paul. Workshop leaders are professional radio men and women from local stations and the University of Minnesota, who contribute their services. Participants in this project come from all churches, with names of interested people





contributed by the ministers from members of their organization.

Out of the six-week course in Minneapolis developed a Radio Club composed mainly of teen-agers who meet with the coordinator at one of the Twin City stations once every two weeks. The Radio Club not only tries its hand at dramatic productions, but also judges religious transcriptions. For example, *The Radio Edition of the Bible*, a series of 13 transcriptions made under the direction of Everett Parker for the Congregational, Methodist, and Presbyterian Churches was aired this summer on KSTP. And now comes other national denominations series, *All Aboard for Adventure and Building for Peace*. *Victorious Living* is presently being aired on WTCN. This is a 39-week series of daily five-minute broadcasts dealing with everyday problems. The Radio Club, under the direction of the coordinator, listens to these programs and makes suggestions relative to when and where they should be aired.

Some outstanding programs have been produced by the churches under this set-up. One example is the *Sunday School of the Air*, Bible quiz program between two different Sunday Schools, followed by a discussion. Another, *Let's Go to Church Sunday*, was a series of one-minute transcriptions dramatically depicting problems that found their solution in church going. *On the Way*, now on WLOL, deals with the church and community problems; it was developed and is put on by a member of the Church Radio Committee, the Rev. William Law.

Rather than each separate church calling a station when there is a visiting minister or personality to be interviewed, the coordinator clears the time and makes all arrangements. Such events as World Community Day, National Youth Week, Family Week, World Day of Prayer and National Religious Education Week also furnish an opportunity for public service broadcasts. For example, the coordinator and a committee member for National Religious Education Week worked out a series of ten 20-second transcribed spot announcements which were played on five local stations several times daily that week. The announcer was a professional radio personality who is on the radio committee.

On occasion it works the other way. On the death of President Roosevelt the stations wanted a minister and a choir in a hurry. All they had to do was to call the Church Radio Coordinator and the program was arranged for them.

What started out as an adventure in religious broadcasting has now been proved a successful method for handling church radio programs.

## ALL ABOARD

Evansville, Ind., youngsters in school grades four to eight were given a chance to help Uncle Sam, also win trips to Chicago, Ill., thanks to WGBF-WEOA. To the 45 youngsters selling the greatest amount of Victory Bonds went a three-day trip to the Windy City, expenses paid by the management of Evansville's radio stations. For highest sellers in the high schools: four-year scholarships to Evansville College. Stations stood the \$1,000 cost of the expense of taking the 45 children to Chicago. Cost of the five scholarships, \$6,000, was donated one-half by Evansville College, one-half by J. Giltner Igleheart.

## LAND OF OPPORTUNITY

For the returning service man at loose ends, it's hard to settle down to the routine of civilian life. For many of the boys it seems a good time to pull stakes, strike out for a new life in parts unknown. To reach the foot-loose, fancy-free, WMT, Cedar Rapids-Waterloo, Ia., launched a series of national advertisements over WMT's signature, inviting returning service men to make the State of Iowa their future home.

Scheduled to appear in the *Army Times*, the series points out Iowa's many assets, sells the state as "Iowa . . . Your Land of Opportunity." Featured in the ad is a ten-point check list giving the reasons why the veteran should make his post-war home in Iowa. A photographic map of the state pictures rolling farm land, bustling metropolitan life, half-and-half.



# "The DOCTOR on the AIR"

- ★ Program spots, interviews
- ★ 5 and 15 minute features
- ★ Live or transcribed

**FREDERIC DAMRAU, M. D.**

247 PARK AVE., NEW YORK, N. Y.

Wickersham 2-3638

## BLAZING TRIUMPH

Scoop score in New Haven, Conn., went to radio station WELI when it broadcast an eye-witness description of a \$300,000 fire at CHAMBERLAIN'S, America's oldest furniture store.

CHAMBERLAIN'S, located in the center of New Haven's business district, was discovered to be on fire during the home-for-dinner rush. A block and a half away from WELI, the fire was covered from the roof of the radio station. Two descriptive broadcasts were made and all network programs were interrupted for bulletins on the progress of the blaze.

On the spot within a few minutes after the discovery of the fire, WELI aided in keeping people away as well as reporting the scene.

## HAYWIRE HOOK-UP

Out in Seattle one of the shortest-lived networks came on the air in January. Referred to by harried technicians as the "haywire hook-up" the six-station network was used during the city-owned transit strike.

With the town already hampered by a long newspaper strike, radio stepped in to carry the report of Mayor Devin regarding the strikes to the Seattle citizens.

Clearing simultaneous time, the stations carried the appeal to both factions in the transit strike on a Thursday and was ready to relay the answers the following evening, but the meeting which settled the strike was in progress at the time. In order not to interrupt the arbitrators, the second broadcast was cancelled.

Off the network, but on the air, the following day the stations broadcast individually-handled coverage of the strike's end and resumption of transit service.

Commendations on the cooperation were received from Mayor Devin and Lloyd Graber, transit commission manager.



# PROOF O' THE PUDDING

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

## Beverages

**SOPLY ON THE AIR** "This is Solly on the air!"

With this familiar one-line sentence, used to introduce each broadcast during his 16 years on the air, Cecil Solly, Northwest gardening expert, is heading for his 8,000th broadcast over KJR, Seattle, Wash. And for the past three years, the OLYMPIA BREWING Co. has gone right along with him.

Offered by OLYMPIA BREWING as a public service, the quarter-hour show is heard each week-day, Monday through Friday, at 9:45 P.M. Listener response shows that *Solly on the Air* is public service in deed as well as name. Listener response has kept both postman and switchboard operator at a jog-trot. In three years, Solly has received 45,791 requests for garden booklets; read 18,249 letters from listeners; personally answered 16,143 telephone calls for garden information, and given 156 lectures to Northwest garden clubs.

Gardening booklet for 1945 featured instructions on harvesting, and canning tomatoes, also included selected recipes. Back cover plugged OLYMPIA BREWING, an OLYMPIA BREWING Co. product. Previous booklet featured the cucumber.

When OLYMPIA BREWING took on sponsorship of the series, the show was no pig-in-a-poke. Since the first broadcast, November, 1929, *Solly on the Air* has been continuously sponsored, and each sponsor has held the program at least two years.

**AIRFAX:** Series is directed at the amateur gardener. The entire program centers around information on gardening problems with a good portion of the time spent in answering listener-sent questions pertaining to both food and flower gardening. Musical theme: *Country Garden*. For the third straight year, the series was awarded the National Victory Garden Institute Plaque award.

**Broadcast Schedule:** Monday through Friday, 9:45-10:00 P.M.

**Preceded By:** News.

**Followed By:** Music.

**Sponsor:** Olympia Brewing Co.

**Station:** KJR, Seattle, Wash.

**Power:** 5,000 watts.

**Population:** 452,637.

**COMMENT:** For the advertiser who doesn't want to scatter his shot, a program of this type may reach a limited audience but the impression it makes on that audience goes deep.

## Drug Products

**WESTERN JAMBOREE** It all started innocently enough. *Uncle Tom*, the drawling emcee on CONSOLIDATED ROYAL CHEMICAL CORPORATION'S *Western Jamboree*, casually remarked on one program that if anyone wanted to see what he looked like, to write for a picture. What happened turned WCKY, Cincinnati, O., topsy-turvy!

The first day's mail flooded in by the sacksful. What was counted and sorted: 7,251 letters and cards from nearly 3,000 cities, towns and villages in 33 states. In three days, results from that one announcement snow-balled to 13,388. The announcement was repeated several times more in the next few programs, and the count ultimately grew to 38,193 with mail from 37 states and three foreign countries.

**AIRFAX:** A transcribed hill-billy musical show, *Western Jamboree* features Tom Moore as emcee. *Uncle Tom* does the commercials in dialect, treats intimately the musicians on record and has an occasional give-away. Beamed at rural listeners, the series is aired Monday through Friday on a 45-minute schedule. Saturday offering is a 30-minute stint.

Scattered spot announcements and the usual daily newspaper and trade publicity are the only promotion used for the show.

**Broadcast Schedule:** Monday through Friday, 7:45-8:30 P.M.; Saturday, 8:00-8:30 P.M.

**Preceded By:** Waltz Time.

**Followed By:** Jack Foster News.

**Sponsor:** Consolidated Royal Chemical Corp.

**Station:** WCKY, Cincinnati, O.

**Power:** 50,000 watts.

**Population:** 685,945.

**COMMENT:** While network advertisers have taken full advantage of the value of talent exploitation in the sales picture, local and regional advertisers as a whole have not fully capitalized on this asset. Here's evidence a-plenty of what a local radio personality can do toward building loyal audiences.

## Grocery Products

**AT HOME WITH KAY** Listeners to KEX, Portland, Ore., spend a pleasant half-hour five times weekly *At Home With Kay West* with chit-chat about fashions, food and fun the incentive for dropping in. For sponsors on the participating feature, the visit is equally pleasant.

When PENICK & FORD, INC., for BRER RABBIT MOLASSES, offered KEX listeners a molasses recipe folder, two-thirds of the *At Home With Kay* mail were specific requests for the pamphlet, on the basis of one participation a day. Other sponsors include the PORTLAND WEATHER-STRIP CO., J. K. GILLS, BOOKS, and GRAND CENTRAL MARKET.

**AIRFAX:** Commercial participation messages on this homemaker's show set for mid-afternoon are worked into friendly reports of what's new. Length of commercials varies, with the approach conversational.

In addition to recipes, charm hints and a daily personality interview, the program has days set aside for *Open House*, child care, other angles which pep up listener interest.

**First Broadcast:** May, 1945.

**Broadcast Schedule:** Monday through Friday, 2:30-3:00 P.M.

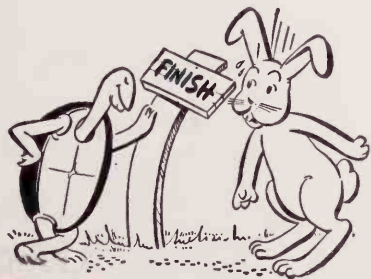
**Sponsor:** Penick & Ford, Inc., others.

**Station:** KEX, Portland, Ore.

**Power:** 5,000 watts.

**Population:** 305,349.

**COMMENT:** A friendly personality which builds listener confidence in a chatty, informal way is the first essential for a successful homemakers feature.



## Home Furnishings

**THE SHADOW** When the PENN FURNITURE Co., with stores in Johnstown, Altoona, Indiana and Somerset, Pa., took to the air with *The Shadow* it was as promotion for its Johnstown store. That was back in January, 1944. Results from the WJAC airing were so satisfactory that a year later, PENN FURNITURE added WFBG, Altoona, to its *Shadow* schedule. When WDAD, Indiana, Pa., opened late in 1945, PENN FURNITURE put *The Shadow* to work in that market. It's a safe bet that if and when Somerset gets a radio station, PENN FURNITURE will laugh with *The Shadow* in that market.

Throughout most of *The Shadow's* run, institutional advertising has been the rule. Current trend leans toward direct selling. With minor changes, the same script is used in all three cities.

At WJAC the start of the program was well plugged with air-spots featuring the well-known *Shadow* laugh, dubbed off one of the programs, followed by an announcement that *The Shadow* was coming to Johnstown. Newspaper ads provided by producer, CHARLES MICHELSON, were used liberally on the radio pages of the two local newspapers. Sponsor promotion included time-and-station mention in all newspaper ads, billboards and carcard advertising.

**AIRFAX:** Transcribed series is based on the live talent show, uses the same cast. With 104 episodes available, the series can be used only in areas not conflicting with the present regional sponsor.

**First Broadcast:** January, 1944.

**Broadcast Schedule:** Tuesday, 6:30-7:00 P.M.

**Preceded By:** Sports Roundup.

**Followed By:** Chesterfield Supper Club.

**Sponsor:** Penn Furniture Co.

**Producer:** Charles Michelson.

**COMMENT:** For an advertiser with more than one market to cover, a transcribed feature insures uniformity of production. The fact that such a feature may be spotted at the best time availabilities is another advantage.

## Optometrists

**PAGES FROM LIFE** While history books specialize in broad trends in human

progress, what has truth and reality for the little man who makes that history are simple, human events that never make the headlines. Just such stories are presented in *Pages from Life*, a syndicated, transcribed feature dedicated to whimsical stories of the commonplace.

Art Baker thumbs through the *Pages from Life*, with the tuneful aid of *Tailormaid*s and the *Wes Tourtellotte Trio*, in the 30-minute offering.

Among the first to air the new release was DR. EUGENE LAISNÉ, OPTOMETRIST, with the show aired over KFBK, Sacramento, Calif.; KERN, Bakersfield; KROW, Oakland; KWG, Stockton; KFXM, San Bernardino; KYA, San Francisco, and KMJ, Fresno, on a 24-week schedule.

What Dr. LAISNÉ had to say about the series: "Our customer check-up, as reported by our ten offices, indicates a higher customer return from the program, *Pages from Life*, than any other medium of advertising we have ever used. Incidentally, we have used radio for the past 20 years. Our campaign has included spot announcements, newscasts and commentaries, as well as programs."

**AIRFAX:** Program has three, 3½- to 4-minute stories by *Pages from Life* biographer, Art Baker; two selections by the *Tailormaid*s and one instrumental novelty by the *Tourtellotte Trio*. Announcer Bob Purcell takes most of the ribbing.

Each sponsor receives his own individual dual opening and closing, which is furnished on a separate pressing. Pressing includes four openings and closings, identifying the sponsor as presenting the program from Hollywood.

Commercial time: 3 minutes, 15 seconds. Periods are lead into by either Purcell or Baker. Full publicity kit is available for local promotion.

Credit lines: series is written by Lowell Hawley and Carl Schlicter, directed and produced by Hal Wilson.

Program is available for an indefinite period, is not restricted to a certain number of times. Cost: 40 per cent of the station's one-time, half-hour, Class A published rate. Minimum contract: 13 weeks.

Type: E.T.

Time Unit: 30 Minutes.

Producer: Hal Wilson.

**COMMENT:** Individual theme provided here for each sponsor is an interesting innovation in the transcribed field. Without question it contributes to program unity. Furthermore, the editorial content of a feature of this type has what it takes to reach the mass market.

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## SHOW-MANUFACTURE

New products and equipment to raise the broadcast performance level.

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### WITHOUT INTERFERENCE

For the listener plagued with man-made static from his radio set comes good news from the VERTROD CORPORATION. Personal letter which went to every jobber in the country from VERTROD CORPORATION'S president, Alfred Fener, announced the fact that VERTROD was now ready to ship, not just collect orders for antennae. Good news, too, was the fact that prices were not one-cent above 1941 prewar levels. Only hitch: because of the unsettled condition in regards FM bands, VERTROD is not shipping any models featuring FM reception until the bands are definitely established.

VERTROD has filled out its line so that its aerials are now in all price classes, low, medium and high. Its new Model 10, with a list price of \$5.50, is a rod job, completely weather repellant and mounted on VERTROD'S patented rotary base. Aerial can be mounted on any four-inch surface with just a screw driver.

### PICK-UP ARM

When is a COBRA not a snake? One answer to that question might be: when it's placed on a phonograph record.

The COBRA in question is a new phonograph pick-up arm, with a marked resemblance to the snake of the same name. It's a pick-up arm of an entirely new design, with an extremely light weight and small mass movements in all directions.

In experiments at WTMJ-FM, Milwaukee, it successfully achieved the reduction of surface noise on records and the prevention of excessive record wear. The COBRA pick-up arm is a product of the ZENITH RADIO CORPORATION, Chicago, Ill. For four months before ZENITH released the COBRA for general production, a laboratory COBRA was used on record shows on WTMJ-FM.

### PORTA-POWER

Hum-free operation of 4-, 5- or 6-tube, 1½ volt battery farm or portable radios from 105-125 volt, 50-60 cycle lines is offered in MODEL "H" PORTA-POWER, manufactured by the GENERAL TRANSFORMER CORP. SPECIFICATIONS: Two-section filter, composed of three very high capacity condensers, and two oversized iron core chokes in the "A" supply; and two high capacity condensers and an oversized choke in the "B" supply block out hum. Universal sockets for battery plugs. Fits in 99 per cent of all portables. Circuit: Designed for optimum voltage regulation and changes in line voltages. Weight: 4½ pounds. Size: 2½x4½x6¼ inches.

### CRYSTAL CATALOGUE

A new crystal catalogue for amateur, experimenter, transmitter and receiver manufacturers' needs has been prepared by the AIREON MANUFACTURING CORP. featuring a wide variety of standard and special types. Crystals can be supplied in mechanically or electrically finished blanks or mounted in any type of holder. Catalogue is available upon request.





# WHAT THE PROGRAM DID FOR ME

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

## Dairy Products

**REMINISCIN' WITH SINGIN' SAM** "We selected the *Singin' Sam* program for the **GOLDEN QUALITY ICE CREAM COMPANY** because we felt it was a program the whole family would enjoy and to which women in particular would listen. It is difficult to fairly judge the results obtained from this program due to the fact that the quantity of ice cream available at the present time is limited because of the existing shortages of sugar, cream, etc. However, the *Singin' Sam* program has done a fine job for us to date in keeping the sponsor's name and product before the public, and our client has received much favorable comment on the program from both dealer and consumer."

**W. B. PRITCHARD**  
*Lynn-Fieldhouse*  
*Wilkes-Barre, Pa.*

**AIRFAX:** Aired six days a week on two different stations, this 15-minute transcribed program is backed by Charles Magnante, accordion soloist and his orchestra with the Mullen Sisters Singing Trio, in old and new musical favorites. Available episodes: 260. Preceded and followed in one instance by serials, the other show is preceded and followed by sports. The program was promoted by newspaper advertising and air plugs.

*First Broadcast:* October 1, 1945.

*Broadcast Schedule:* M-W-F, 2:45, **WGBI**, Scranton, Pa.; T-Th-S, 6:15, **WBRE**, Wilkes-Barre, Pa.

*Sponsor:* Golden Quality Ice Cream Co.

*Agency:* Lynn-Fieldhouse.

*Producer:* Transcription Sales, Inc.

**COMMENT:** While advertisers have evidence a-plenty that radio can *sell*, wartime shortages brought home the fact that the uses of broadcast advertising were many and varied. In every case, what does the trick is a program that will interest the advertiser's prospects.

While the public has liked almost every type of program that has been put on the air, the trick is to select a series that will sustain listening interest.

## Bakeries

**ALBUM OF STARS** "This is to commend **KIDO**, Boise, Idaho, for an unusually satisfactory sales job. When we saw five tons of fruit cake we were afraid that neither its sales distribution ability nor the market could absorb them. Then, too, the increased cost of fine ingredients used meant that our sales price was above the general market level.

"However, the promotion on our program, *Album of Stars*, moved not only the initial quantity of five tons, but ultimately helped us distribute a total of 17 tons of fruit cake between the latter part of November and the end of the holiday season.

"In effect, this means that we sold a pound of fruit cake to one out of every five persons in the Boise Valley and in Eastern Oregon.

"That radio alone could do this remarkable job, further adds to our concrete satisfaction with radio's sales ability."

**JOSEPH J. McVEY**  
*Eddy's Bakery*  
*Boise, Idaho*

**AIRFAX:** What did the trick was a record show featuring popular musical stars with special appeal to women.

*Broadcast Schedule:* Monday through Friday, 10:45-11:00 A.M.

*Sponsor:* Eddy's Bakery.

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

*Power:* 2,500 (d).

*Population:* 160,000.

**COMMENT:** Here's evidence that a program that does a year-round sales job can establish a bang-up record for seasonal promotion. It's a formula that has proved successful for countless bakeries.

Experience of this baker indicates how the institutional and the sales approach may supplement each other on a single program.

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# SHOWMANTIPS

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New program ideas  
briefly noted.

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## Bakeries

**THE DESERT PHILOSOPHER** "The shortest commercial in radio!" That's the challenge to broadcasters from Tucson, Ariz., and KVOA. It comes on *The Desert Philosopher* aired every week day from 11:30 to 11:45 A.M. A one-man show of homey spice and common sense ramblings, its appeal to housewives and shut-ins is proven by the requests which pour in for copies of the poems read. But the commercial is almost the best part of the story. For three seconds on each broadcast, the sponsor speaks: "For good bread . . . buy RAINBO!" Twice each broadcast this brief commercial is given, and sales show that people buy RAINBO BREAD.

## Beverages

**IROQUOIS REVUE** This is of beverages, not Indians. It's the IROQUOIS BEVERAGE CORPORATION with a 15-minute musical show five times weekly, 7:15 P.M. Aired over WGR, Buffalo, N. Y., the show is piped to WBTA, Batavia; WJTN, Jamestown, and WHDL, Olean. Show consists of David Cheskin's orchestra, with *The Three Treys*, *Elvera* and John Sturgis. The program is written and produced by BALDWIN, BOWERS AND STRACHAN, advertising.

## Beverages

**HERB CAEN** Herb Caen, radio and newspaper columnist, resumed broadcast activities early in January over KPO, San Francisco, under sponsorship of the GRACE BROS. BREWING CO., Santa Rosa. Recently discharged from the Army Air Force, Caen's chatter program is aired at 10:15 P.M. Sunday. Agency: GARFIELD & GUILD. Commercially handled by freelance announcer, Cliff Engle.

## Jewelers

**GEORGIA NEWS** National news may be vital news, but local news makes broadcasts alive for listeners. With this in mind, Tom Maxwell edits and reports a fast and factual five-minute analysis of the day's news in Georgia over WGST, Atlanta. Newspaper display ads and station spots herald the 6:55 P.M. newscast heard Monday through Friday. Sponsored by MAIER & BERKELE, Atlanta jewelers, commercials are institutional and brief.

## Men's Wear

**ROVING REPORTER** For the man who likes to have sports news with breakfast, a new program over WGR, Buffalo, N. Y., serves that man in that area. On the air at 7:30 A.M., Monday through Saturday, the regular sportscast also features discussions of sports personalities and human interest stories culled from many

sources. *Roving Reporter Sig Smith* was recently discharged from the Army where he was attached to Special Service units in a broadcasting capacity. Acquaintance with personalities in the sports scene will furnish material for the 15-minuter. Series was a result of close cooperation between the BBC sales staff, Bowman & Block Adv. Agcy., and the Kleinhans Co., sponsor.

## Sustaining

**TEXAS SCHOOL OF THE AIR** For over six years, the painless way of getting an education in San Antonio, Tex., has been via the *Texas School of the Air*, over WOAI. Over three-fourths of the schools in the TEXAS QUALITY NETWORK area incorporate the program into their curricula. Curricula includes language, arts, science, music, social studies and vocational guidance, to the benefit of more than one-half million pupils in 233 Texas counties.

## Transportation

**SIDE STREET AMERICA** For cabbies on the payroll of the NATIONAL TRANSPORTATION CO. (PARMELEE SYSTEM), time spent reading the newspaper between fares will be time well spent. Employees of the NATIONAL TRANSPORTATION CO., operators of the largest taxicab system in the United States, have been invited to submit odd stories which have appeared in newsprint during the week. Stories accepted will be aired on NATIONAL TRANSPORTATION'S new radio show, *Side Street America*, heard over WNEW, New York City. Each cabbie whose item is used receives five dollars. In the event duplicate items are submitted, the one containing the earliest postmark is awarded the stipend. Radio series designed to present oddities in dramatized form is broadcast Sunday evening at 7:45 P.M. Agency credit line: WORLD WIDE ADV. CORP.

## Women's Wear

**LET'S GO TO THE ZOO** The animal kingdom is given air space over this new WTMJ, Milwaukee, Wis., program every Sunday afternoon at 5:00. Sponsored by the BITKER-GERNER CO., women's apparel shop, the series is a cage-side description of zoo animals at the Washington Park Zoo. Youngsters are free to question.

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## *A Ghost of an Idea*

may be the beginning of a successful sales campaign. In this issue there is a collection of tried and tested programs. One of them may be adaptable to YOUR business.

A representative of your local station will be glad to help you work it out. Too, members of Radio Showmanship Magazine staff are always glad to give assistance to advertisers.

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FB-3-46

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WRRN

WCOA

KVFD

WHLB

WEAU

KSLM

KFJB

WDNC

CKWX

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KGNC

CKRM

WWDC

WFOY

WJMC

KOOS

WACO

WCAR

WFBR

WISE

● THESE AGENCIES USE THE SERVICE

- Holden, Clifford & Flint - Detroit, Mich.
- Manson-Gold - Hollywood, Calif.
- Gwin Adv. Agcy. - Indianapolis, Ind.
- Herald Adv. Agcy. - San Antonio, Tex.

# STILL GOING STRONG

## 50-67 MONTHS

- KDYL —Salt Lake City, Utah
- KGHF —Pueblo, Colo.
- KOA —Denver, Colo.
- KOTN —Pine Bluff, Ark.
- KROW —San Francisco-Oakland, Calif.
- WFIL —Philadelphia, Pa.
- WGR —Buffalo, N. Y.
- WIND —Chicago, Ill.
- WOC —Davenport, Ia.
- WSTV —Steubenville, O.
- WTCN —Minneapolis, Minn.

## 40-49 MONTHS

- CKOC —Hamilton, Ont.
- KIDO —Boise, Idaho
- WACO —Waco, Tex.
- WHEC —Rochester, N. Y.
- WIBX —Utica, N. Y.
- WJPA —Washington, Pa.

All of these stations subscribe to RADIO SHOWMANSHIP MAGAZINE for their clients. Some of them have used the service for as long as 67 months. These stations are helping the businessman get the most for his radio dollar by taking this means of bringing him complete, accurate and timely radio information on the much neglected commercial side of radio programming.

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