

Showmanship



AUGUST 1946

25c

30c IN CANADA

In Tune With the Times . . . 258
Ranier Brewing Co.

Public Service Through Public
Safety 262
Webster L. Benham, Jr., KOMA

Farm News Formula for
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Earl Williams, KFAB

PLUS REVIEWS OF CAMPAIGNS FOR

- *Wm. H. Block Co.*
- *Amber Furniture Co.*
- *Dayton Spice Mills*
- *Yami Yogurt Products*
- *M. L. Parker Co.*
- *Wasatch Chemical Co.*
- *Braun Baking Co.*
- *Block Drug Co.*

THIS ISSUE READ BY

RADIO

BUSINESS

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| Program Director | <input type="checkbox"/> | Business Manager | <input type="checkbox"/> |

BA

YOUR BUSINESS AT A GLANCE

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

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

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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.*



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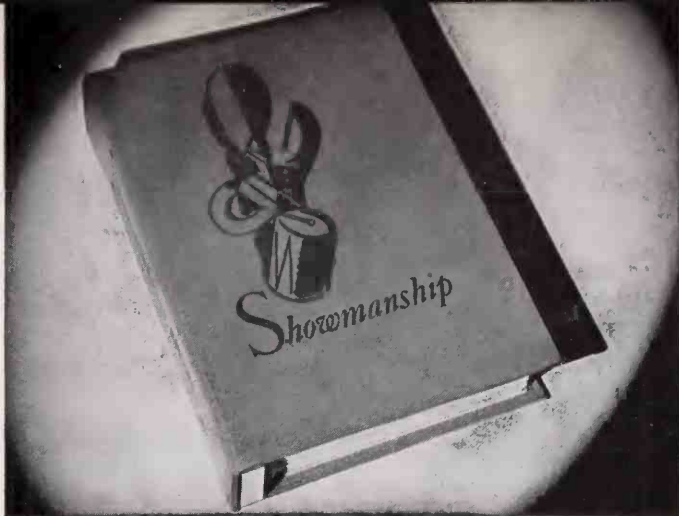
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Hear all the features that make the Capitol Service different. Capitol will be glad to send you a recorded demonstration transcription.



Capitol **TRANSCRIPTIONS**
A DIVISION OF CAPITOL RECORDS, INC.

PROGRAM SERVICE

FROM HOLLYWOOD

SUNSET AND VINE

In Tune with The Times



*Four Basic Principles Applicable to All Business Fields Applied
To the Radio Campaigns Executed for the Rainier Brewing Co*

by FRED M. JORDAN, executive vice president, Buchanan & Company

HOW do you make a client's radio advertising stand out among that of his competitors?

There are quite a few ways to do the job. You could, for example, saturate the air; or (if you were lucky) you might be able to buy an established, high-rated show; or you could build a new show around famous personalities.

KNOW YOUR LISTENER

But when all these methods are ruled out, here's one recipe that works: *keep in tune with the times.*

Know your listeners: what domestic and world-wide issues they're thinking about; what current fads they've taken up; what day-to-day problems they have, and what they like to hear on the radio. That was especially important during the war (and still is in our brave new world of atom bombs and U.N. debates).

We have used this formula, if you want to call it that, on the radio advertising of RAINIER BREWING COMPANY. Back in January of 1944, we were talking with Joseph Goldie, RAINIER's president, about putting RAINIER on the air. Ray Randall

was there; he manages our San Francisco office and is in charge of the RAINIER account. So was Jack Gale, our Pacific Coast radio director.

"If we go on the air," said Mr. Goldie, "it won't be to sell RAINIER beer and ale. We can't make enough to supply the demand as it is. But we do want to build good will."

JANUARY of 1944, you'll recall, was a tense period in the war. Berlin was a burning ruin; the Red Army was hurling the Germans out of Russia; millions of American troops were pouring into England. Everyone was trying to guess where and when the Allied armies would invade France.

"Everyone has the invasion jitters," said Mr. Goldie.

"Let's give our listeners something to help them forget their troubles," Ray Randall said.

MAKE IT DIFFERENT

"Good music," suggested Jack Gale, "but with something else to make the show different."

(left) . . . Sparks flew when noted commentators discussed current world problems on the *United Nations Forum* sponsored by the RAINIER BREWING COMPANY.

(Right) . . . *Murder Will Out!* William Gargan (Inspector Burke), Lew W. Lansworth, writer-director and Eddie Marr (Detective Nolan) talk over a new script for the spine-tingling murder mystery series.



That *something else* was the stickler. We didn't see Gale around the office for several days. When he finally came back, tired but triumphant, he had the nucleus of a sparkling new show.

Now, here's one important angle we haven't mentioned: the programs of soap companies and food manufacturers appeal primarily to women. *But a program selling beer must be slanted for men, and yet entertain the women too.*

RAINIER'S *Club Good Cheer* was first aired over the California network of the American Broadcasting Company on February 2, 1944. The weekly half-hour show featured Opie Cates' clarinet and orchestra, with vocals by Eileen Wilson. Story-teller Tobe Reed took over the middle part of the program to spin rare yarns of adventure and romance. Larry Keating m.c.'d *Club Good Cheer*.

To build good will for RAINIER, we soft-pedaled on the commercials; devoted a large portion of them to war-bond drives, civilian defense, home-front morale.

CLUB GOOD CHEER did its job. It blanketed California with public-service messages, built good will, reminded listeners that RAINIER beer and ale, though hard to get, were still being brewed to the same high standards of quality.

KEEP IN STEP

BUT, toward fall, we decided it was time to change the program. American troops

had broken through Germany's Siegfried Line. The Russians were driving into East Prussia. Here at home, the presidential campaign was at its height. People knew that the end of the war was near. Big question in their minds was "What are we going to do about the Peace?"

We discussed the soaring popularity of news analysts. How could we give RAINIER such a program, and yet be different?

Someone pointed out that the air was already clogged with *experts*, all of them giving different opinions and predictions. Net result: listeners were more often confused than enlightened.

THEN Jack Gale came up with this idea. Why not have *several* experts on one program; let them thresh out current international problems? We batted that suggestion back and forth, finally decided to have a well-known commentator represent each of the principal Allies.

We developed the idea into a half-hour program and presented it to the client. It went on the California Network November 11, 1944, as the *United Nations Forum*. The name was timely, for the San Francisco conference later chose United Nations as the name of the world organization.

John B. Hughes, prominent news commentator, spoke for the United States; Carveth Wells, world traveler, author, and lecturer, for Great Britain; Dr. H. H. Chang, former Chinese minister to Pol-

and, Czechoslovakia, and Portugal, for China, and George J. Rony, Russian writer and lecturer, for the Soviet.

LARRY KEATING continued as RAINIER's master of ceremonies. He soon discovered that refereeing the weekly free-for-all was no snap. The commentators put their hearts into the discussions; sparks flew; RAINIER's listeners were treated to some of the most stimulating talk and rapier-like wit of the entire war period.

We continued to back up the various government programs on *United Nations Forum*. Response to the new show was immediate, and came from the alert, discriminating people RAINIER wanted to reach.

The *United Nations Forum* was kept on the air for ten weeks. A lot happened during that ten weeks. Roosevelt was re-elected; Germany made its last bid in the Battle of the Bulge and was hurled back; the Russians started their final great drive on Berlin; MacArthur invaded the Philippines. We felt that public interest in news commentators was beginning to peter out. Clearly it was time again to give RAINIER a new program.

WHAT'S POPULAR?

We got together with the RAINIER people, talked over the different types of programs, and decided that quiz and mystery shows were two of the most popular. We hashed over a lot of ideas without hitting on something unique. Then Jack Gale suggested that we combine the quiz and mystery types into one show. That struck all of us as a rather fresh idea. After several weeks of development, we presented the new show to Mr. Goldie. He liked it, and OK'd it.

TO RAINIER's listeners on January 23, 1945, came the ominous warning: "Though it hath no tongue—MURDER WILL OUT!" Forthwith they were plunged into a spine-tingling murder mystery. At the end of the story, four contestants from the studio audience were asked questions about essential clues. Correct answers won war stamps. Each contestant wrote on a slip of paper the name of the killer and the one clue that led to his discovery. A \$25

war bond was awarded for the name of the killer, a \$50 war bond for both killer and clue. Another bit of showmanship was the framed gold detective's certificate, which admitted successful guessers "to the ranks of expert amateur detectives."

Murder Will Out has been on the California Network for over 15 months. It is a favorite of studio audiences. Each Tuesday night finds a block-long crowd waiting outside the American Broadcasting Company's Hollywood studio. Current Hooperating is 9.8.

LEW X. LANSWORTH, who writes and directs *Murder Will Out*, packs each script with suspense, action, mystery. He plays fair with listeners by presenting all clues exactly as the police find them. If you're a good detective, you can guess the killer. Lansworth has a passion for accuracy, studies police methods firsthand.

Unlike the exotic amateur sleuths on many mystery shows, Inspector Burke, Lansworth's lead character, is an experienced law-enforcing officer. William Gagan, popular film star, makes the role alive and believable. Detective Nolan, the inspector's assistant, is played by Eddie Marr, one of Hollywood's best-known radio actors. Larry Keating quizzes the contestants. Jack Gale produces the show.

PUBLIC SERVICE HELPS

Active support of government bond drives has been continued on *Murder Will Out*. In 1945, the San Francisco Advertising Club awarded the RAINIER BREWING COMPANY a special citation for outstanding achievement in war advertising. Since the war's end, *Murder Will Out* commercials are putting more stress on RAINIER beer and ale, but public-interest announcements still are used.

Summing it up, we have held to four simple principles in handling RAINIER's radio advertising: 1) find out what people want to hear; 2) give it to them, but in a form that's refreshingly different; 3) slant the program toward the people the client wants for customers, and 4) build solid good will for the client.

Youth Rules Dairyland Throne

New Twist to Teen-Time Series Pulls Mail, Builds Listeners, Creates Sales for Foremost Dairyland Ice Cream Co., Houston

OVER 100 telephone calls in the first 45 minutes following its initial appearance on the airwaves! That's a sample of the response given FOREMOST DAIRYLAND's new air hit, *Teen-Time Club*, a one-hour morning show presented each Saturday over KTHT, Houston, Tex. The inaugural performance was May 4, but in less than a month it had outgrown the studio's capacity and it was necessary to make plans to move the broadcast to neighborhood theaters. Before the summer is over it is expected that *Teen-Time* will set a new high in local Hooperatings.

LISTENERS PARTICIPATE

Teen Time Club, the brain child of the GIEZENDANNER COMPANY, DAIRYLAND's advertising agency, capitalizes on the listener participation angle and it is slanted at the audience which represents the greatest consumers of the product advertised, the DAIRYLAND ESKIMO PIE. A week of spot announcements, together with a spread of newspaper advertising, created interest for the first broadcast.

The program begins with the coronation of the teen age boy and girl who have been selected from mail entries to act as DAIRYLAND King and Queen for one broadcast. The couple's contest entry must contain a snappy definition of an ESKIMO PIE and a list of their ten favorite tunes. Interviews with the winners by a jive-talking, hep-cat announcer are featured. Their selected tunes are played and a gift presentation is made to them. Two brief participation commercials, and theme-music complete the show.

Local merchants have gone all-out in the gift department with duplicate prizes

for each winner. For the first broadcast merchants contributed \$5.00 for spending money for the King and Queen; record albums of their own choosing; an orchid to the Queen and a boutonniere to the King; theatre tickets; dinner for two at Houston's leading restaurant; pictures of themselves before the mike; recordings of the radio show, and a standing order for a week's supply of ESKIMO PIES. Credit recognitions are given the merchants on their donations and more gifts are coming in each week.

Mail response to the new show has been heavy from the start, indicating listener interest far beyond that expected for the first show. With its original purpose of promoting the sale of DAIRYLAND's already-popular confection, the ESKIMO PIE, *Teen Time Club* has proven at once how effective radio advertising can be in stimulating interest in a particular product.

AN OLD FRIEND

The FOREMOST DAIRYLAND ICE CREAM COMPANY is no stranger to the medium of radio as an advertising outlet. The company is an outgrowth of a firm established in Houston prior to the turn of the century. It has operated as the DAIRYLAND ICE CREAM COMPANY for the past several years. This March it was purchased by FOREMOST FARMS, INCORPORATED, of Florida. Throughout their far-flung organization, the FOREMOST FARMS firms are extensive users of radio time. In Houston, they have sponsored for some time the quarter hour bi-weekly show *Ladies, What's On Your Minds?*. Now, with the additions of *Teen Time Club*, FOREMOST DAIRYLAND proves its firm belief in radio advertising.

● (Right) . . . Edgar Bergen and Charlie McCarthy share Peabody Award honors with KOMA general manager, Kenyon Brown. The famous pair received a citation for outstanding work in the entertainment field.



Public Service

. . . Through Public Safety

An Idea, Know-How and Effort Essential for Successful Public Service According to This Oklahoma City Peabody Award Winner

by WEBSTER L. BENHAM, JR., *asst. to the general mgr., KOMA*

ULTIMATE objective of good radio, as far as the general listening public is concerned, is typified in the hollow-eyed, much-abused, verbally-battered-about term *public service*, and he who first tabs an overall definition on same should win eternal honor in radio's Valhalla.

To set down all the term implies in space of a sentence seems a task beyond the average writer on radio.

To apply public service in radio and render worthwhile service to listeners, however, is not so difficult and abstract an assignment as one might be led to believe in many printed discussions of the matter.

WHAT FILLS THE BILL

What is required to fill the bill for any radio station is a functioning combination of three things: (1) an idea; (2) the know-how of transforming idea into good

radio; (3) the will to see the plan through.

If every radio station would co-ordinate its staff and bend collective effort to produce first-rate public service programs, it is possible not only to beam information of infinite benefit to the community, but also to reap returns of a public relations nature of intrinsic value to the station. In such manner did KOMA, Oklahoma City, Okla. undertake and execute an eminently successful series which won the George Foster Peabody Award for "*outstanding local service during 1945.*"

It was called the *Save-A-Life* series and the story of its origination was as unique as the program itself.

KOMA general manager, Kenyon Brown, in early 1945 finally succumbed to insistent demands of doctors that he submit to a tonsilectomy, and, while recovering in the hospital, had an oppor-

unity to listen to newscasts which told of the rising tide of traffic deaths on Oklahoma highways. The story was so appalling that he determined to do something about the situation when he returned to the office.

Once back in his swivel chair he called in the heads of program, promotion and production and outlined the seed which was to germinate into the *Save-A-Life* programs.

He suggested a safety statement contest offered to public school children throughout the Oklahoma City area, under joint sponsorship of the local Junior Chamber of Commerce, who, in connection with their public safety activities would pull in the active support of school principals and teachers and heighten interest in the contest by means of publicity channels opened to them but too often closed to radio stations.

THE plan expanded. Governor Robert S. Kerr was called in to place his endorsement behind the project and State Safety Commissioner J. M. Gentry then offered to toss the entire weight of his highway patrol in support of all-out effort to stimulate safety thinking among youngsters who would then take this thinking into Oklahoma homes.

Program series developed about the theme *The Highway Patrol to the Rescue* with dramatized incidents in the work of the highway patrol presented on the programs every Friday evening at 6:00 p.m. Thousands of entries in the safety statement poured into the station. Each contestant finished the sentence "*Lives can be saved on the public highways by . . .*" in twenty five words or less, and each week at a certain spot in the program the winner of the week was announced.

Based upon a 13-week run, the contest offered a \$5 weekly prize to the best entry with final prize of a \$50 War Bond first prize, a \$25 War Bond second prize and five honorable mention awards of \$5 each. Winners were invited to the Junior Chamber of Commerce Tuesday forum luncheons and given their awards.

At the close of the series, Commissioner Gentry wrote a letter stating that traffic

deaths had declined while the safety programs were on the air and that in his considered judgment the *Save-A-Life* series contributed materially to the reduction.

ANNOUNCEMENT of the winning of the George Foster Peabody Award of course climaxed a public service series which really bit down into the apple of how-to-present-and-do public service, and came up with a chunk of golden example.

During 1946 the *Save-A-Life* series has been expanded statewide in Oklahoma with eight other radio stations in various towns assuming sponsorship of the programs in co-operation with their local Junior Chambers of Commerce. Programs are originated in studios of KOMA, and are written and produced by Bill Bryan, program director, who also serves as public safety chairman of the Junior Chamber.

Plan of offering joint sponsorship of such radio programs to civic organizations is unique, especially when conducted under auspices of young, aggressive groups such as the 35-year-age-limit Junior Chambers of Commerce. The young men pitch in behind the programs with enthusiastic outside promotion and lend impetus to the general drive that could not be attained in any other way. Net result is greater community interest, wider individual co-operation and, of course, public service which lives up to the toughest definition of the term.

ONE thing more. Dividing the honor of public service programs with interested civic groups instead of taking credit away from the radio station for a job well done, actually adds a hundredfold to the station's prestige. Hog-all radio stations who clutch the credit entirely to themselves may well stand back and wonder why recognition for worthwhile public service is slow, or perhaps, forever, in coming.

In radio, as well as in living, a person never gets without giving; never gives without getting. A radio station which has the heart and the sincere desire to render true service to its listeners will do so, without much consideration of where the praise will lie. Such bread tossed upon the waters returns!

A Farm News



Formula for Broadcasters

IN any consideration of a farm news formula for radio there is a tendency to get away from the *news* side of the picture and talk about farm service as an audience builder and station promotion. So first of all, let's try to define what we mean by a farm news formula. For the present, let's say that a successful farm news formula for radio should include the best possible coverage of news of the farm to the farm listener; secondly, news of the nation and the world to the farm listener, and third, news of the farm to the town and city listener.

DOWN ON THE FARM

Let's talk first about news of the farm to the farm listener. Our Bill Macdonald really attempts to do a fine job of news reporting of the farm to the farm listener. This service includes market and crop reports, news of farm gatherings, doings of farmers (as related to county-wide civic events), programs in the fields (planting, cultivating or harvesting throughout our territory), reports on county fairs, soil conservation meetings, machinery demonstrations and the work of the extension people throughout the area. These are all farm news items, and he does the reporting job directly on his own programs, in person, and by transcription, and keeps a steady flow of news items going into our news department for use on other newscasts.

BIG, WIDE WORLD

Now, let's turn to news of the world. Obviously, the farmer is interested in general news, just as much as the city listener. He wants to keep abreast of the

events of the nation and of the world. However, many items of the news directly effect his business, often in a highly-specialized way, and this gives an opportunity for re-write and editing, aimed toward the farmer himself.

One of the most complete jobs that I know of along this line, was done by Herb Plambeck, farm director of WHO, Des Moines. His morning farm news program was completely a re-write job, and even the war news was rewritten, not in farm vernacular, but with a basic farm concept.

Today, in these so-called times of peace, almost every news story has a special farm angle. UNRRA, the British Loan, the meetings of the Combined Food Boards of the United Nations, Subsidies, Price Control or the news conferences of Secretary Anderson and his argument with those responsible for famine relief, all have a significant farm angle, and it is usually possible for the experienced farm newscaster to bring out that angle without a lot of re-write. I am not, of course, recommending a commentary or editorial discussion of the news of the day, but merely the slanting of the farm newscast in its discussion of world events to the effects of that news upon the agricultural area you serve.

CITY COUSINS

Now let's consider the news of the farm from the standpoint of town and city listener. First of all, and rather surprisingly, we can assume that in the mid-west at least, almost everyone is directly or indirectly connected with the farm. Since we are basically an agricultural

There are three aspects to the problem of a successful farm news formula according to Mr. Williams. Material here is a condensation of a talk given at the Nebraska Radio News Clinic, Kearney, Nebr.

by EARL WILLIAMS, station manager, KFAB, Omaha-Lincoln, Nebr.

community, farm news about crops, drouth, flood, or soil erosion, is of vital interest to every resident of our area.

Most of these people, then, are pleased to eavesdrop on the news program which is slanted toward the farm community. Farm production, wheat, corn, poultry or eggs all relate directly to what the city man will eat. A crop failure in western Nebraska or Kansas is important and vital news to him. The development of new products and of chemurgy, is extremely important.

It is not practical, of course, for the newscaster who is trying to broadcast to the farmer to try to keep the city listener too much in mind. Experience shows that they will listen anyway. However, the farm news department can help greatly in getting farm news to the city listener, by editing the farm news on the other newscasts of the day; by writing special

stories of farm events for those newscasts, and by cooperating with the general news department in putting out farm news.

MAN ON THE JOB

With this mention of the three main divisions of farm news reporting out of the way, we turn to the problem of the job and the man. Someone may ask whether or not a regular newscaster, using material from the news wire, can prepare and deliver a satisfactory farm newscast. This is hardly possible, because the man who prepares such a newscast must be thoroughly grounded in the actual farm business of the area, or he will fail to see the particular significance of most of the stories that come clicking over the wires.

The man who does your farm reporting needs all the qualities of a good news reporter: the instinct or *nose* for news; the ability to write; and most of all, the natural feeling for the farm angle, which will be based on constant association with the people involved, from governmental down to the smallest farmer in the area. He must be willing to devote a tremendous amount of time to the job, which will range from actual field work, to outside reading, together with a lot of time reading a mass of material from the wires which may yield only an occasional story of value in itself. But this lead he gets from the news wires may provide a lead for many an unusual story of rare importance to the farm listener.

IT COSTS MONEY

This constant watch for local interest in the news stories that come over the



wires from Washington, is only one of the jig-saw pieces that goes into the making of the formula for covering the farm news field by radio. The radio station entering this field must be prepared to spend some money. This being on-the-spot to gather news where news happens, or being ready to contact people by phone or wire when news breaks, can be expensive. The man selected must not only be capable in knowledge and background, but must be thoroughly reliable, for he will be on his own most of the time.



Our own farm director, Bill MacDonald, has within the last year personally covered events as far east as Columbus, O. and as far west as Denver, and at many, many points between. The job that we thought of a few years ago as a part-time one for an announcer, now requires a full time man and secretary, and a part-time announcer who can cover while the farm director is on the road. An ideal setup would call for a full-time reporter in the field, acting as a team-mate of the men in the offices and news rooms.

Even the smaller station will find many of these problems cropping out when they attempt to cover the farm field. That is true because, although the actual coverage of the station may be only four, five, or six counties, the happenings in Omaha, Scottsbluff, Valentine, Des Moines, Chicago, and Denver, will still have a bearing on the area they serve, and complete coverage will still involve a lot of traveling.

This matter of gathering and coverage of farm news is a department of radio that has grown tremendously throughout most of the nation in the past five years. In our midwestern area, which is predominantly agricultural and which will presumably always be dependent on agriculture for its life-blood, it is certainly an important field.

Satisfaction Guaranteed

WHY don't more stations take advantage of network cooperative programs for local clients? At WAJR, a Mutual affiliate, we have found that we can sell a local client faster, do a better job for him and usually get a renewal, when he buys a Mutual co-op. We would like to illustrate a few cases, using some figures, to show why we stress the sale of network co-ops.

HOW MUCH FOR HOW LITTLE

It's easy to accept a contract for Jones Transcription Company's shows across the board, but how much is Smith's Store paying for these transcriptions? If your station is a small market one like ours, Smith's Store will get off easy; for a particular show that I'm thinking about, which consists of an orchestra, a nationally known announcer and a featured vocalist, the client would pay \$12.00 per platter or \$60.00 per week over WAJR.

Young Man With a Future

Norman Knight, author of this article, is at 21 years of age, the youngest general manager in radio. In the broadcasting field for eight years, he has for the past two been general manager of the West Virginia Radio Corp., licensee of WAJR, Morgantown and applicant for AM and FM facilities in Pittsburgh.



Low Cost and High Return Greatest Recommendation for Network Cooperative Programs for Local and Regional Radio Advertiser

by NORMAN KNIGHT, general manager, West Virginia Radio Corp.

We wouldn't let that transcription firm even offer this platter to Smith's; we would sell Smith's *Frazier Hunt*, at a talent cost of only \$8.00 per week; or *Erskine Johnson in Hollywood* at a talent cost of only \$6.40 per week. Why? Because Smith's will have a *live network* show and at only a fraction of the cost of platters!

How does this actually work in practice? Since we are a Mutual affiliate, we'll point out some examples of successful co-op sales, where both the station and the advertiser have benefited.



TWO-WAY GAIN

A cleaning plant in Morgantown formerly sponsored a 15-minute program once per week over WAJR. It used a transcribed drama for which it paid \$17.50 per week for the platter, exclusive of time. When WAJR became a Mutual affiliate, we offered this client *Arthur Hale and the News*, three 15-minute shots per week. Talent cost on these three shows was \$5.76 per week. Naturally the firm bought it and WAJR benefited to the extent of two additional sponsored

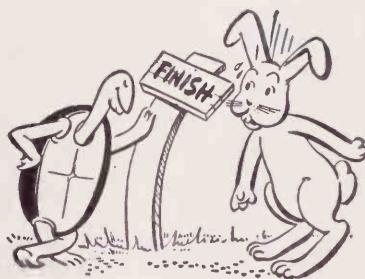
quarter hours. This additional time was purchased with the money saved in talent costs plus an addition to its budget. And that's why we're in business; to sell time!

THE other day, a local baker asked how his program, *Captain Midnight*, was rated with other childrens' serials? We told him that our local ratings showed that it was on a par with *Tom Mix*, *Superman* and other network shows. The point is, he considers *Captain Midnight* his program. Pretty nice to have a dramatic serial of network calibre on the air five days a week at a weekly talent cost of \$8.00. There are other examples: the department store in a small town nine miles from Morgantown who uses *Cecil Brown*; the chain of grocery stores that sponsors *Cedric Foster* or the ladies shop that presents *Bill Cunningham*.

GATHER YE LISTENERS

WHAT more can an advertiser want than a show like *Fulton Lewis* with a rating of 20.0 in a highly competitive market of six listenable signals. *Frazier Hunt* garners a 15.5 while *Cedric Foster* rates a 17.2

As long as Mr. Hauser keeps sending those Mutual co-ops out toward West Virginia we'll guarantee that we'll have more quarter hours of network co-ops on the air than any other type of saleable local shows.





Cosmetic Carnival a Block (SALES) Buster

Radio Tie-In With All-Out Promotion and Merchandising for
Cosmetic Department Helps Up Sales for William H. Block Co.

SALES figures nationally show that drug and variety stores do the bulk of the cosmetic business. Attributing this trend to traffic, the WILLIAM H. BLOCK COMPANY, Indianapolis, Ind., has promoted an enormous flow of customers into thinking in terms of BLOCK's when in the market for cosmetics. The story behind the ascension of BLOCK's cosmetic sales curve is a story of traffic created by *showmanship*.

Early in 1946, a six-days-a-week quarter hour on WIRE was signed up for 52-weeks. The program, *Block's Make-Up Box* immediately began to click although it went into a spot with a 2.6 rating (11 a.m.) opposite Kate Smith with a 8.0 and Glamour Manor with 8.0.

In 1945, BLOCK's had commanded nationwide attention with the Carnival idea and inquiries poured in from department stores, coast-to-coast, asking for details. Scripts of the autumn radio shows were distributed to more than 500 interested retailers and 150 radio stations. Cosmetic manufacturers alerted their sales staffs to the situation and asked to be included in the Spring 1946, *Cosmetic Carnival* at BLOCK's.

With this backlog of prestige, BLOCK's made determined plans for a bigger, better show, and started off with a bid to Bess Myerson, *Miss America of 1946*, to become Queen of the Cosmetic Carnival. She accepted, and sponsored by Renel Parfums of Mount Vernon, N. Y., arrived by plane to open the Carnival. She was greeted at the air port by Paul Ross, secretary of the Indiana State De-

partment of Commerce and Public Relations and Noble Hollister who represented the Mayor of Indianapolis.

BLOCK's sixth floor auditorium was decorated in true Carnival spirit, with booths lining the walls, hundreds of balloons and a stage setting with a dummy barker. Other attractions included a mind reader and escape artist, Sir Edwards, and Gypsy Musicians. Helen Vogt, beauty editor of *Glamour* magazine also made appearances on the stage and the shows, four-a-day, were run under the direction of Bert Julian, GWIN ADVERTISING AGENCY.

Thirty-one cosmetic experts from New York and Chicago distributed free cosmetic advice at the booths but no merchandise was sold in the auditorium. The cosmetic department on BLOCK's main floor was decorated and specially staffed during the week of the *Carnival* and tickets of admission to the auditorium were distributed at the cosmetic counters. Windows, newspaper ads in color and special store interior displays on each of BLOCK's six floors were tied-in to the promotion.

Miss America made microphone appearances on BLOCK's *Make-Up Box* radio program and was interviewed by Jean Williams, GWIN AGENCY scripter-actress. Her invitations via WIRE helped to swell the attendance to a new, all-time high for the auditorium. Sales were "very satisfactory" in the words of Carl Swanson, buyer and Hart Lyon, main floor merchandise manager at BLOCK's.

. . . A SERVICE

● (Right) . . . An informal chat before appearing on BLOCK'S *Make-Up Box*, between beauty editor of *Glamour* magazine, Helen Vogt, and *Miss America* of 1946, Bess Myerson.



● (Center) . . . Something to smile about. *Miss America* of 1946, Bess Myerson, presents a door-prize to an Indianapolis housewife at BLOCK'S *Cosmetic Carnival*. Noah Shaw, president of DE RENEL cosmetics, looks on.



● (Above) . . . Queen of *Block's Cosmetic Carnival* was *Miss America* of 1946, Bess Myerson. Here she appears on BLOCK'S *Make-Up Box*, cosmetic program aired over WIRE, Indianapolis, Ind. With her, (left to right): singer, Jimmy Valentine; Gwin Advertising Agency scripiter-actress, Jean Williams; Miss Myerson; announcer, Max Fetty, and Virginia Byrd.

Housewives



Quiz

For Laundry Biz

Co-operative Venture with Merchandising and Promotional Angles Serves Institutional Need for Hamilton Laundry & Dry Cleaners

THIS is the 1946 story of *The Housewives Quiz*, CKOC's Tuesday night 8:00-8:30 quizzer for housewives only, broadcast from the stage of the Radio Theatre, Hamilton, Ont.

Designed originally as an audience *hypo* program for the Tuesday *sked*, the immediate success of the show and the interest with which it was participated in each Tuesday night, naturally earmarked it for commercial interest. However, it was a rather large budget proposition, and needed some selling. While this was going on, the show was very successfully used as an air-promotion vehicle for a number of national accounts on CKOC: PROCTER & GAMBLE'S Spic and Span came in for one evening; PEGGY SAGE FLYING COLORS NAIL POLISH another, and SWIFT'S new cleanser for another.

Bill Applegath of CKOC's sales force meanwhile was working on a co-operative advertising proposition which would not work individual hardship on an account and at the same time, make the show an ideal vehicle for the group he had in mind, the LAUNDERERS & DRY CLEANERS BRANCH of the Hamilton Chamber of Commerce.

This group consists of ten leading Hamilton launderers, dry cleaners and dyers who now sponsor the show co-operatively. Aimed mainly at institutional good will for the laundry business in general, the show is a natural with the housewives theme and strictly housewives audience each week. Questions are *norm* for a quiz show, but special *shots*



● It pays to be right on the CKOC *Housewives Quiz*. Here, (left to right) emcee, Bud de Bow; announcer, Jack Wilkinson; pianist, Marion Campbell and producer, Bob Amos, put the audience through its mental paces.

tie-in with facts and services of modern dry cleaning and washing methods.

Commercial copy hits ideas on how the housewife can gain by expert laundry and cleaning service and how she in turn can help the cleaning industry to do a better job for her. Each co-sponsor gets at least one mention per program, for each question group is that particular laundry's share on the program. Giveaways are silver fifty cent pieces to varying amounts, plus a service giveaway, i.e., finished laundry to the value of \$1.00, or dry cleaning or dyeing to a similar

(Continued on page 285)

↓ About to take the fatal step!
Special events team for a special occasion.



↑ WIND special events team, Easter Straker and Howard Miller, in action.

Here Come the Brides!

New Twist to Man-On-The-Street Show Sells for Amber Furniture Co.

AN original entertaining twist to the basic boy-meets-girl theme is presented in WIND's daily visit to the Chicago *Marriage License Bureau*. Five mornings a week, at 11:15 (when marriage license applicants turn out in greatest numbers) Easter Straker and Howard Miller set up WIND microphones to meet an amazing cross-section of blushing brides and slightly confused grooms-to-be.

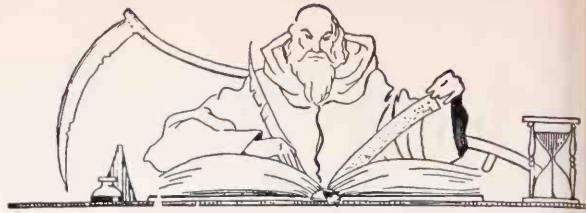
The *Marriage License Bureau* show has been sponsored almost from the first by the AMBER FURNITURE COMPANY, a chain of big volume Chicago home outfitters. The tie-in between the sponsor and his show is clearly evident since a sizeable percentage of AMBER's new business stems from newly-marrieds. AMBER stakes each couple appearing on the *Marriage License Bureau* to a shiny, new electric toaster, electric iron or some other equally desirable and hard-to-find gift.

Both Easter and Howard, ace WIND special events team, admit they have no pat format for the *Marriage License Bureau* show. Generally, three couples are interviewed during the 15-minute segment, with two strong commercials handled by Miller. Prospective bridegrooms are interviewed by Miss Straker and the brides-elect are quizzed by Miller. George Strandt, WIND staff organist, opens and closes the show from the main studio with (you guessed it) the *Wedding March*.

Typical questions put to interviewees are "Where and how did you meet?" . . . "How did he propose?" . . . "Where are you going to live?" . . . "How long did you go together?"

Produced at minimum cost, the romantic showcase of the *Marriage License Bureau*, combined with the understandable nervousness of many interviewees, contribute a consistent source of amusing audience building situations.

TIME



Is An Opportunity

Effort and Money Spent to Tailor Transcribed Series to Fit Need Produces Results for Dayton Spice Mills Co., Dayton, O.

by HERMAN W. LAND, radio director, Kircher, Helton & Collett



THE syndicated transcription field offers the regional or local advertiser the opportunity to compete in many cases with the national advertiser, who has a much larger budget. Successful competition with transcriptions, however, depends first of all on careful selection, and then on continuous effort to tailor the program to the product.

Our experience in this field may be helpful to others who have similar problems. To show what can be done let's take the recent case history of the DAYTON SPICE MILLS COMPANY, roasters of OLD RELIABLE COFFEE, a product that has wide midwest distribution.

AFTER long and successful experience with an intensive and extensive spot announcement campaign, we made the decision to enter the field of programming, for we felt that an even more effective advertising campaign on the air would be necessary in order to meet the expected heavy post-war competition.

But the program we were to use had to meet certain requirements. First, it had to be up to the standard of quality of the company's previous advertising. Second, it had to be what we considered as fine a program as it was possible to obtain with

a small budget. Third, the program had to be almost tailored to the product.

THERE were many shows which we examined, and some which we conceived ourselves, that could have done a good job. But none seemed to be *just right* so far as the client was concerned; and until a program were found which DAYTON SPICE MILLS COMPANY felt was a *natural* for it, it was not willing to take the plunge. One show, however, finally made the grade. That was the *Singin' Sam* program.

The show was good, and although *Sam* had not been on the air in our area for some time, his name still was extremely well-known and we knew he had a very large following. Further, from our experience with the consumers of the product, we were convinced that they were the same people who would respond to his unique brand of homey song and chatter.

But it was not enough merely to select what all concerned felt was the right program; now it became necessary to adapt a show designed for *general* distribution to our *particular* needs. We found that this adaptation could be made despite the fact that the program was sent to the stations on transcription.

The major problem, we felt, was to

weaken whatever tendencies there were on the part of the audience to identify the star of the show with his previous sponsor, the shaving cream firm, an identification that was very strong indeed. We solved this problem by taking three steps. First, we had *Sam* himself transcribe our commercials. Second, we designed the opening and closing announcements to identify *Sam* with the product; and third, we wrote special sign-offs for *Sam*, who transcribed them.

THUS, instead of following the obvious method of identification by calling *Singin' Sam* the "Old Reliable Man," we switched the phrase around and came up with "Old Reliable *Singin' Sam*." A variation which we have tested also is "Your Old Reliable Friend, *Singin' Sam*." These phrases occur: in the announcer's opening when he says, "Yes, it's your Old Reliable Friend, *Singin' Sam*"; in the announcer's close when he says, "Listen to Old Reliable *Singin' Sam*, etc."; and in *Sam*'s own sign-off when he says, "This is your Old Reliable Friend, *Singin' Sam*."

This attempt to identify the program with the product by using the announcer, and most important, *Sam*, himself, has proved successful so far as we have been able to find out. These changes in the program, however, required changes in the handling on the part of the station

engineers. This show was originally designed to take an opening commercial after *Sam*'s self-introduction, the commercial being given either by the announcer or *Sam* over a one-minute musical bridge, with a similar period set aside for another commercial following his sign-off theme. Our format, though, differs from this in some degree.

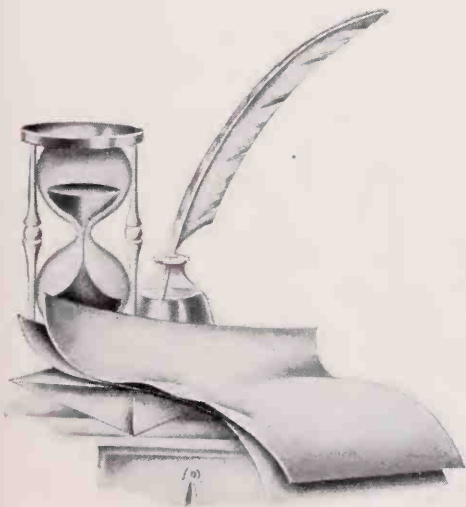
IN order to save precious seconds, the announcer introduces the show in a few words over the opening chords, just before *Sam* comes in with the sign-on theme. The opening commercial is not delivered by *Sam*, but by the announcer, who also introduces the show.

At the end of the last selection, the engineer stops the record and plays the commercial recorded by *Sam*. He follows this with the transcription containing the special sign-offs, playing the appropriate sign-off for the particular day. *Sam*'s theme and sign-off music are part of these special cuts. Over the theme music at the end, the announcer closes the show. Thus, we do not use the closing portion of the program transcription.

EACH station on the schedule (we operate in the Midwest) is supplied, first, with the transcription of the show itself; second, with a transcription containing *Sam*'s commercial; and third, with another transcription containing the special sign-offs cut by *Sam*.

Naturally, this is a more complicated method than usual of handling a transcribed program, and it involves a great deal more effort and trouble and continuous attention than one would ordinarily expect to give to a show of this kind. It also stretches the budget a bit. But it is an axiom, one that is often forgotten by many in radio, that when you buy time, all you buy is an opportunity. It is what you make of that opportunity that counts in the end. We have found the extra effort and expense very well worth while.

Thus, a wide awake client who has imagination and who understands that you can only get quality by working for it and paying for it, finds that he has picked a winner. He is riding it down the stretch to greater sales results.





SHOWMANSCOOPS

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

STOP . . .

● (Right) . . . To build WFIL's audience for its exclusive Louis-Conn fight broadcast in Philadelphia, Pa., station distributed 80,000 pieces of printed promotion which included newspapers, magazines, direct mail, outdoor advertising, window and counter displays. Sound trucks and radio were also used.



LOOK AND LISTEN

● (Left) . . . News took the promotional spotlight at CKOC, Hamilton, Ont., with *News on Display*. Here CKOC chief announcer, Werner Bartmann, does a news broadcast from a display window in the RIGHT HOUSE, department store. RIGHT HOUSE, which sponsors the noon news, cooperated with ad space in its newspaper daily insertions.

Give Their All

● To save lives, WWDC, Washington, D. C. opened a *Save-A-Life* booth as a collection center for donations to purchase food for Europe. Money was turned over to the Washington Food Conservation Committee. (Left to Right): WWDC general manager, Ben Strouse; station announcer, Willis Conover, and chairman of the local conservation committee, Raymond F. Garrity.



Give With . . . Jive

● *Juke Box* show in action, with singer Elaine Beverly, Mutual *Open House* Party star, as guest. (For story, see *Showmanship in Action*, p. 280.)



Freely Given

● Music for all, via KMO, Tacoma, Wash. (For story, see *Proof O' the Pudding*, p. 284.)



Your Health, Sir!

Health Food Product Established in Los Angeles Area Via Radio
To Expand to 18 Eastern Markets for Yami Yogurt Products, Inc.

YAMI YOGURT PRODUCTS, INC., Beverly Hills, Calif., advertising stresses the angle that its product embodies the necessary constituents which ultimately produce radiant health, and on this basis it has been marketed successfully for three years in the Los Angeles area under the brand name of YAMI YOGURT. The company now plans to expand distribution to 18 Eastern markets.



UP to three years ago, YAMI YOGURT, a new milk food, was practically unknown. To introduce it to the public required an extensive advertising campaign to serve a twofold purpose; one, to acquaint Mr. and Mrs. America with the history of YOGURT, and two, to stimulate the desire to begin the daily use of YAMI YOGURT. To this end, introductory advertising, placed by HONIG-COOPER, Los Angeles, tells generally the history of milk-food and specifically, the modern development of YAMI YOGURT.

The Russian biologist, Metchnikoff, Nobel prize winner, impressed with the longevity and vigor of inhabitants of the Balkans and Russian Caucasus, learned that their everyday dish was a special cultured food called YOGURT. YAMI YOGURT is produced by adding the Bulgarian Yogurt Culture developed at the Rosell

Bacteriological Institute (located in the Trappist Monastery in Canada) to whole milk. This culture coagulates the milk, and forms the custard-like milk food now sold under the trade-name YAMI YOGURT.

SPONSORS of YAMI YOGURT PRODUCTS have found that radio advertising affords an excellent opportunity to educate the public to the qualities and benefits derived from this health food, with the versatility with which radio copy can be written from day to day a great advantage in getting across the message.

Types of radio advertising include spot announcements, recordings of dramatized spots, 15-minute newscasts and participation programs. While all have been effective, YAMI YOGURT has found that participation programs in particular create maximum interest and therefore are the most lucrative. These programs include *Art Baker's Notebook* on KFI, and *Norma Young's Food & Cooking Program* on KHJ.



WHEN the campaign gets underway in the national market, the same principles which made the campaign a success in the one area will be applied, with radio an important phase of the promotional activities.



AIRING THE NEW

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

Department Stores

WHAT GOES ON? For those who want to know *What Goes On*, listening to WOC, Davenport, Ia., at 3:15 p.m. is a *must*. *What Goes On* in the Quad-Cities, and miscellaneous comment of interest to women is mixed with *What Goes On* at the M. L. PARKER Co., Davenport department store.

A woman commentator, using the name of PARKER's shopper and gift advisor, Dorothy Day, puts the commercial accent on PARKER's personal shopping service, with many items advertised exclusively by air.

In taking on the new series, PARKER's did an about-face in connection with its broadcast activities. Previously, the store had used a schedule of spot announcements exclusively. New set-up includes spots, plus the live-talent afternoon program aired five times a week.

AIRFAX: Marjorie Meinert, known to listeners as WOC staff pianist, chooses one pop tune, a classical composition and a show melody each day. Another WOC staff member announces the program, using the name of Parker's personal shopper. Emphasis on the quarter-hour is on the light side, with human-interest stories and humorous incidents, in addition to commercials.

First Broadcast: April, 1946.

Broadcast Schedule: Monday through Friday, 3:15-3:30 p.m.

Sponsor: M. L. Parker Co.

Station: WOC, Davenport, Ia.

Power: 5,000 watts.

Population: 218,000.

COMMENT: Through merchandise advertised exclusively on a program, results from broadcast advertising are easily traceable. However, care and thought must be exercised in the selection of exclusive-by-air advertised items.

Farm Products

SCIENCE IN FARMING "We want a man who can speak about scientific farming with authority," said the officers of the WASATCH CHEMICAL COMPANY two years ago. They found such an authority in the person of Dr. A. Stark, who for 12 years had been extension horticulturist for the Utah State Agricultural School, Logan. Dr. Stark became director of agricultural research and information for the Salt Lake firm which manufactures and distributes agricultural and industrial chemicals. Between research assignments he met with industrial leaders and farm groups to talk about the advantages of chemicals.

"We ought to increase our audiences," company officials reasoned next. To speed up contacts with the market, radio was the answer.

Today, Dr. Stark augments personal appearances in a *Science in Farming* series broadcast three times weekly over KDYL. His three-minute talks are part of the WASATCH CHEMICAL program aired at 7:15 a.m.

This utilization of radio is an important step in the increasing advertising tempo for this firm which has shown a business increase for each of its 23 years, according to La Var Thatcher, secretary. His brother, N. D. Thatcher, Jr., president and general manager, and his father, N. D. Thatcher, Sr., vice president, are of the same opinion.

AIRFAX: *Broadcast Schedule:* T-Th-S, 7:15 a.m.

Sponsor: Wasatch Chemical Co.

Station: KDYL, Salt Lake City, Utah.

Power: 5,000 watts.

Population: 238,506.

COMMENT: Especially for a firm whose distribution is widespread, radio represents a short cut to the farm audience. Tie-in here between radio series and personal appearances makes each that much more effective.

Participating

HITS AND SCORES With Akron, O. listeners, *Hits and Scores* is scoring a hit. Aired over WHKK, the two-man show features musical hits, intermingled with up-to-the-minute major league baseball scores

A participating program, the baseball scores are available for sponsors at the regular spot rates plus a small fee for the use of the ticker tape machine. Sponsorship is available in 5-, 10-, 15- or 30-minute units. Program runs 2:30-3:30 p.m. every day and 4:00-4:30 p.m., Monday through Friday. Commercials are limited to 60-seconds on the nose.

AIRFAX: *First Broadcast:* April 20, 1946.
Preceded By: Music.
Followed By: Music.
Station: WHKK, Akron, O.
Power: 1,000 watts.

COMMENT: While news or sports in combination with music has been a successful formula for afternoon programming in many metropolitan areas, its effectiveness in any particular area depends on the listening preferences of listeners.

Women's Wear

A SONG FOR YOU In Los Angeles, Calif., SWELLDOM, THE FASHION CORNER, has a corner on fashion and a corner on KMPC listeners in *A Song for You*. Series is aired twice daily, 8:30-9:00 a.m., and 7:05-7:30 p.m. Designed to appeal to the distaff side, the program features recorded love songs and ballads sung by top singers.

Purpose of the series is to keep listeners posted on latest trends in the fashion world, with commercials presented by Velma Cloward, fashion authority for SWELLDOM STORES.

Guest appearances of stars from radio, music, motion picture and theater worlds are an added inducement to tune-in.

AIRFAX: Each broadcast features the music of one dance band, augmented by an intermission group. Bob Gillen emcees the show.

First Broadcast: February 15, 1945.

Broadcast Schedule: Monday through Friday, 8:30-9:00 a.m.; 7:05-7:30 p.m.

Preceded By: Morning Sports Review (8:25-8:30 a.m.); News (7:00-7:05 p.m.).

Followed By: News (9:00-9:05 a.m.); Firestone Favorites (7:30-8:00 p.m.).

Sponsor: Swelldom Stores.

Station: KMPC, Los Angeles, Calif.

Power: 10,000 watts.

COMMENT: While display dominance is pretty well established in the field of the printed media, there's still an opportunity for retailers to achieve that type of dominance via the airwaves.



SHOWMANSHIP IN ACTION

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

Finance

DOLLARS FOR YOU While news is difficult to define, the man biting the dog is cited as a classic example. On that basis there's news in the fact that a bank that gives away dollars, rather than taking them in. That's exactly what the CITY SAVINGS BANK does in Charlotte, N. C.

For WAYS listeners, there are *Dollars for You* for correct answers to questions asked over the telephone. Broadcast five times a week at 6:05 p.m., the program is now sponsored by the CITY SAVINGS BANK in the promotion of its Veterans Housing department.

Jack-pot begins at one dollar, and is increased by that amount with each telephone call until the correct answer is given. An average of six calls is made nightly, with questions difficult enough to build the prize money up to \$50 on several occasions.

Announcer J. B. Clark gives the commercials between calls or works them into informal telephone conversations with the persons called. Names are selected at random from the city directory.

AIRFAX: *First Broadcast:* May 20, 1946.

Broadcast Schedule: Monday through Friday, 6:05-6:15 p.m.

Preceded By: News.

Followed By: Sports Review.

Sponsor: City Savings Bank.

Station: WAYS, Charlotte, N. C.

Power: 1,000 watts.

Population: 100,899.

COMMENT: Listener participation on the air has proved to be an effective audience builder. However, a simple format that

is quickly understandable is a prime essential for programs of this type.

Home Furnishings

BIRTHDAY WHEEL For listeners with birthdays in Clarksdale, Miss., the CLARKSDALE FURNITURE Co. has an unexpected gift. Who receives the gift or the five dollar merchandise certificate depends upon the *Birthday Wheel*.

Twice each night the *Birthday Wheel* is spun over WROX. The wheel is marked off into 31 days and 12 months. The first spin of the wheel determines the month. The last spin determines the day. The first listener who calls the station while the program is on the air whose birthday coincides with what came up on the *Birthday Wheel* receives the gift.

After completion of a 52-week contract, CLARKSDALE FURNITURE renewed the series for another 12 months. Reason: favorable listener comment and numerous new customers. An independent survey turned up the fact that the series reaches 85 per cent of the local audience.

AIRFAX: *Broadcast Schedule:* Monday through Friday, 7:15-7:30 p.m. (Summer); 8:15-8:30 p.m. (Winter).

Sponsor: Clarksdale Furniture Co.

Station: WROX, Clarksdale, Miss.

Power: 250 watts.

Population: 48,000.

COMMENT: While short-term sponsorship of money give-away programs may not represent Grade A programming, there's no question but what sponsorship of such programs on a long-term basis builds ever increasing audiences. *Word of caution:* beware of anything that smacks of lottery.

Jewelers

BATTIN' AROUND WITH BATTERSEA For listeners who go *Battin' Around With Battersea* there's plenty of excitement. A man-on-the-street show conducted by Wes Battersea, the quarter-hour program is broadcast in front of KING'S JEWELRY STORE, Los Angeles, Calif.

Passers-by give bits of personal history, also receive gift certificates, cash prizes or jewelry items for correct answers to

questions asked on the KMPC show.

Commercials for KING'S JEWELRY follow the interviews, with attention drawn to the wide gift selection available at KING'S. Accent is placed on seasonal merchandise for June brides, Mother's Day, etc.

AIRFAX: *First Broadcast:* April 15, 1946.

Broadcast Schedule: M-W-F, 12:45-1:00 p.m.

Preceded By: Bridge Club.

Followed By: News.

Sponsor: King's Jewelry Co.

Station: KMPC, Los Angeles, Calif.

Power: 10,000 watts.

Population: 1,805,687.

Agency: Raymond Keane.

COMMENT: Jewelers have found generally that a man-on-the-street show in front of their places of business is an excellent traffic builder. Gift certificates, other such rewards, also contribute to increased store traffic.

Meats

MIKE-ING HISTORY In Pittsburgh, Pa., listeners who turn to WJAS at 11:15 p.m. hear a voice say, "*We take you now to the man at the mike for his on-the-scene account of the assassination of Abraham Lincoln.*" It's one of scores of famous events in history which are presented three nights weekly by the NORTH SIDE PACKING COMPANY for VICTORY BRAND meat products. Transcribed series recreates such historical moments as the first flight at Kittyhawk, the Battle of Waterloo, the burning of Rome and the Hamilton-Burr duel. Program is presented in the *I Was There* manner, with the tempo that of a special-events announcer on the scene with his microphone.

When NORTH SIDE PACKING offered the free use of playing cards to clubs and organizations giving bridge parties, listener response to the offer was proof-conclusive to the sponsor that sugar-coated history made first-rate listener entertainment. Offer was made at the end of each program, and the public was invited to call NORTH SIDE PACKING to reserve decks of cards. Locations from which calls came were checked on an area map.

Sponsor's purpose: to keep its name and brands before the public in spite of current unsettled conditions.

AIRFAX: Over 40 historical events have been broadcast in the syndicated *Mike-ing History* series. Each episode is enacted by a different cast, with announcers including such mike personalities as John Trent, Paul Shannon, Robert White and John Boyer.

Broadcast Schedule: M-T-F, 11:15-11:20 p.m.

Preceded By: News.

Sponsor: North Side Packing Company.

Station: WJAS, Pittsburgh, Pa.

Power: 5,000 watts.

Population: 1,895,333.

Agency: F. A. Ensign, Adv.

Producer: Moo-Vie Auction Sales.

COMMENT: Particularly when advertising budgets are restricted, a five-minute feature has much to recommend it. The sponsor profits from listener credit for editorial content at a cost that is little more than that for two spot announcements. A point to remember: it's as important to merchandise and promote a capsule offering as it is a more elaborate program.

Participating

BRIDE OF THE WEEK In Lawrence, Mass., when the *Bride of the Week* walks down the aisle to exchange vows, a radio debut is one of the thrills of her last maidenly hours. And listeners to WLAW determine just which one of the brides will have the experience.

Friends or relatives nominate the bride-to-be for the distinction, and selection is made on the basis of the best letter of nomination. Professional women, public officials, college students, stenographers and factory workers have all appeared on the program.

Show, emceed by Hugh Webster Babb, is based on the portent for a bride's happiness, i.e., *something old, something new, something borrowed, something blue*. Music, poetry or prose relating to something old is featured each Monday. Tuesday's offering features the new. The borrowed is the key to the Wednesday show, and the blue note is struck each Thursday. The *Bride of the Week* appears on Friday. After an interview about her wedding plans, other kindred gossip, she is presented with gifts and flowers by participating sponsors.



AIRFAX: Station: WLAW, Lawrence, Mass.

Power: 5,000 watts.

Population: 84,323.

COMMENT: Here's an interesting idea for a seasonal promotion that should be adaptable to a variety of business fields.

Participating

JUKE BOX But for a few mighty important differences, it could be any 45-minute program of the latest recorded music. But the 3,000 teen agers who carry membership cards are proof conclusive that the few differences are mighty important.

High schoolers are invited to the KQV studio where they talk to emcee Al Nobel and dance to music piped through a real honest-to-goodness juke box. Two or three members of the *Juke Box* gang are interviewed on the program each day. Each brings his favorite recording for broadcast, and a special *Juke Box* label is pasted on each record as a memento of the occasion.

All name band leaders who hit the Pittsburgh, Pa. circuit appear on the show, with the guest register including such names as Charlie Spivak, Johnny Long and Sonny Skyler.

In one year, the *Juke Box* has topped competition with ratings of 7.2 and 6.2. Participating sponsors have included local record shops, teen age dancing classes and amusement parks.

AIRFAX: First Broadcast: June 18, 1945.

Broadcast Schedule: Monday through Friday, 4:15-5:00 p.m.

Preceded By: Erskine Johnson.

Followed By: Here's How, M-T-W-Th; Calling All Girls, F.

Station: KQV, Pittsburgh, Pa.

Power: 1,000 watts.

Population: 2,081,602.

COMMENT: While basic formats may differ but slightly for any one type of program, it's the variation on the standard pattern that makes one show stand out ahead of another. (For pic, see *Showmanscoops*, p. 275.)

It's CAPITOL! see p. 256.

Sustaining

TEEN JAMBOREE There's a good time to be had for all teen agers when *Teen Jamboree* goes on the air over WRRN, Warren, O. Each week the local roller rink is taken over for a full hour of quizzes, races, amateur contests, treasure hunts and games.

By voting from the teen agers themselves, a *Teen Queen* is selected, with homage paid the queen by local merchants. Gifts for her highness range from an airplane to a speed boat ride, may also include an album of favorite records or a wriggling puppy. To the winner in various contests goes such loot as records, theatre passes, chickens, watermelons, candy and flowers.

A five-piece orchestra, composed of teen agers, plays for dancing during and after the program, and trios, quartets and choirs furnish the vocalization for popular songs.

AIRFAX: Quipster, Bob Locke, emcees the show, with song master and originator of the show, Lynn Gifford, arranging musical selections.

Broadcast Schedule: Saturday, 2:30-3:00 p.m.

Station: WRRN, Warren, O.

Power: 250 watts.

Population: 42,837.

COMMENT: Sponsors have found that what is pretty much a non-reading public is a responsive listening audience. Because this audience loyalty has been reflected in sales curves the country over, more and more advertisers are going out of their way to make friends with the teen agers.

NEW HORIZONS

News highlights for the
radio industry.

Old Friends: When the rural audience tunes-in the *Farm Breakfast Hour*, aired over WSPD, Toledo, O., the talent it hears is an old friend of the family. For the past 13 years, the **Smith's Tennesseans** have been featured on the 6:00 a.m., weekday morning program.

Badge of Honor: For six years, **Ethel I. Parker**, New England's blind radio commentator, has presented news for the blind as a **WLAW** public service feature. More than 275 broadcasts have been made from Lawrence, Mass. Also a home teacher for the adult blind in the Massachusetts Department of Education, Miss Parker was honored with a Tom Brene-man orchid for her work.

Top This One: In Houston, Tex. **Charles J. Giezendanner, Jr.** went off to war, as did every male member of the **GIEZENDANNER CO., ADV.** No one knew what would happen to the accounts they left behind them. The score at war's end: not a single account lost! Since starting opera-

tions in the middle thirties, the firm has never had an account voluntarily closed out on it.

Angels Fear to Tread: Some men may hesitate before puttering around in milady's kitchen, but not **N. L. Royster**, **WOLS** general manager. In Florence, S. C., the women take their tips on menus, recipes, fashions, et al, from this masculine oracle. Evidence that the distaff side puts out the welcome mat: about 65 per cent of the women in the area listen daily, and the show draws about 300 letters a day.

By Their Deeds: When **Bert M. Sarazan**, director of publicity and public relations for the **HECHT CO.**, Washington, D. C. department store, was asked to address the annual convention of the American Public Relations Association on public relations and the retail store, he took a broad view of the picture and delivered an oration that took a lot of case-hardened public relations practitioners by storm. The range of his audience is now extended through the publication of the address in pamphlet form. His own impudent idea is the title, *You Can't Kid the Public*. There's plenty of meat in this pamphlet published by **Henry J. Kaufman & Associates**, Advertising, in the interest of better public relations.



PROOF O' THE PUDDING

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

Bakeries

DO YOU KNOW THE ANSWER For the housewife who likes to pick up pin money the easy way, the BRAUN BAKING Co. is a friend indeed. When BRAUN BAKING pops the question to her via WISR, Butler, Pa., she has only to know the right answer to be in the money.

Three telephone calls are made on each broadcast, and to the person who can repeat a two-line rhyme, the dollars in the *Town Talk* wallet are hers. Verse ties-in with sponsor's product, ie, "*Wherever there are families to feed, Town Talk Bread takes the lead.*" Each day calls fail to produce the correct answer, an additional five dollars goes into the *TOWN TALK* wallet. To everyone who answers the telephone goes a fifty cent piece, courtesy of BRAUN BAKING.

There's plenty of evidence that the show scores a bulls-eye with the WISR audience. Of 164 calls completed in six months, 58 persons were listening to the program, were thus able to collect the money on deposit. Rating based on the above: 35 per cent of the radios in the listening area tune in the program.

Additional fuel also fans the sales flames for BRAUN in the Butler area. When a sales contest was staged for a number of units for a specific kind of bread, the driver-salesman operating in the WISR listening area walked away with the prize, hands down.

Recorded music with an easy-going ad lib explanation of the telephone calls fill in the quarter-hour. Straight commercial is a transcribed one-minute announcement prepared by the radio de-

partment of the W. E. LONG Co., originators of the program. During the course of each broadcast, the answer to the question is given several times. Names are scientifically selected by the W. E. LONG Co., wired to the station prior to air time.

Posters giving the correct answer are placed in grocery stores throughout the listening area by the BRAUN BAKING Co. When a Western Pennsylvania housewife earns a considerable sum, her name and the amount earned are posted in grocery stores in the area in which she lives. Series has been used as the spearhead of sales campaigns for specific items such as ROMAN MEAL BREAD.

AIRFAX: First Broadcast: 1942.

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

Preceded By: News.

Followed By: Music.

Sponsor: Braun Baking Co.

Station: WISR, Butler, Pa.

Power: 250 watts.

Population: 8,070.

Producer: W. E. Long Co.

COMMENT: Here's an effective way to reach the housewife which is profitable both for the listener and the sponsor. All to the good is the audience participation on the air angle by which the advertiser takes full advantage of the opportunities for a personalized sales approach inherent in the broadcast medium.

Drug Products

CLAMBAKE All the way across the country, radio audiences have gone over-board for authentic American entertainment; melodies of the prairies and the hill country, songs of the cattle trails and corrals. Clevelanders are no exception. Whenever they can see and hear good homespun entertainment with a truly frontier flavor, they have over-flowed theatres and filled radio studios.



While there's a high tune-in for such network offerings as the *National Barn Dance*, *Grand Ole Opry*, *Hoosier Hop* and others, Cleveland folks have become emphatically fond of WJW's *Cleveland Clambake*, a program which comes right out of its own pasture.

On the air each week-day afternoon at 2:00 p.m. since the station went on the air in November, 1943, the program has reached the point where in regular surveys it keeps the needle between six and eight for listener rating.

Like many another long term, talent-weighted show, its sponsorship has been split. Currently, the BLOCK DRUG COMPANY has 15 minutes of the half-hour show, three times weekly, for ALLENRU and POLIDENT. The WISE PUBLISHING COMPANY and PARK & TILFORD, makers of *Tintex*, have used the *Cleveland Clambake* in past campaigns.

In a poll conducted by Stanley Anderson of the *Cleveland Press*, *Clambake* was voted "best daytime show," and little, "sweet as her songs" Judy Dell, *Clambake* songstress, was named top female vocalist. "Pappy" Howard's Saturday night *WJW Barn Dance Jamboree* also came up with a first.

The *Clambake Gang* get over a lot of ground in addition to their daily program on the air. They have stampeded from 1500 to 2000 paid admissions at Cleveland's Masonic Auditorium every Saturday night for more than a year. Gates of neighboring pastures have also been opened to them. WJW figures that "Pappy" Howard and his hard-riding pals have roped in more than 119,000 paid admissions to their performances.

AIRFAX: Top-hand at this business of entertaining folks is "Pappy" Howard. With more than ten years of stage and radio experience behind him, he has been with the WJW show for nearly two years.

First Broadcast: November 15, 1943.

Broadcast Schedule: Monday through Saturday, 2:00-2:30 p.m.

Sponsor: Block Drug Co.

Station: WJW, Cleveland, O.

Power: 5,000 watts.

Population: 1,111,449.

COMMENT: Advertisers are becoming increasingly aware of the value of personal appearances of its radio talent. Certainly, such extra-curricular activity expands



"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

the size of the listening audience, and it should contribute to increased sponsor identification.

Farm Supplies

SHORTY WILKERSON In Yakima, Wash. *Shorty Wilkerson* is more than a voice for the INTERVALLEY EQUIPMENT COMPANY. He is one of its star salesmen. When he plugs an item of merchandise on the KIT radio series, he invites his audience to come down to see it and him. Listeners who take him up on his invitation find *Shorty Wilkerson* right there behind the counter ready to serve them.

And plenty of them take him at his word. Over 100 people showed up at INTERVALLEY EQUIPMENT the morning he advertised spring clothespins. If he plugs a scarce item the line forms at the right the very same morning.

A one-man show, the program is *Shorty Wilkerson* through and through, including the commercials. In a two-week period, 500 listeners sent in song requests.

When he offered his audience a picture of himself, 200 responded in jig time.

In putting *Shorty Wilkerson* on the air, INTERVALLEY had one eye to the future. When CASE FARM MACHINERY again becomes available, its Yakima dealer plans to work up a hill-billy band which will be available for rural gatherings. *Shorty*, who has appeared with Bob Wills and his Texas Playboys, and on *Grand Ole Opry*, represents the first step in that direction.

AIRFAX: *First Broadcast:* May, 1946.
Broadcast Schedule: Monday through Friday, 6:45-7:00 a.m.
Preceded By: Wake Up Yakima.
Followed By: News.
Sponsor: Intervalley Equipment Co.
Station: KIT, Yakima, Wash.
Power: 1,000 watts.
Population: 27,221.

COMMENT: When the advertiser knows his market, gives his listeners what they want to hear at a time when they are free to listen, the sales battle is half won. Consistency of effort does the rest.

Participating

LEROY MILLER CLUB If mail count is an indication, there are no inactive members in the *Leroy Miller Club*. When he staged a contest over WFIL, Philadelphia, Pa., to elect an honorary president for the club, 29,000 votes were cast. To an invitation to attend a *Leroy Miller Club* outing at a local park, 20,000 fans responded. Since August, 1945, 4,500 regular members have been recruited. Average monthly mail count: 1,000!

What keeps the fans in line is a one and one-half hour program of popular music on records, with all music played on request. In addition, the correct time is given every five minutes, and there is a liberal sprinkling of gags, sound effects, imitations and impersonations, birthday and anniversary greetings, gossip about recording artists, good humor and chatter.

When Leroy Miller came to WFIL from another Philadelphia station all but one account came with him. The remaining time was sold by WFIL within 24

hours. Time is sold only in strips, on a six-a-week basis. All sponsors furnish straight copy, and Miller ad-libs the commercials as the spirit moves him.

AIRFAX: Program is slanted for the family breakfast table audience, with particular appeal to the teen age group through the use of popular music and the *Leroy Miller Club* angle.
First Broadcast: August 13, 1946.
Broadcast Schedule: Monday through Saturday, 7:00-7:30 a.m.; 7:45-8:45 a.m.
Preceded By: News.
Followed By: News.
Sponsor: Johnson Laboratories; Commonwealth Optical Co.; Griffin Shoe Polish; Tom McAn Shoes; Bond Clothes; Lyons Finance; Thornton-Fuller Auto Service; Erlanger Brewing Co.
Station: WFIL, Philadelphia, Pa.
Power: 1,000 watts.
Population: 2,081,602.

COMMENT: It's the personality of the announcer in a program of this type that determines the success or failure of such an offering. Advertisers who put their money on an announcer who has what it takes reap rich rewards.

Public Utilities

CAMPUS RADIO THEATRE Talent isn't hidden under a bushel basket in Tacoma, Wash., thanks to the TACOMA CITY LIGHT Co. For six consecutive years talent from six high schools and two colleges has had the KMO spotlight once weekly during the school season. Evidence that listeners appreciate CITY LIGHT's public service gesture: 1600 people turned out for the *Music Festival* which climaxed the 1946 season.

Dramatic, vocal and instrumental talent have all taken curtain calls on the *Campus Radio Theatre*. Programs are written and produced by students under the supervision of KMO's Arnold Benum.

Series is presented by CITY LIGHT as a contribution to the development and expression of high school and college talent. No commercials are used, other than brief opening and closing credit lines.

Each week the time is turned over to an individual school. For the *Music Festival* wind-up to the 1946 season, representative talent from all schools in the area was given top billing. At the conclusion of the 30-minute broadcast, members of the audience stayed on for a two-

hour program in which 15-minutes was allotted to each school.

AIRFAX: First Broadcast: September, 1940.

Broadcast Schedule: Tuesday, 8:00-8:30 p.m., September through May.

Preceded By: Cisco Kid.

Followed By: The Falcon.

Sponsor: Tacoma City Light Co.

Station: KMO, Tacoma, Wash.

Power: 5,000 watts.

Population: 109,408.

COMMENT: Here is an excellent public relations gesture which not only builds good will, but it also identifies its sponsor in a very intimate way with the life of the community. (For pic, see *Showman-scoops*, p. 275.)

HOUSEWIVES QUIZ

(Continued from p. 270)

amount which offers easy-to-take added sponsor identification.

Photo cards on attractive 14x22 mounts illustrating actual air shot of show are point of sale program publicity, and the 300 tickets that go out weekly bear the names of the ten participants. Studio stage is banner decorated with names of all sponsors plus their association with the Chamber of Commerce.

Favorable reaction from sponsors was immediate and definite. All believe expenditures represented is big value for little money and ambitious plans under-way call for enlargement of show and possible outdoor presentation during peak summer months with proportionately greater crowds.

IT'S A FACT

The lowest income group represents the greatest listening audience for religious broadcasts and for after-midnight programs, according to a survey made in Minneapolis, Minn. When asked if a local radio station should remain on the air after midnight, 72 per cent indicated that they would not listen. Of the 28 per cent interested in after-midnight programming, the lower income groups represented the largest percentage. Majority would listen only between 12:00-2:00 a.m.

In regard to religious programs, the survey pointed up the fact that as rentals go up, the declining element of religious listening becomes more apparent. Of those who listened to religious broadcasts, 53 per cent listened regularly and were able to name specific programs. While 14 per cent could not name specific programs, they indicated regular listener interest. Choir music and hymns were the most popular types of religious programs, with the *Salt Lake Choir*, the *Catholic Hour* and *Hymns of All Churches* among the most popular.

Survey was made by Harry S. Given, Jr., under the direction of H. P. Longstaff, professor of psychology at the University of Minnesota.

SHOWMANTIPS

New program ideas
briefly noted.

Beverages

SPORTS ANSWER MAN Sports stories, answers to listener-sent questions and a *pot pourri* of sports facts is what the **HYDE PARK BREWERIES ASSN.** offers **KXOK** listeners in and around St. Louis, Mo. Aired on a thrice weekly schedule, (T-Th-S, 10:00 p.m.), the series features France Laux as the *Sports Answer Man*. Show first went on the air April 2.

Department Stores

HOME IDEAS In Oakland, Calif., *milady* doesn't lack for *Home Ideas*, thanks to the **H. C. CAPWELL COMPANY**, department store. Monday through Saturday, 10:45-11:00 a.m., there are *Home Ideas* galore. Virginia Mahoney as *Catherine Capwell* is the voice featured on the **KROW** program.

Department Store

PLEASURE PARADE For the retailer who aims to serve an area larger than the corporate limits of his city, the problem is how to reach the out-of-town shopper. **STROUSS-HIRSHBERG**, Youngstown, O., solved the problem with out-of-town branch showrooms. To publicize this service to Sharon, Pa. shoppers, **STROUSS-HIRSHBERG** turned to **WPIC**. Three commercials are used on the quarter-hour program, with one commercial giving complete information about the branch showrooms. One of the 80-word announcements is devoted to public service, such as Red Cross. On the air M-W-F at 10:30 a.m., **STROUSS-HIRSHBERG** has signed a 52-week contract.

Dry Cleaners

HENRY DUPRE "If you want to know about rugs, *Axminster Dupre*."

At least, that's the way **Russell L. Cuoco**, owner of **RUSSELL'S CLEANERS & DYERS**, throws up his hands and says it.

When the firm contracted for a quarter-hour of *Henry Dupre*, M-W-F, 1:45 p.m. on **WWL**, New Orleans, La., the program was to last 13 weeks, plugging **RUSSELL'S** rug-cleaning service. In six weeks, *Dupre* didn't have a sponsor any longer. **RUSSELL'S** had all rugs it could handle, with the plant going at full capacity.

No medium other than the *Dupre* program had been used to advertise the rug-cleaning facilities, and the sponsor claimed that the response was the most phenomenal he had seen in 12 years of business.

Dupre recently returned to **WWL** as program director after almost four years service as a major in the army air forces. The afternoon program for the cleaning establishment consisted of whimsy, poetry, music and estably philosophies, slanted to a woman's audience.

Grocery Stores

ANDREW WILLIAMS SHOW CASE What is displayed in the *Andrew Williams Show Case* is a lot of music and very little talk. Past and present hit tunes from

the stage and screen are featured over KROW, Oakland, Calif., W-Th-F-S, 10:00-10:30 a.m. Commercials center around grocery items featured at the four grocerias operated by ANDREW WILLIAMS STORES.

Jewelers

TIC TOC CLUB From 7:45-8:15 a.m., seven days a week, every tic-toc of the clock means friends and sales for SHANE'S JEWELERS, Oakland, Calif., with a 30-minute program supplementing the Sunday schedule at 11:00 a.m. Series has been aired over KROW for more than a year, is still going strong.

Elements which build audiences include two numbers by the band of the week; a guest artist of the day; top tune of the day; a memory tune; a love letter and a love song, and a featured song for the lady of the day. KROW program director, R. W. Wassenburg, produces the show. Voicing is done by Doug Mitchell and Neal Edmonson.

Laundries

PERSONAL PROBLEMS Up to a year ago, the MARKET LAUNDRY, Oakland, Calif., had never done any radio advertising. At that time, KROW built a 30-minute record show, *Masters of Rhythm*, which went on the air every Sunday at 11:30 a.m. At the end of 13 weeks, MARKET LAUNDRY renewed its contract. Ditto at the end of 26 weeks. Its slogan, "For Better Service, It's Market Laundry," had achieved such excellent results that in June it expanded its schedule to include a thrice weekly quarter-hour, *Personal Problems*. Transcribed program featuring Allie Lowe Miles, is aired M-W-F, 9:00-9:15 a.m. Series is produced by H. S. GOODMAN.

Participating

PAY-OFF FOR POP Father had his day in a pre-Father's Day promotion stunt over KLO, Ogden, Utah. For six nights at 9:00 p.m., from the stage of the Orpheum theatre, emcee Mark Lewis, Jr. selected fathers from the audience to compete in the KLO contest. A nightly winner was chosen for the first five nights, and these five were then judged on the sixth night via audience applause as indicated on the meter of the remote box. Each contestant on all of the five nights received theatre tickets, candy and tickets for the local baseball club, with a necktie for the winner of the nightly show.

The final *Pay-Off for Pop* was a free airplane ride via WESTERN AIRLINES to West Yellowstone for both pop and mom, plus a two-day all-expenses paid vacation which included transportation by the YELLOWSTONE PARK TRANSPORTATION COMPANY and everything on the house at OLD FAITHFUL INN. Other gifts included photographs, a billfold, shaving set, hat, shirt, dry cleaning certificate and a full night's entertainment at Ogden's newest night spot.

Participating sponsors for the series included WESTERN AIR LINES, HOTEL BEN LOMOND, ANDERSON JEWELRY COMPANY, ASAY & NATURAL TEXACO SERVICE, TRIBE'S HOME FURNITURE CO. and SEARS ROEBUCK.

Sustaining

PODIUM PERFORMANCE Theory to the contrary, the biggest mail pulling program on WGL, Fort Wayne, Ind., is not popular music, but rather the so-called long haired music. For one full hour every Sunday evening listeners sit-in on *Podium Performances*. Requests for classical and semi-classical music to be played on the 10:30 p.m. program are what make the postman's burden heavy. Announcer Dick Wangerin wields the baton.

Series is divided into several parts, with the *Stolen Music Department* one of the most popular. To point out to the audience how popular tunes in many cases are direct steals from the classics, the popular tune and its classical counterpart are presented.

Promotion for the series included 500 invitation cards mailed to members of the Fort Wayne Philharmonic Society and to others interested in this type of music.

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.

SALUTE TO KOOS

A community points with pride! KOOS, Coos Bay, Ore., the "Voice of Southwestern Oregon," has given continuous quality broadcasts for 18 years. Affiliated with the Mutual network, Don Lee Broadcasting System, United-Pacific network and the West Coast network, KOOS selects tops in entertainment value programs from these affiliations.

Development of new ideas coincides with the times to keep this station in the upper bracket of the best in small town stations. There is a production department for network calibre shows produced locally. Short-handed throughout the war years, KOOS continued to maintain its quality production.

Although advertisers had less merchandise to sell, they maintained institutional promotion in order to keep their name in front of their many listeners. KOOS points with pride to its many advertisers who have consistently used its facilities through the years.

KOOS has gone another step forward in improving the quality of their programming since returning servicemen have taken up their former positions. Complete renovation of studios, offices and equipment has been under way for several months. These changes have made possible the latest in acoustic development for the studios and control room, larger space for its staff personnel and a new RCA transmitter and console.

KOOS increased its operation schedule to 24-hour service in January. Application is now on file for a regional frequency of 1,000-watts, directional antenna. Frequency now is 250-watts, 1230 kc.

IF YOU WANT WHAT YOU
WANT WHEN YOU WANT IT

YOU WILL APPRECIATE A
RADIO SHOWMANSHIP

FILE

BINDER

If you like facts and figures at your fingertips (and who doesn't?) you'll appreciate the utility of a *Radio Showmanship Magazine File Binder*. It holds 12 issues. With it, you can tell at a glance which of the 12 editions carry material of especial interest to your business. It's the convenient, compact method of keeping your copies in permanent chronological order. *Order now!*

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I want what I want when I want it. Send me copies of the *Radio Showmanship File Binder*, at \$1.75 per binder, postage paid. Check enclosed . Bill me later .

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If you need back copies to make your file complete, we'll try to fill your order.

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KVFD
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WGTC
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WDNC

- THESE AGENCIES USE THE SERVICE
- Gwin Adv. Agcy. - Indianapolis, Ind.
 - Herald Adv. Agcy. - San Antonio, Tex.

STILL GOING STRONG

72 MONTHS

KDYL —Salt Lake City, Utah
KOA —Denver, Colo.
KROW—Oakland, Calif.
WFIL —Philadelphia, Pa.
WGR. —Buffalo, N. Y.
WKBW
WIND—Chicago, Ill.
WTCN—Minneapolis, Minn.

50-60 MONTHS

KGHF—Pueblo, Colo.
KOTN—Pine Bluff, Ark.
WACO—Waco, Texas
WIBX —Utica, N. Y.
WOC —Davenport, Iowa
WSTV —Steubenville, Ohio
CKOC —Hamilton, Ont.

40-49 MONTHS

KIDO —Boise, Idaho
KPRO —Riverside, Calif.
WSAM—Saginaw, Mich.

All of these stations subscribe to RADIO SHOWMANSHIP MAGAZINE for their clients. Some of them have used the service for as long as 72 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.

AS JUST A THOUGHT—the service may be available in your area on an exclusive basis . . . write or wire immediately for complete details.



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