

# S Showmanship



NOVEMBER 1946

25c  
30c IN CANADA

## Don't Miss . . .

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**AND MANY OTHERS**

**Say You Saw It in  
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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  
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.*



**PUBLISHER**

Don Paul Nathanson

**EDITOR**

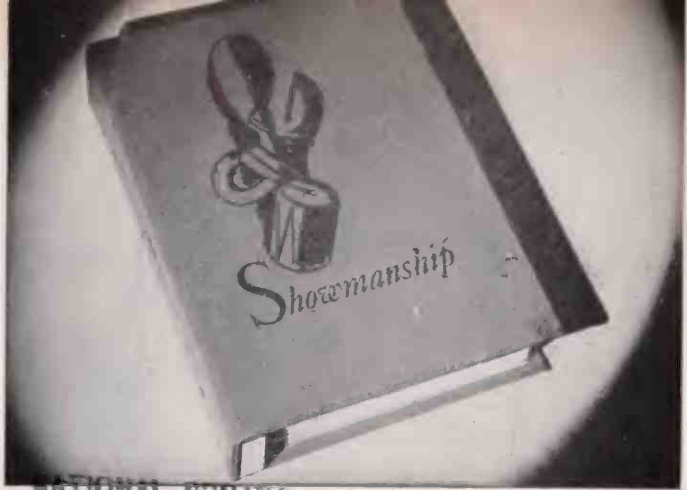
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**NATIONAL BROADCASTING COMPANY, INC.**

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**NOVEMBER, 1946**

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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.

# Add HOLLYWOOD'S PROGRAM

You save time...you save money  
...you save effort . . . when you let  
Hollywood's foremost specialists  
help you with your programming.  
They're part of the Capitol Tran-  
scription Library Service . . . and  
available to any station for build-  
ing programs that sparkle with all  
of the elements of high-cost, live-  
talent musical shows.

This new Capitol service now  
offers you a basic transcribed music  
library of more than 2000 tunes...  
together with transcribed program  
aids and dated formats for 400  
shows each month. All the routine  
programming is done for you by  
*Hollywood's experts*... timing, cata-  
loging, and selection of the *right*  
tunes to build snappy, pace-shift-  
ing shows.

Still, there's complete flexibility  
... full opportunity for that essen-  
tial "personal touch" that can come  
only from the ingenuity of your  
own station staff.



## BIG-NAME BANDS

BILLY BUTTERFIELD • DUKE ELLINGTON  
JAN GARBER • SKITCH HENDERSON  
PEE WEE HUNT • STAN KENTON  
GENE KRUPA • EDDIE LE MAR  
ENRIC MADRIGUERA • ALVINO REY



## BIG-NAME SINGERS

JUNE CHRISTY • HAL DERWIN  
DINNING SISTERS  
CAROLYN GREY • KING SISTERS  
PEGGY LEE • JOHNNY MERCER



*Every Capitol Star Is*

# EXPERTS TO YOUR OWN STATION STAFF

## With the Capitol Transcription Library Service . . .

### Programming Aids Galore

Take a Capitol format. Add your own commercials and patter. And you have a *complete* show. That's all you need do. For each program, Capitol provides special opening and closing musical themes, spoken introductions by the stars themselves, and distinctive music.



### The Latest Hits and Revivals

Your Transcriptions library keeps growing with the guaranteed addition of 50 more selections each month. *{Bonus! Production plans indicate not 50 but 70 monthly releases.}*

#### BIG-NAME VARIETY

BUDDY COLE'S FOUR OF A KIND  
FRANK DE VOL'S POP CONCERT ORCHESTRA  
KING COLE TRIO  
DANNY KUAANA'S HAWAIIANS  
DEL PORTER AND HIS SWEET POTATO TOOTERS  
JUAN ROLANDO • PAUL WESTON  
DICK SHANNON'S ALEUTIAN FIVE

#### BIG-NAME WESTERN

SHUG FISHER • WALLY FOWLER  
JACK GUTHRIE • KARL & HARTY  
OAK RIDGE QUARTETTE  
TEX RITTER • MERLE TRAVIS  
WESLEY TUTTLE  
UNCLE HENRY'S ORIGINAL KENTUCKY MOUNTAINEERS



*Send for a  
Recorded Demonstration!*

Hear the features that make the Capitol Service excitingly *different!* Capitol will be glad to send you a demonstration transcription on request



*An Audience Builder* ★ ★ ★

# HERE'S THAT MAN AGAIN!

To win you a big happy holiday audience with two grand NBC Recorded Christmas Shows



## HAPPY THE HUMBUG

● Wonderful, almost beyond description, are Happy the Humbug and his fabulous pals of animal-land as they unroll the never-to-be-forgotten dreams of children.

Young sprouts (aunts and uncles ditto) will be breathless . . . wide-eyed . . . as they drink in every magical moment of this cheerful-as-a-circus NBC-recorded fantasy. And

they'll literally fall off the Christmas tree laughing at the comical voices of the animals. The cast is headed by Budd Hulick (of Stoopnagle and Budd fame) and includes a prominent list of radio voices.

A perfect show for building good will for any and all advertisers who want to hear the cash register jingle . . . jingle . . . jingle all the day.

54 quarter-hours for scheduling before and after Christmas

## The Magic Christmas Window

● A charming Christmas show about two children who glue their button noses to a Christmas window piled high with toys. Go-to-sleep dolls! Little red wagons! Saddled hobby-horses! Then the glass disappears and the children find themselves behind the window with the dazzling toys come to life.

From here the story develops into a thrilling adventure in the lives of

fairyland characters, such as The Little Match Girl and Cinderella . . . 25 exciting stories, each quarter-hour complete—all backed by a cast of veteran actors.

THE MAGIC CHRISTMAS WINDOW is a natural for advertisers selling products for or through children.

25 quarter-hours for 3- or 5-a-week broadcast



NBC



A Service of  
Radio Corporation  
of America

.. Radio-Recording Division

RCA Building, Radio City, New York • Chicago • Washington • Hollywood • San Francisco  
DISTRIBUTED IN CANADA THROUGH ALL CANADA RADIO FACILITIES, TORONTO, ONTARIO

# Research: Sound Investment

*Audience Analysis Nets Dividends for Stations and Sponsors Writes*  
**DICK HESS**, manager, Columbia-Owned Station Research, CBS

**R**ADIO research today furnishes management with sound, scientific bases for the diagnosis of operations. Formulation of policies for improvement of these operations can be made with ease from these data. Generally speaking, those station managers who have been consistent users of research have found that their money and time have both been good investments. Not only have improvements in the station's program structure been noted, but time and program sales have increased as well.

A few examples of how this has worked in the past will show some of the many uses of two or three basic types of data.

## INCREASE THE TUNE-IN

One of our midwestern station managers kept his two local women's programs spaced as far apart as possible on both sides of an afternoon half-hour network women's program, feeling that by so doing, he was programming in the best possible manner. A survey showed that the tuning accruing these programs was lost to the next competing features because of large tune-outs to programs of similar type. Placing the two quarter-hour local shows in the half-hour immediately following the network program, thus continuing the listener mood without interruption for a full hour, gave this station a 64 per cent gain in audience for these programs after three months.

In another city a definite drop in audience was noted at 10:45 a.m. when a record and announcement period follow-

ed three quarter hours of daytime serials. Knowing about the desirability of maintaining listener mood, especially with serial audiences, the station manager ordered a daytime serial written especially for the people of that area for this time spot. Instead of the downward listening curve that previously existed, a later study revealed little tune-out at 10:45 a.m. by the station's 10:30 a.m. listeners, as well as additional audience tuning in directly to hear this specially-written production.

**H**ow a local station manager used his knowledge of a competing station's audience (gained through an audience survey) to win audience for his station is found in the following instance, which occurred in one of our Eastern stations. Examination of early morning audience flow data showed an extremely high proportion of the station's audience tuning away at a certain hour. Further study revealed that most of this audience tuned to just one program, a newscaster on a competing station. The problem of audience loss was readily solved when the manager spotted this newscaster on his own station early in the morning. To prevent his listeners from following their usual habit of tuning to the competition to hear this newscaster, the manager spotted the show five minutes earlier than his former air time on the other station.

## WITH BENEFIT TO SPONSOR

These data have not only been helpful in programming our stations. They

have brought in (and kept in) many satisfied clients.

Having the facts readily available showed one sponsor, who objected to his show being followed by a similar type show, that instead of harming his audience it was actually helping it. An undesirable cancellation was thus avoided.

Comparison of audience composition data for several time periods on one of our stations with certain competing ones that, on the face of things, seemed to be more favorably placed and less expensive, showed that, actually, the reverse was true when the facts were known. The order was placed immediately for our program and facilities.

AND knowing the facts recently caused an order on a competing station to be cancelled when it was demonstrated that an offered period on one of our stations would deliver more of the type audience desired than would the show originally purchased.

The various ways in which research can benefit the station manager, the program manager, or the sales manager seldom show themselves twice in the same manner. If a manager, however, arms himself with research tools that are basic and complete, he will be able to find many uses for them. But it must be remembered that all the research data that can be collected is of no value in solving problems of station management if it is allowed to remain in a desk drawer collecting dust. The results desired come only from thorough understanding and application of the research findings.

#### COVERAGE THE FIRST STEP

THE first step in any research program undertaken by a local station manager should be that of determining the most basic of all radio measurements, the number of families who listen to his station and where they live. This is commonly known as the station's coverage. Two concepts are involved in any consideration of coverage. First, the area in which the physical signal of a station can be heard, and secondly, the area in which various numbers of listeners can be found. Engineering measurements can adequately answer the first concept.

But the second has posed many problems. For years radio stations have used widely varied yardsticks not completely acceptable to advertisers or agencies to measure their coverage.

Today, however, a satisfactory answer is at hand in the Broadcast Measurement Bureau, formed to create a common yardstick for defining the location and number of all station and network audiences. In measuring station audiences, BMB uses the controlled-mail ballot technique designed to insure a representative sample. All counties in all 48 states are covered by the sample. The first BMB study was placed in the field this spring and the finished reports are expected to be in the hands of subscribers by the end of this year.

#### CHART LISTENING HABITS

AFTER determining how many subscribers his station has, and where they are located through use of BMB data, a station manager has the necessary information to undertake the second step in his research program; the determination of the listening habits of these subscribing families. Several methods are available, two of which are discussed below.

The coincidental telephone method is the simplest and most widely used technique for obtaining ratings data. Basically, a rating is the percentage of total radio families who heard a specific program on some specified day or days. This information is not only useful in programming, but very helpful in sales.

Reduced to its essentials, the coincidental method employs trained interviewers to make consecutive telephone calls during the time the program is on the air. They ask respondents if their radios are turned on and, if so, what program is being heard. For obvious reasons these calls cannot be made too early in the morning or too late at night. The period usually covered is 8:00 a.m. to 10:00 p.m. They are also limited to the extent that they cannot include details concerning the listening habits of non-telephone and rural families.

A technique that can supply information on almost all the program problems with which a station manager may be confronted is found in the Listener



Diary. It can be handled by mail or interview, and is capable of measuring the entire coverage area of any given station, including rural as well as urban radio homes in the group studied, and non-telephone as well as telephone homes. All hours of the day can be covered. In a survey of this type, however, determining the distribution of sample is of primary importance in obtaining accurate results and should not be attempted without professional research guidance.

**T**HE operation of a Listener Diary study consists of having a representative sample of radio families in the area to be surveyed, keep a quarter-hour by quarter-hour record, throughout the day, of the family's listening for a period of time, usually one week. This record permits the development of the usual type of ratings information and, in addition, supplies a large quantity of other data on day-to-day listening habits.

#### THEORY INTO PRACTICE

With these data at hand, a station manager and his program department can find which of his programs are attracting large audiences and which of them are attracting only mediocre or poor audiences. He can also determine what his station's programming structure is doing in comparison with his competition. The diagnosis of a poor program can be aided materially by a study of the flow of audience; where the listeners tune from and where they tune to. Audience composition data will show the appeal of the program to the various age and sex groups.

**A**UDIENCE TURN-OVER helps too. Since a majority of programs are broadcast in a series, the total number of listeners to any program (considered over a period of weeks or days) is obviously greater than the audience to a specific broadcast. The rate of audience increase for multiple programs over that of a single broadcast of the series can be an important consideration in deciding the relative merits of different time periods. In certain advertising campaigns the primary objective may be to reach a limit-

ed number of families day after day. In others the emphasis may be on reaching as many families as possible, even though these families are reached fewer times. Diary studies can help in deciding on a program to fit each type of campaign through the use of turn-over and the average number of days the average family hears the program.

For the sales manager, the Diary not only supplies average daily ratings, but also weekly ratings on programs broadcast more than once a week. In addition, it supplies not only data on the number of *families* listening to a specific program, but also the number of *persons* listening to his programs, and whether they are men, women, adolescents or children. The ability to inform an advertiser of what he is getting in terms of audiences is becoming increasingly necessary. The Diary fills those needs in a very satisfactory manner.

**D**IARY studies generally are too expensive to do more frequently than once a year. Regardless, trend data may be established for the station's over-all operation, and frequently for individual programs as well, after a few years have elapsed. More frequent reports may be obtained by use of the coincidental technique.

#### IT TAKES BOTH

In summary, then, there are two items the station manager should have in order to do a good research job for his station. Both of these will most likely be within the budget limits of the average station. They are:

1. Coverage data, to define the number and location of subscribers to the station, done through the Broadcast Measurement Bureau reports.
2. Listener data, preferably obtained from Diary studies because of the greater amount of information collected.

After these data are obtained, there is no substitute for careful study of the findings and as careful application of the lessons learned to have the data return as much as possible on the investment.

# No End to the Perfex Day

*Non-sudsing Cleaner Sales Jump from \$25,000 to Nearly Million in 5 Years, With Radio the Advertising Mainstay for Perfex Co.*

*by K. C. TITUS, advertising manager, The Perfex Company*

**I**N 1940 it was *small* business, with \$25,000 in sales on its ledgers. Sales approached the one-million-dollar mark in 1945. And the PERFEX COMPANY, Shenandoah, Ia.-Omaha, Nebr., manufacturers and distributors of PERFEX SUPER CLEANSER, has established this record through a combination of a full fledged sales organization coordinated with a parallel advertising campaign.

To simplify the problem of charging the necessary sales and advertising expenses to a given territory, territorial lines are established on the basis of logical marketing and advertising units, rather than by geographical boundaries. Each territory receives approximately \$10,000 worth of advertising, plus an equal amount in sales expense, sales promotion and cooperative advertising.

During 1946, the PERFEX COMPANY advertising budget will be approximately \$180,000. While this includes radio, newspaper, farm publication, trade journal and dealer cooperative advertising, PERFEX is quite obviously radio minded. Approximately 80 per cent of each annual advertising expenditure is devoted to radio.

It was this extensive use of radio advertising that was a factor in the division of our 17 territories on the basis of marketing and advertising units, and each PERFEX salesman is equipped with all available promotion material and coverage data on each radio station currently in use in his respective territory. By the establishment of territories which represent logical distribution units as

well as falling within definite radio coverage areas, the work of the PERFEX salesman is simplified, since his distribution is primarily through established jobbing centers, and his advertising help comes from individual radio stations and newspapers.

Definitely in the specialty class, PERFEX SUPER CLEANSER is a non-sudsing cleaner of the phosphate type. Its low alkalinity makes it useful in cleaning many types of garments, either for spot-ting or for immersion cleaning of many fabrics which normally cannot be cleaned in the home. In addition, the product is used extensively for cleaning rugs, upholstery, painted surfaces and glassware.

It's to acquaint the housewife with this new and different cleaner that is neither a soap nor a scouring powder that A. W. Ramsey, president, and J. C. Rapp, vice president, have developed such an extensive advertising campaign, with the emphasis on local media.

PERFEX salesmen are given wide responsibility for sales development of their particular territories, and it is the duty of every PERFEX salesman to constantly remind and sell both the wholesale and retail trade on the effectiveness of PERFEX advertising. In other words, the PERFEX sales organization is requested to sell PERFEX advertising continuously, and through the adoption of this policy we have earned very substantial support from the newspapers and radio stations in use.

Currently, PERFEX is using some 46

dominant radio stations strategically located throughout the 12 central states area in which we have distribution, and all radio operations are based on 52-week, continuous schedules. In many of the markets, stations carrying PERFEX schedules have had several renewals.

While PERFEX uses spot announcement schedules on many stations, we prefer to participate in well established homemaker type programs, and we buy this service when it is available on stations which will best serve our needs.

In some areas, we have found that male quartets of the semi-religious type are an effective vehicle, and we have gone into program sponsorship of this nature on 15-minute schedules, five or six times per week in markets such as Little Rock, Ark., Shenandoah, Ia., Dallas-Fort Worth, and Wichita Falls, Tex.

Various devices, such as premiums, 10-cent redemption coupons and other stimulators are used in connection with our advertising schedules. For example, listeners to a number of midwest radio stations participated in a finish-the-sentence contest. Beginning with "I like Perfex because," contestants completed the sentence in 50 words or less and enclosed a PERFEX box top. Free Nylons were awarded each day to the writers of the best letters addressed to each station carrying the contest.

We find that such devices persuade customers to buy that *first* package. That's our number one job, because experience has shown that the repeat factor is very high.

In their contacts with jobbers, distributors, chain buying groups and retailers, our salesmen stress the point that

PERFEX radio schedules are always placed on a continuing, year-round basis. Frequent home office reminders such as special bulletins and sales promotion letters also call this point to the attention of the trade, both wholesale and retail.

In this way, the home office and its salesmen keep in close touch with the jobbers and distributors, and PERFEX salesmen also make an average of 100 weekly calls on retail grocers. While these calls naturally produce orders, they also permit the salesmen to give the dealers a selling talk on the effectiveness of the advertising which is moving PERFEX off his shelves. They also enable the PERFEX salesman to arrange merchandise displays with some of the many point-of-purchase sales helps and displays which the company provides. Co-operative advertising is also stressed, the dealer being urged to take advantage of the advertising allowance plan of 25c per case. The PERFEX salesman provides advertising copy, mats and other helps for the grocer, and the company rebates to the extent of 25c per case on all PERFEX copy which he includes in his own newspaper ads or hand-bills.

On the basis of its experience with the development of territories over a period of five years, PERFEX is convinced that complete, detailed sales coverage in every city, town and hamlet pays dividends. Without the use of ample manpower in the field, the company insists that it is wasting a definite portion of its advertising expenditures. On the other hand, it has also found by test, that without adequate advertising it is wasting valuable sales effort and definitely increasing the unit cost of goods sold.

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*No Johnny-come-lately to radio is KENNETH C. TITUS, advertising manager for the Perfex Company. It was 20 years ago that he cut his radio advertising eye-teeth with WCCO, Minneapolis, Minn., and he's been playing the advertising-radio game ever since. From Simon-Pure radio, he branched out into more diversified advertising, first with Knox Reeves Advertising Agency, then with McCann-Erickson, Inc., both of Minneapolis. Since May, 1945, he has been playing the game for Perfex with excellent results.*





# It's A Permanent Wave Length!

*Radio Advertising Experiment Begun in 1923 for Beauty Services and Cosmetics Still Ups Business for Myndall Cain, Minneapolis*

**W**HEN the birthday candles were lighted October 1, marking the twenty-second anniversary of the founding of the MYNDALL CAIN BEAUTY SALON, Minneapolis, Minn., the remarkable growth of the firm was a triumph of two things. First and foremost, it was a tribute to Myndall Cain herself. Secondly, it was a tribute to the power of radio. Myndall Cain is modest about her own part in the development of an organization that began in what was more or less an overgrown telephone booth, but she's unstinting in her praise of the miracle of radio.

And she ought to know. Back in 1923 when Dr. Young first began fiddling around with broadcast equipment, she did her first broadcast from a small set in his home. His pioneer effort resulted in WDGY. Her pioneering sold her on the magic of radio, and the swank shop that is the MYNDALL CAIN BEAUTY SALON has been built, in large measure, on the use of broadcast advertising.

It's a far cry from that original shop with its hand dryer to today's shop with its facial rooms, hair styling salon, drying rooms and plush reception lounge, but even now the 9,000 square feet doesn't give the operators the space they need to take care of the clientele. Additional floor space has been ar-

ranged for, and its own building is a dream of the future that perhaps will come true. Other dreams have for this remarkable woman who knows how to make dreams come true.

She still has a vivid recollection of that first broadcast, but in the intervening years she has become a veteran radio personality. And with reason. Since its first broadcast, Myndall Cain herself has been the radio voice for the MYNDALL CAIN BEAUTY SALON and for the MYNDALL CAIN COSMETIC OILS, a cosmetic line of which five items have been consistently promoted via radio.

**R**ADIO was in its infancy as an advertising medium when Myndall Cain surprised a WCCO representative by agreeing to buy three quarter-hours a week before she even asked about the time charges. Three mornings a week she ad libbed about charm, loveliness, beauty service and her cosmetic preparations. Sometimes it was a mad dash from the shop to the studio, and on more than one occasion the announcer slowed down his pace on the introduction to give her a chance to catch her breath before going on the air.

But what she had to say, her audience wanted to hear. And the more they listened, the more the MYNDALL CAIN

BEAUTY SALON prospered. There was the time that she mentioned a MYNDALL CAIN facial oil. In nothing flat, the 100 bottles that were in stock were completely sold out. Orders came in by the hundreds, from all over the northwest, and after a full day in the shop, the staff labored at night to write letters, and wrap packages. When the supply of labels ran out, they typed labels, and still the orders came piling in.

PEOPLE wrote to her for advice. They telephoned her. Farmers' wives, invalids, housewives from far and near responded to what Myndall Cain refers to as "the homespun me." To one and all, she was the friendly counselor.

Within five years after the shop was opened, it had outgrown its shoe-box dimensions to include a staff of 64 operators. Radio did it! Radio and Myndall Cain, because she's still on the air as the friendly voice of the MYNDALL CAIN BEAUTY SALON.

Her schedule on WTCN is now ten years old. The broadcasts are directly from her private office in the shop, and with the exception of a set opening and closing line, for the benefit of the WTCN engineers, she ad libs her program.

There's a public address system in the shop, and a minute or so before she goes on the air, she invites the customers in the shop to sit back and relax in comfort while they listen to the broadcast that is soon to go on the air. For the benefit of the radio listeners, she describes the shop, its soothing atmosphere, the service and its many conveniences.

MYNDALL Cain believes that radio activates people, and she knows what she's talking about. In one instance, a listener was sweating it out over an ironing board on a hot summer day. After Myndall Cain had described the soothing luxury of a facial in the restful, air conditioned shop, the woman put aside her ironing, threw on some clothes and ran to the street car. Almost before the broadcast was over, the woman was in the salon for the facial that Myndall Cain had just described.

*Fashions in Loveliness*, her current program, is heard over WTCN three times weekly, M-W-F, at 3:25 p.m., following a news broadcast. The five minute program is exactly what its title implies, but in addition, she tries to share a good thought each day with her listeners. The feeling that she wants to give listeners is not that they have been *saved*, but rather that they have gained something from listening to the program. It ties-in with her conviction that radio is as good as the personality behind it. Hers is an unhurried manner and she wants her audience to feel that a friend is speaking to each one of them, individually.

TIME itself isn't too important to her. Anytime, morning or afternoon, she has found effective, but she likes to follow an established program with a good *hooperating*. As a matter of fact, she deliberately changes her broadcast time every so often, on the theory that after a program has been on the air for a year or more, you can capture an entirely new audience by changing the time schedule. In practice, changing time has brought new customers into the shop, and the listeners who had previously listened to the program soon find out its new time.

Likewise, she intentionally changes announcers from time to time, on the theory that people tire of the same old voices. She applies the same theory to her own part in the broadcasts. Every so often, she goes off the air so that she won't go stale. At such times, she retains her time, but fills it with music in the romantic, sentimental vein. From day to day, she applies the same theory. If it's an off-day, she doesn't go on the air, since her voice would reflect her mood. At such times, the station uses recordings which she transcribes for such emergencies.

Transcriptions of interviews with Hollywood and Broadway celebrities are also used on the program. For example, when she was in Hollywood, she interviewed Mary Pickford's personal maid on how the movie star kept young. It made good listening, but it also tied-in,

saleswise, with the products and services of the MYNDALL CAIN BEAUTY SALON.

Behind the entire radio campaign is the idea that the MYNDALL CAIN products and services are important but not expensive. Glamor is her business and glamor is carried out throughout the shop in its appointments.

MYNDALL Cain wishes she had known 20 years ago what she knows now about radio. For her money, radio is still the worker of magic, but competition for the listener's attention now has made it harder to produce the phenomenal results it once pulled. When sun tan oil was a new product on the market, one mention of her preparation on the air exhausted a month's supply within 15 minutes after the broadcast.

However, radio still produces the kind of results that keeps her on the air 52 weeks a year, with about 75 per cent of her cosmetic advertising going to the broadcast medium. For the beauty services, there is a 50-50 ratio. Her feeling is that radio's biggest asset is the warmth of the human voice, but because the public must both see and hear a name, she dovetails newspaper advertising in with her radio activities.

DURING the 1945 Christmas season, for example, radio built a \$10,000 side-line business for her in what the shop calls the *Jewel Box*. The *Jewel Box* began in a small way. A \$50 order here, another there, for costume jewelry. Then the orders began to get larger. The \$50 orders became \$100 orders, and before the season was over, there were frantic long distance calls to the wholesale houses for \$500 orders. And as fast as the jewelry came in, radio sold it. One man on his way from St. Paul heard the WTCN broadcast in which Myndall Cain chatted about some of the merchandise that had just come in. He drove around the block three times to find a parking spot, and almost before the broadcast was over he had bought \$160 worth of jewelry.

Each year, a straight five per cent goes to advertising, and from time to time there are radio campaigns to back dealers throughout the northwest who

handle her cosmetic line. Spot radio on such stations as WDAY, Fargo, N.D., and WEBC, Duluth, Minn., consists of either one- or five-minute transcriptions, with dealer tie-ins. Even on her regular WTCN broadcasts, she believes in giving support to the dealers, and mention by name is made on a rotating basis.

She doesn't often have special sales, but when she does, she makes them good ones. And she depends on radio to let the public know about it. This summer, for example, she offered a Midsummer Special on permanent waves. To get a check on results, she let one campaign on WDGY carry the sales burden, with \$200 allotted for spot announcements over a three-week schedule. The announcements were aired on such programs as *Cavalcade of Music*, with from between three and five announcements a day.

EXCEPT for such specials, Myndall Cain believes in radio on a 52-week schedule. As she puts it, you can't expect to sell anything on a 13-week basis, and it takes as long as six months to really get going on an item. In her own broadcast efforts, she sets herself a quota on one item, and checks sales to determine the success of the campaign. When a demand has been built up for one item, she switches emphasis to another item. But in her opinion, if you want radio to work miracles, you have to keep at it.

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*No tense, high pressure career woman is beauty expert, Myndall Cain. There's plenty of time for play in her life, and vacation trips to Europe and in the nation's playgrounds are as much a part of her life as the shop itself.*

*While she participates in every phase of shop operation, advertising is her special province, and she handles it entirely in her own way. She admits that at times she has made mistakes, but as a result, she knows what will pull and what won't. Brochures, labels, newspaper advertisements, name it, and it's another of her jobs, well done.*

# Focus on Musical Portraits

Program in Good Taste, With Indirect Sales Approach, Creates Sales and Prestige for Gittings, Houston-Dallas Photographer

by FRANK STEWART, producer-announcer, KPRC, Houston, Texas

**T**HIS is a story of a radio program so simple in design, so honest in motive, that most advertising executives and sponsors would consider it hopelessly



*It isn't news to the broadcasting industry that in all too many instances a local program is only*

*as good as the sponsor permits it to be. These dealers in what are called luxury items invest time and money in the creation of that intangible prestige factor. They wouldn't stand in front of their shops and button-hole patrons. Yet these same advertisers, when they take to the air, often hawk their wares as shamelessly as a New Orleans shrimp peddler. In far too many cases, they literally attempt to black-jack the listener into patronage.*

*Fortunately for the listener, most such shows cancel within a few weeks or months. Unfortunately for radio, the medium, not the show's form and content, is blamed by the client for failure to further the interests of the firm or its products.*

*Paul Linwood Gittings didn't hold with this school.*



inadequate for commercial radio. Created for PAUL LINWOOD GITTINGS, PHOTOGRAPHER, HOUSTON-DALLAS, TEX., it illustrates an important aspect of local radio advertising for dealers in luxury items.

Mr. Gittings displayed a remarkable disdain for precedent. What he wanted was a show as carefully wrought, as beautiful and imaginative as his own portraits in photography. What he wanted was a program in good taste, with quiet integrity, both integral parts of his business. He was convinced that such a program could be a new tool for the creation of prestige and sales. He knew that in selling the end-use of his product, that is, in selling beauty, memories and sentiment, his product would soon sell itself.

Of course KPRC gave him complete cooperation. Many programs were auditioned. None of them reflected sufficiently the qualities that Mr. Gittings considered so essential for his business.

So what was evolved was a program which in format and theory of operation was a mutual creation, resulting from close collaboration with the client. With myself as writer-producer-announcer, we worked out a full hour of music on Sunday morning from the NBC THESAURUS library, featuring the music of Allan Roth and Norman Cloutier. We call it *Portraits in Music*, a title which reflects the spirit of the show and has a gimmick value for the sponsor.

There are no vocals, no announcements of titles. With the exception of

short harp interlude interpolations, the music *segues* from beginning to end. This radical departure from the when-in-doubt-play-a-fanfare school of programming proceeds on the theory that in return for good music, free from verbosity, a grateful and appreciative audience will listen when we do have something to say. Here we come to the all important question of commercials.

The sponsor's message on the KPRC program represents a new and intelligent approach to the old problem of selling by radio. Through a trial and error period during the audition stage, we evolved a new technique which, for lack of a more descriptive term, we call an essay-commercial, with only two read during the entire hour.

This essay-commercial is designed to sell only through *indirection*. The emphasis is entirely on the sale of the idea of the end-use of photography, "*fine portraits which will, in later years, unlock the door where memory sleeps.*" There is but one purpose behind all the copy: to create in the public mind, an awareness of the wonders that lie hidden in technique and composition; to reveal photography itself, its magic, its beauty and its eloquence.

Listeners have never been called upon for direct action, but from the evidence we know that the series has given the public an appreciation for craftsmanship in the creation of portraits of distinction. The latest Hooper report indicates that with 22 per cent of sets in use, *Portraits in Music* has a listener rating of 13.1, second only to *One Man's Family*, and, until 6:00 p.m., higher than any other Sunday show in Houston, network or local.

There is but one explanation for this evidence of listener interest. The program is in good taste and it is a good show to hear. Of equal importance, it is a profitable series for the client. During the years that *Portraits in Music* has been on the air, the sponsor's sales chart has risen steadily, and many new patrons say they are attracted to the GITTINGS STUDIOS by the broadcasts.

A simple format? Yes, indeed! But it draws listeners and it produces results.

● High point scorer on his birthday v  
Joel Blake who appeared on the sho  
premier. Four contestants here help him  
the birthday cake.



**A**GGRESSIVE programming, coupled with smart promotion, *plus* a show chock full of human interest, caught the radio eye of one of Oklahoma City's leading department stores after a kids quiz known as *Y's Up* had been on the air only one week. This is not an Horatio Alger, Jr., success story, although all indications point that way.

*Y's Up* is aired each Saturday morning at 11:30 in the studios of KOMA, and is sponsored by the JOHN A. BROWN COMPANY as an audience participation show. The children are enthusiastic about the program. What is equally significant, parents also have voiced approval. Even those whose sons and daughters are not on the program attend the broadcasts.

#### SALES AND SERVICE

While a series of this type is definitely public service, and it was with that in mind that the JOHN A. BROWN COMPANY took on sponsorship, there has been very favorable customer reaction directly attributable to it. Housewives doing their Saturday morning shopping drop in to witness the 11:30 a.m. broadcasts, and they seem particularly receptive to convincing commercials.

Nothing new in the way of quiz shows



was started in *Y's Up*. It merely takes advantage of the tremendous appeal of kids over the air. The JOHN A. BROWN COMPANY and KOMA took full advantage of this potential, with newspaper advertisements and courtesy announcements used to stir up interest in advance of the first broadcast.

A small budget show, *Y's Up* nevertheless operates with four quiz masters, who also double on the commercials.

# Kids Quiz Ups Department Store Biz

by Lyle Griffin

The show is divided into four sections. News and current events are handled by KOMA's director of special events, Bob Eastman; Oklahoma history by Allan Page, KOMA production chief; spelling bee by program director, Bill Bryan, and music by announcer-musician, George Ande.

## BACKED BY SCHOOLS

The two "Y" groups in Oklahoma City provide the contestants, selected by counsellors at the YMCA and the YWCA through a screening process. It's the boys against the girls, with an age range between nine and fifteen, when the show goes on the air, with eight contestants for single and group awards. All questions are screened by a board of school principals.

Awards are given by the JOHN A. BROWN COMPANY and the STATE THEATRE. The program is run on a point system for correct answers, and BROWN's gives a five dollar merchandise certificate to the contestant with the highest score on each broadcast. Each participant gets two theatre tickets. The idea for the show came from within KOMA.



● Five contestants try to get a shot at a 5-point question. Highest individual scorer to date, with 40 out of 48 points, is 9-year-old Dick Bohanon (*extreme right*).

Schedules on 4 Stations Build  
Clientele for Night Spot



# Nighttime Is Play Time!

by I. V. MASIA, Bauerlein Advertising Agency

THE music runs the gamut from dreamily sweet waltzes to fiery rumbas and sambas, then digresses to, perhaps, the *Warsaw Concerto*. Commercials are brief, and not too, too horribly serious. The entire effect of the program is one of a friendly, somewhat sophisticated tryst between *bon vivants*. The results are, to put it conservatively, colossal.

That's how our client, the BEVERLY COUNTRY CLUB, New Orleans, La., wanted its radio programs handled, and that's how they have been handled ever since last May. Naturally, we're plenty pleased that the response has been so generous.

To begin with, the BEVERLY COUNTRY CLUB is, essentially, a place where people go to enjoy themselves. An outstanding exponent of the art of good living, the CLUB goes in for an atmosphere of quiet good taste, lavishly luxurious decor, and the sort of service one thinks of as having ended with the war. With that thought in mind, the CLUB gears its radio time to the same pace; is quick to eschew the obvious, hard-selling blatantly commercial message; sends out over the airwaves, instead, a friendly greeting.

Twice each evening the BEVERLY COUNTRY CLUB is on the air over WNOE. At 10:45 and at 11:15 it's time for the downbeat, maestro. And each time, a different orchestra is featured, since the BEVERLY provides two for the entertainment of its guests.

On each of these broadcasts, the usual commercial rears its inevitable head. But not viciously. One might say that the keynote of each commercial is that it must (a) never, never be dull and (b) it must never, never, never (well, hardly ever!) be too long or sell too hard.

THIS same technique is followed in the BEVERLY COUNTRY CLUB's spot announcements on other stations. WNOE carries spots, as well as the above discussed two programs, while WSMB, New Orleans, and WGCM, Gulfport, Miss., carry others. On all out-of-town programs, as in its out-of-town newspaper advertising, the CLUB seeks only to remind listeners of the advantages of BEVERLY for important entertaining, and to point out its location just outside the corporate limits of New Orleans. The message that it's "just a ten-minute drive from your hotel," is repeated frequently with, perhaps, a reference to the CLUB's two dance orchestras, or its air conditioning system or, yet again, its cuisine. Apparently, that's all that's necessary.

It seems that the BEVERLY COUNTRY CLUB found the magic words for its advertising when it decided to keep them short, breezy, and friendly, without too much *sell*. BEVERLY simply reminds its friends that it's still doing business at the old stand. That reminder is enough, and more! BEVERLY is satisfied.



# Best Buy for Nehi

*Small Scale Beginnings Led to Big Things, Saleswise, When the Steubenville Nehi Bottling Company Added Radio to Ad-Schedule*

**W**E had always been rather skeptical about radio advertising. We felt that the cost for time and talent was too great for our advertising budget, and we were hesitant about diverting any part of our budget for what was to us, an untried medium.

But we *did* try it. And we're glad we did. We're sold on radio as an advertising medium, and we have found that it takes this type of advertising to tie-up all of our other advertising into a coordinated pattern.

With our advertising schedule on WSTV, Steubenville, O., we have successfully reached both the dealer and the consumer. We feel that without question radio has played an important part in building dealer confidence in our ROYAL CROWN COLA, NEHI and PART-PAK beverages. Through radio, we have been able to remind the dealer that he is buying a truly good product, the best available, from a serious, reliable local firm.

Radio has served another function in connection with our dealers, in that through it, we have relieved him of a public relations job with the public. We feel that this service alone, at this particular time, is worth every cent put into our hard hitting commercials.

It is fortunate for us that WSTV has given us complete cooperation, and the advice of its staff has been invaluable.

Like others new to the broadcast medium, we started out on the theory that one spot announcement a week was suf-

ficient. That got us started, but we soon found out that six times a week was even better. We branched out from there, because we found out that it paid good dividends.

Currently the STEUBENVILLE NEHI BOTTLING COMPANY sponsors *The Shadow*, 5:00-5:30 p.m., Sunday, and that period has a 72.1 per cent listener rating according to the latest CONLAN survey. In addition, we have a daily dramatized schedule of spot announcements.

Results from this schedule were such that we decided to use radio for a subsidiary, the VINE SWEET WINE COMPANY, which we operate. Currently, we sponsor *Fulton Lewis, Jr.*, on a Tuesday-Thursday schedule at 7:00 p.m., and if the other three *Fulton Lewis* broadcasts were available, we would expand our sponsorship to a five-a-week basis.

Our business the past year has been greater than ever before. We showed a 31 per cent increase in our ROYAL CROWN COLA sales over the 1941 peak year, and a nine per cent over-all in our general line. Of course it's a sellers market today, and some credit must go to that, but radio must be given its full share of the credit.

Our plant was erected to efficiently handle 200,000 cases a year, but with our post-war plans and the increase in demand, we know that an expansion program must be inaugurated. This progress we can only attribute to our advertising, of which radio is and will continue to be an important factor.

# Shopping With Cornelia

Broadcasts Originating from the Rike Kulmer Department Store, Dayton, O., Are Heard in Store Through Public Address System

**W**HEN WHIO, Dayton, O., listeners go *Shopping With Cornelia*, the broadcasts originate from a strategic spot for the RIKE KULMER DEPARTMENT STORE, 93-year-old retail establishment that is Dayton's largest department store. The program originates in the department store itself, and it is broadcast from a different department each day. Shoppers who make guest appearances on the show to answer questions receive a gift from RIKE KULMER, with those interviewed selected from the live audience which gathers each day.

Nor does RIKE KULMER limit itself to its air audience. *Shopping With Cornelia* is heard in the store itself through a public address system, and the department from which the program originates never has any difficulty in selling its merchandise that day. Commercials tie-in with merchandise available in the department from which the show is aired.

The program not only features cus-

tomers as guests, but also, from time to time, visiting celebrities appear on the show. When Louis Bromfield visited RIKE's book shop to autograph his latest novel, the author was interviewed.

From time to time, *Shopping With Cornelia* features models garbed in merchandise described on the air.

Heard five times weekly at 12:15 p.m., the show has been sponsored by RIKE's for over 12 months, and has become a basic element in its schedule of radio activities. Posters, special letters and other merchandising ideas are used by RIKE's to promote the series, and RIKE's has formed a radio department to coordinate all radio advertising.

Idea for the show originated with Tom Lummis, WHIO continuity director, and Charlene Sayre, RIKE KULMER radio director. Adele Unverferth, WHIO staff member, serves as *Cornelia*, RIKE's personal shopper, and WHIO announcer, Lou Emm, emcees the show.



● The pay-off! Emcee Lou Emm presents a guest shopper with a gift from RIKE'S, while Adele Unverferth as *Cornelia*, RIKE'S personal shopper, stands by. Mary Jane Scott of RIKE'S has just modeled a play dress.

# Bull Market in Cinnamon Bears

Demand Exceeds Supply of Merchandise Tie-in With Yuletide Series Aired 6 Years Over KVFD Says EDWARD BREEN, Manager

TO us at KVFD, Fort Dodge, Ia., the adventures of Paddy O'Cinnamon and the Barton Twins in their search for the silver star have become as much a part of the holidays as Santa Claus and Christmas trees.

We found Paddy O'Cinnamon six years ago and ever since then, sponsored first by one and then by another, the adventures of this jolly *Cinnamon Bear* have been a Christmas feature. This year is no exception.

Children love him. They return each year to their radios to hear what is now a well loved, traditional story.

To exploit this story, we've given away pins and cut-outs. Paddy O'Cinnamon has held parties and marched in parades. Moppets by the thousands have written to him and he has answered their letters. But not until last year did we strike the tie-up that proved to be the Mother lode for the lucky sponsor.

Why it didn't occur to us before, I don't know. I'm departing from the truth when I leave the inference that it occurred to us. It never did. We were lucky. It happened to us. We were the innocent bystander.

Our sponsor last year was the SEARS ROEBUCK COMPANY and our sponsor this year is the SEARS ROEBUCK COMPANY. While we were considering ways of promoting the *Cinnamon Bear*, one of the girls from the toy department said, "Why don't we order a lot of Teddy Bears . . . only we'd call them *Cinnamon Bears*."

We can take a hint. From there, O. E. Bergdorf, store manager, now in Duluth and managing the SEARS store there, saw that we carried on. He ordered the bears, put green ribbons around their necks and labelled them *Paddy O'Cinna-*

*mon*. One whole window of the store was filled with bears. That started it!

Every child in KVFD-land wanted a *Cinnamon Bear*. Other stores in town were smart. They all wanted to be in the act. Soon they, too, were selling *Cinnamon Bears*. But there were never quite enough to meet the demand.

This year when Paddy O'Cinnamon returns to the air, Warren Downs, now manager of the SEARS Fort Dodge store, says that SEARS will be ready. Last year's order for bears has been doubled. Because this year again, to borrow or mix a phrase, we're expecting a bull market in bears, *Cinnamon Bears*!

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More or less a Christmas tradition in 30 or more cities in the country is the transcribed feature, *The Cinnamon Bear*. Among the repeaters are Wieboldt Stores, Inc., Chicago; Frederick & Nelson, Seattle; Wolf & Company, Portland, and Weinstock-Lubin Company, Sacramento. A quarter-hour program, there are 26 episodes available.

● A SEARS *Paddy O'Cinnamon* window.



# RADIO Reaches Foreign Group

by HARRY J. LAZARUS

*Radio the Basis for All Other  
Promotion Among Foreign Group  
for the Central National Bank*

**A**LTHOUGH it handles many large commercial accounts, the CENTRAL NATIONAL BANK, Chicago, Ill., takes pride and interest in its foreign department, which is one of the largest in the midwest. The bank is located in a section of the city adjacent to many foreign communities, and it is the members of these communities who most need the bank's specialized foreign service and consideration. Difficulties with a strange language and strange customs can be greatly lessened for them, and new, faithful depositors gained for the bank, when careful consideration is given to a means of reaching this group and to rendering them service.

**R**ADIO advertising, tailored for this selected foreign-speaking audience, has proved the most effective medium. The desire of an individual from a foreign land to *hear* his native tongue is infinitely higher than is his desire to *read* his native language. Thus, the radio audience among the foreign population is both numerically and socially more conclusive than the subscription lists of the language newspapers. As we are attempting to render the greatest service to the greatest need, a large portion of our radio advertising program is fashioned

*At 33, Harry J. Lazarus is one of the youngest bank vice presidents in the country. Five years ago he joined the Central National Bank in Chicago, since then has directed its advertising and public relations. Prior to his affiliation with Central National Bank, Mr. Lazarus was executive vice president of a Chicago advertising agency; advertising manager of a department store, and one of the organizers of the Chicago Downtown Shopping News. A graduate of the University of Chicago, he also attended Northwestern University. Having been born, reared and educated in Chicago, his selection of his home town for his business career makes him a simon-pure Chicago product.*



for prospective customers of our foreign department.

## REACH ALL GROUPS

**T**HE problem of first consideration is that of reaching all groups that can be serviced by the bank's foreign department. To obtain a complete coverage of the various nationalities, the CENTRAL NATIONAL BANK has fashioned a separate program directed to each of the national groups it serves. Included in the groups reached are the Grecian-American, Polish-American, Bohemian-American, Italian-American and Jewish sections of the population. Both the current and continued interests of each group must be considered in the make-up of the various

programs, and specialized commercials are directed to each group.

#### MUSIC IS BEST

**T**HE radio stations selected to carry these programs are the foreign language stations, which have a staff of highly trained foreign speaking announcers. These stations, are, also, the best equipped to carry the native music of each group.

In choosing the type program which has the greatest effectiveness of response, native music has been proved the most successful. The appeal of familiar music has been found to be strong among this audience. Music, known from childhood, holds for these peoples a strong sense of the traditions and histories of their native lands. Of 30 to 60 minutes duration, the programs consist mainly of recorded music, with carefully selected commercial announcements.

**T**HOUGH must be given to the announcements, as each must be tailored to the particular group to which it is directed. The services available through the Foreign Division of the bank such as foreign remittances, foreign collection, foreign trade information, remittances to all parts of the world, foreign language and travel service are, of course, the subjects most stressed. These general commercials are handled by the station's staff announcers.

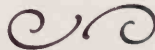
#### PERSONAL TOUCH HELPS

Messages of special interest, however, are often given by a foreign speaking member of the bank's staff, to emphasize the personal interest the bank has in the

customers of its Foreign Division, and in the events which hold for them a high point of interest. Developments such as the re-establishment of contacts permitting the transmitting of money to various foreign countries are of special concern to this radio audience. Announcements of this type, we feel, are most effective when made to the radio audience by a member of the bank's staff, someone with whom a large portion of the audience may have had personal contact; with an audience so in need of a specialized service that the personal interest of the bank's Foreign Division expressed in this manner does much to create and continue the customer's good will.

#### FOLLOW-UPS ARE GOOD

**T**o secure the absolute results from radio advertising, a follow-up by direct mail has proved most effective. Excellent response has been obtained from brochures, written in the various languages of these foreign-speaking customers, when used as a supplement to the radio advertising. Special mailings of greetings to commemorate the traditional holidays of the various national groups, and the mailing of special items such as Jewish and Italian calendars can, also, do much towards expressing the personal interest of the bank to its customers in these various groupings. The effectiveness of the direct mail advertising is dependent upon the receptiveness of mind that the radio advertising has created. Thus the customer confidence that is gained through radio serves as the basis of all further advertising.



*"The desire of an individual from a foreign land to hear his native tongue is infinitely higher than is his desire to read his native language. Thus, the radio audience among the foreign population is both numerically and socially more conclusive than the subscription lists of the language newspapers."*



# SHOWMANSCOOPS

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



● (Above) . . . In at the photo-finish when Ben J. Studer, of the STUDER PHOTO COMPANY, San Antonio-Austin, Tex., signs for *Musical Snapshots* is Charles W. Balthrope (left), KABC manager; Ward Wilcox, radio director of the THOMAS F. CONROY ADVERTISING AGENCY and president, Thomas F. Conroy. Featured on the daily series of four quarter-hour programs is diversified music.



● (Left) . . . Plenty wise to WSOC's local and network programs is the Charlotte, N.C., man-on-the-street. (For story, see *Showmanship in Action*, p. 390.)





● (Left) . . . When the Canfield Fair celebrated its centennial, WKBN, Youngstown, O., was on hand to join in festivities, also celebrate its own twentieth anniversary. For 156,000 WKBN listeners, its Auditorium Tent was headquarters for entertainment.



● (Center) . . . No fair weather friends were the 60,000 people who visited KIDO's Parade of Stars at the Idaho State Fair, Boise, Idaho.

● (Right) . . . Restaurant clientele in Fresno, Calif., catch up on the latest news. Daily, KARM prints up the news headlines with brief explanations, inserts the news package in a cellulose folder which is attached to the menu in each local restaurant. Shown here is newscaster, Henry Thornley, with Bob and Steve Niklanovich, owners of STEVE AND BOB'S RESTAURANT.





# A Pixie In Dixie

Fairy Tales Broadcast Over an 11-Station Hook-Up Five Times  
Weekly Sell Products for Bell Bakeries, Inc., Raleigh, N. C.

by WILFRED J. PERRY, Perry's Advertising Agency, Inc.

**E**ARLY one morning in February, 1945, Fred Fletcher, master of ceremonies on WRAL's *Tempus Fugit* program was caught with nothing much to give out over the air waves. He filled in with a fairy tale he had told his small daughter the night before. The next day he tried another fairy tale. Aside from a bit of kidding from friends, nothing untoward happened. From then on, fairy tales became a regular part of his radio program.

Two months later, sheepishly wondering if anyone listened to them, he offered free theatre tickets on the program. Some 761 members of the younger generation and a few matrons took him up on his offer.

That was all that was necessary to interest a sponsor! A few days later, the PINE STATE CREAMERY, Raleigh, N. C., signed for three times a week.

The audience began to clamor for a daily schedule, but a limited advertising budget held back the PINE STATE CREAMERY. When its contract expired, BELL BAKERIES, INC., stepped into the breach, on a five times a week schedule. What's more, BELL's contract included the entire Tobacco Network of seven stations in eastern North Carolina (WFNC, Fayetteville; WGBR, Goldsboro; WRAL, Raleigh; WGTM, Wilson; WGTC, Greenville, WHIT, New Bern, and WJNC, Jacksonville).

Fletcher's *Fairy Tales* have now become so popular that three other stations (WSTP, Salisbury, WAIR, Winston-Salem and WTIK, Durham) have

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*From the tiniest fairy to the snortingest dragon, Fred Fletcher plays all the characters. However, Fred's dragons don't snort too viciously and he doesn't eat Grandma.*

*Radioman Fletcher may be the boss' son, but he's done it the hard way. After finishing school and having a whirl at amateur theatricals in Chicago and elsewhere, he went into radio as a \$20 a week announcer. That was the first step and he's now manager of WRAL.*

*Civic minded, he has been commended by the Raleigh Civitan Club for his work in civic affairs.*

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since been added to the original seven stations.

Principal promotion for the program has been the use of silk screen car cards and poster displays in the stores selling BELL BAKERY products. Special stationery is used for all correspondence pertaining to the program.

The program opens and closes with a theme song about the product, such as "*Bell Bread Super Soft and Texturized.*" BELL BAKERIES has found this theme song an effective commercial. A statement from the sponsor indicates why: "When youngsters at play sing the theme song, you know your advertising is being heard. When sales increase in the area covered by the stations you buy, you can be sure advertising brings results."



## AIRING THE NEW

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

### Music Stores

**LINGER AWHILE** Over KRBM, Bozeman, Mont., **RADIO'S MUSIC SHOP** invites listeners to *Linger Awhile* on the theory that those who browse will stay to buy. In addition to *Linger Awhile*, **RADIO'S MUSIC SHOP** also sponsors a recorded program directed to jazz-fans, jitterbugs and swing-enthusiasts. Spot announcements are also used to increase the demand for new records, radios and sheet music for this new Bozeman shop.

KRBM listeners *Linger Awhile* in a melodic setting, with the quarter-hour, early evening program offered on a once-a-week schedule. Songs chosen from the sheet music department at **RADIO'S MUSIC SHOP** are sung by local singer, Mary Vaughan, with popular numbers and old favorites highlighted on the show. Patter between songstress Vaughan and the announcer gives verbal introductions to numbers introduced musically by piano background.

**AIRFAX:** Series was originated by KRBM's manager, Ernest Neath. Betty Ellis Haskell scripts the show.  
*First Broadcast:* August 1, 1946.  
*Broadcast Schedule:* Wednesday, 6:00-6:15 p.m.  
*Preceded By:* Gems of Melody.  
*Followed By:* Kraft Music Hall.  
*Sponsor:* Radio's Music Shop.  
*Station:* KRBM, Bozeman, Mont.  
*Power:* 250 watts.  
*Population:* 8,655.

**COMMENT:** When a sponsor's business is selling what is one of radio's most popular commodities, namely music, what could be more natural than a concentrated schedule of broadcast advertising?

### Newspapers

**PAGES OF TIME** Buried in the yellowed-with-age and musty files of Colonial newspapers are countless stories with news and human interest value because of modern-day counterparts. To give WFIL, Philadelphia, Pa., listeners a sense of this historical continuity, the Philadelphia **INQUIRER** turned to newspapers with datelines from 50 to 200 years old.

News, human interest, sports and advertisements chronicled in the early press make up the editorial content of each five-minute, capsule newspaper-on-the-air. On each of the *Pages of Time*, the news of yesterday is lined up with current happenings in the world. Newspapers from all parts of the country provide the grist for the editorial mill.

Each broadcast concludes with a Benjamin Franklin proverb from *Poor Richard's Almanack* selected as appropriate for the day's news.

**AIRFAX:** Series which features Wally Butterworth, veteran announcer and for eight years connected with the *Vox Pop* network program, is now being prepared for national syndication. Series occupies five minutes of the *Inquirer's* regular quarter-hour *Radio News Edition*.

*First Broadcast:* August 12, 1946.

*Broadcast Schedule:* Monday through Friday, 7:10-7:15 p.m.

*Preceded By:* String Ensemble.

*Followed By:* Elmer Davis and Raymond Swing.

*Sponsor:* Philadelphia *Inquirer*.

*Station:* WFIL, Philadelphia, Pa.

*Power:* 1,000 watts.

*Population:* 2,081,602.

**COMMENT:** Here's a neat little package that gives spice and variety to the day's news. When programmed in conjunction with a regular newscast, its widespread appeal is further enhanced.

**TO SELL YOUR TRANSCRIPTION  
SHOWS IN WASHINGTON, OREGON,  
IDAHO, BRITISH COLUMBIA, ALASKA**

*write or wire*

**MILTON HURWITZ**

c/o 215 Douglas Building

Seattle 1, Wash.

**REFERENCE: ANY ADVERTISING AGENCY  
OR RADIO STATION IN THIS TERRITORY**

*N. B. For quick action—rush an audition  
disc, contracts, and particulars*



## PROOF O' THE PUDDING

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

### Automobile Supplies

**SPORTS REVIEW** For 11 years, Portsmouth, O., listeners have got their *Sports Review* from WPAY. Last March, the WESTERN AUTO STORE decided to tie-in "The Sign of the Circle Arrow" with this long-established dinner-hour show. Results show that "the place in town where you can find everything for the automobile" made no mistake.

In July, three commercials on one broadcast informed radio listeners that the WESTERN AUTO STORE had table model radios at \$23.95 to be put on sale the next morning. Before the close of business the following day, WESTERN AUTO reported that WPAY had sold 40 radios for it before 6:00 p.m., at an item advertising cost of only 1.6 per cent.

The preceding month, WESTERN AUTO had used one middle commercial to announce the arrival of 30 bicycles. Day following, a half holiday, 450 would-be-buyers appeared at the store in the three morning hours it was open. The bicycles were sold in the first half hour at an item advertising cost of 0.4 per cent!



**AIRFAX:** Three commercials are used on each quarter-hour broadcast, with sportscaster, Rusty Marshall, reading the middle commercial.

**Broadcast Schedule:** M-W-F, 6:30-6:45 p.m.

**Sponsor:** Western Auto Store.

**Station:** WPAY, Portsmouth, O.

**Power:** 250 watts.

**Population:** 53,304.

**COMMENT:** While the sale of hard-to-get merchandise is no test of radio's sales-ability, it does point up with dramatic effectiveness, the tremendous listenership built up by long established programs.

### Beverages

**NEWS** Back in 1934, the KINGSBURY BREWERIES COMPANY took on the noon-time news over WOMET, Manitowoc, Wis. It has never given up that six-a-week show, but in the intervening years, KINGSBURY has branched out to use radio stations in the surrounding territory with the same type of program. One year ago, KINGSBURY increased its radio coverage to include WMAQ, Chicago, Ill., with a quarter-hour of vocal varieties. At the same time, August Kingsbury signed on the dotted line for the *Fulton Lewis, Jr.*, co-operative broadcasts over WOMET, in addition to the noon hour news. Both programs have now been renewed for another year.

During the 12 years the brewery has used radio, it has found broadcast advertising to be one of the foremost sales mediums of its products. That conviction is backed up with consistent and concentrated use of the medium. Broadcast advertising has, of course, been backed with other types of promotions.

Three 50- or 100-word commercials are used on each broadcast and public service announcements are frequently used as part of the commercial copy. No direct appeal is ever made to drink beer.

**AIRFAX:** Newscaster George Erdman, WOMET program director, has miked the show for the past three and a half years.

**First Broadcast:** August, 1934.

**Broadcast Schedule:** (Noon News) Monday through Saturday, 12:15-12:30 p.m.; (*Fulton Lewis, Jr.*) 6:00-6:15 p.m.

**Sponsor:** Kingsbury Breweries Co.

**Station:** WOMET, Manitowoc, Wis.

**Power:** 250 watts.

**Population:** 24,404.

**COMMENT:** In radio, too, great oaks from little acorns grow. By consistent effort and concentrated coverage, advertiser here has been able to expand his market through the application on a regional basis of what proved to be a successful formula, locally.

## Department Stores

**LIGHTNING JIM** A man who lives up to his name is *Lightning Jim*, Western frontier radio hero to youngsters throughout the country. When the BEATRICE CREAMERY, for whom the show was originally developed, told its Chicago listeners that purchasers of two packages of MEADOW GOLD CHEESE at NATIONAL TEA STORES would receive free, a picture of *Lightning Jim*, response was lightning quick. Limited to one week, the offer sold 120,000 packages of cheese for a total of 60,000 pictures. Eyebrow raising fact: the promotion was put on by NATIONAL TEA STORES, with listeners given their choice of pictures of Amos 'n' Andy, Fibber McGee & Molly, Irene Rich and Ransom Sherman. Most in demand was *Lightning Jim*.

Throughout his career as front man for BEATRICE CREAMERY, *Lightning Jim* was a man of action. His original assignment had been to introduce MEADOW GOLD CHEESE in Chicago, where the product was without distribution. At the very start, BEATRICE CREAMERY offered a *Lightning Jim* Marshal's Badge for a MEADOW GOLD CHEESE box top (15c purchase). In the first three weeks, 14,000 boys and girls sent 14,000 box tops!

A friend who wore well was *Lightning Jim*. BEATRICE CREAMERY ran the show over a two-year period on three stations: WGN, Chicago, Ill.; WCAE, Pittsburgh, Pa., and KLZ, Denver, Colo. An offer of a free picture drew 281,000 requests from the Chicago area; 95,000 from Pittsburgh and 34,000 from Denver. Grand total: 410,000 requests as the result of one announcement.

Having done yeoman service for BEATRICE CREAMERY, *Lightning Jim* was ready for new fields to conquer. Transcribed series is now released through the FREDERIC W. ZIV COMPANY. Among the first to sign on the dotted line was GIMBEL'S DEPARTMENT STORE, Pittsburgh.

**AIRFAX:** Half-hour program of Western frontier adventure features United States Marshal, *Lightning Jim*, and his deputy, Whitey Larson. Each program is self-contained, although there is a carry-over from episode to episode of many of the characters. *Lightning Jim* fights on the side of law and order to outwit rustlers, Indians, stagecoach robbers and ban-



# "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

dits, with each story revolving about the Marshal, his deputy and his big, black horse, Thunder.

Each program allows for three commercials read to a humming background of *Get Along Little Dogie* to make for smooth transitions from program to commercial.

Series was produced by Lord & Thomas Advertising Agency, with Jim Whipple as producer. Francis X. Bushman plays the title role. Henry Hoopel serves as deputy. RCA transcriptions.

Type: E.T.

Time Unit: 30 minutes.

Episodes: 104.

Distributor: Frederic W. Ziv Co.

COMMENT: Providing the audience the advertiser wants to reach is the same, a program which produces sales for one sponsor is almost dead certain to ring the bell for another, even though the business fields may be entirely different. The trick is to give the listener the type of program he wants to hear.

**TELEVISIONARY** For the 84,500 people who jam-packed the *Home Show* held October 5-12 at the St. Paul (Minn.) Auditorium, WTCN's television display was one of the highlights. As conceived by WTCN's video director, Joseph Beck, a mahogany mockup was built through which actual televised films were displayed. A Farnsworth television table model receiver was on exhibit, with literature on television and FM available. Mockup will also be exhibited at luncheon clubs, etc.



# SHOWMANSHIP IN ACTION

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

## Sustaining

**CURBSTONE QUIZ** Three is a lucky number for contestants on *Curbstone Quiz*, broadcast over WCOP, Boston, Mass. Curbstone contestants picked at random try to answer three questions, with silver crossing their palms for correct answers.

First question popped is of a general nature, may be a brain teaser or a true-false question. Second question before the house is the same for all contestants, requires an opinion on a current event, newspaper headline or fashion trend. Third try for the money comes in a have-you-got-it question, with 50 cents if the contestant can produce on his person the article requested by emcee, Nelson Bragg. Items range from unmailed letters to salary checks and false teeth. For three on-the-nose answers, the contestant is richer by two dollars.

Five contestants appear on each broadcast. When there are two minutes left to go, a jack-pot question is sprung on all contestants and on the sidewalk audience, with the jack-pot made up from the amounts left over daily by contestants who fail to win the maximum two dollars. If neither the contestants nor the audience can answer the hard-to-answer question based on history, statistics, etc., the total sum carries over to the next day when a new question is popped.

Questions and answers are listener sent. Evidence that WCOP scored a direct hit with its listening audience for its *Curbstone Quiz*: when the show had

been on the air a mere seven weeks, it came up as one of the most popular local programs in a "My Favorite WCOP Daytime Program Is . . ." contest.

**AIRFAX:** Broadcast Schedule: Monday through Friday, 1:15-1:30 p.m.

Preceded By: Food is Fun.

Followed By: John Trent.

Station: WCOP, Boston, Mass.

Power: 5,000 watts.

**COMMENT:** Because he is a man of many parts, the man-on-the-street is a welcome guest both in the home and on the curbstone. From the standpoint of the sponsor, such programs are particularly effective where business volume is related to store traffic.

## Sustaining

**ARE YOU WISE** If the man on the street isn't wise to WSOC local and network shows, it isn't because WSOC, Charlotte, N.C., isn't doing its part to *wise him up*. Three times weekly emcee Clyde Clem, WSOC's director of sales promotion and publicity, sets up shop in front of ECKERD's North Tyron Street drug store, and for 15 minutes the passers-by answer questions on NBC and WSOC programs.

Gift horse which participants receive can be looked straight in the mouth; give-aways, purchased by WSOC, consist of assortments of products advertised on NBC shows and by WSOC spot accounts. Weekly program schedules are also distributed.

**AIRFAX:** A quarter-hour show, *Are You Wise*, is broadcast at 11:00 a.m.

Broadcast Schedule: M-W-F, 11:00-11:15 a.m.

Preceded By: Mid-Morning Recess.

Followed By: Words and Music.

Station: WSOC, Charlotte, N.C.

Power: 250 watts.

Population: 100,899.

**COMMENT:** Show here provides an excellent way to increase the tune-in. More than that, it also serves as a yardstick of listening habits, and it can be used to give specific programs a promotional shot-in-the-arm. Finally, and not to be overlooked, is the opportunity to merchandise spot accounts. (For pic, see *Showmanscoops*, p. 384).

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# SHOWMANTIPS

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New program ideas  
briefly noted.

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## Automobiles

**OFF THE RECORD** Popular music in medley form is presented to KMPC, Los Angeles, Calif., listeners *Off the Record* for MARSHALL AND CLAMPETT, used car dealers. Popular music, orchestral and vocal, with guest appearances of stars from radio, screen and stage comprise the program. Broadcast schedule: Sunday, 11:05-12:00 (noon); 12:15-1:00 p.m. Triple-threat, Ira Cook, scripts, producers and emcees the show. Agency: SMITH, BULL & MCCREERY.

Commercials invite listeners to visit MARSHALL & CLAMPETT to buy or sell a used car. Emphasis is also put on the firm's service department.

## Candies

**ONTARIO PANORAMA** In the province of Ontario, the good neighbor policy begins at home. To give residents of the province a chance to know its various communities, CFRB, Toronto, presents *Ontario Panorama* as a weekly feature. Since the 1944-45 season, the show has originated from 54 towns and villages within a radius of 200 miles of the CFRB studio. Mileage for producer, Al Savage and announcer, Gordon Sinclair: 9,000 miles.

Presented on the series are editors of weekly and daily newspapers, with 336 interviews the record for the past two seasons. Gate receipts in that period from townsmen who attend the broadcasts total \$6,000, with all the money going to local charities. In addition, \$2,700 has been given in direct donation.

*Ontario Panorama* was created as a sustaining feature in 1943, but in a mere matter of a few weeks, it was under the banner of WILLARDS CHOCOLATES, LTD.

## Sustaining

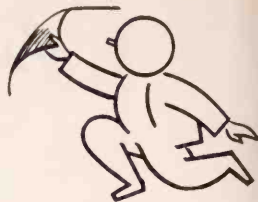
**YOUR HOME TOWN REPORTER** As a part of an expanding news department, KIDO, Boise, Idaho, has begun a daily 15-minute news broadcast of local events and happenings. With KIDO news director, Hugh Shelley, as *Your Home Town Reporter*, the series is aired Monday through Friday, 10:00-10:15 a.m. Direct mail cards were sent to all churches, clubs, other civic organizations in the KIDO listening area inviting them to contribute.

**VOICE OF CARELESSNESS** While few people see him, the *Voice of Carelessness* is heard five times weekly over KPRO, Riverside, Calif., reminding listeners to shun his companionship. Aired Monday through Friday at 9:30 p.m., the five-minute feature presents an up-to-the-minute record of the day's traffic fatalities and injuries. Show opens with the screech of brakes and a loud crash which fade into the *Voice of Carelessness* bidding listeners to give heed to his day's work. Vital statistics come from the police department and the State Highway Patrol. Feature closes with the *Voice* boasting of his deeds for the day. Tag line: "You may be next if you heed the *Voice of Carelessness*." Series is presented as a public interest feature.

**ANYTHING GOES** In Memphis, Tenn., *Anything Goes* when it's time for announcer, Ted Harding and the WHHM record show. And the taller the *corn* the more the audience seems to grow. When listeners were told to write their screwball record requests on anything handy, the postman brought in requests written on everything from Christmas cards to cleansing tissue.

Since then, show has featured a weekly contest for the most clever entries which tie-in with requested tunes. The come-on: Nylon hose to the winners; three pair for first place, two pair for runner-up and one pair for third place. To the housewife who requested *Bell Bottom Trousers*, sent in a miniature pair of sailor pants, sewing machine made, went the blue ribbon the first week the contest was aired.

# SHOWMAN VIEWS



Briefly noted here are new releases in the field of syndicated features. For a complete listing of syndicated features, refer to the RADIO SHOWBOOK.

**BABY DAYS** Dramatization on child care, plus talks by Dr. A. S. De Loya, and a question-and-answer period. Merchandising tie-ins.

Type: E.T.

Episodes: 260.

Time Unit: 15 Minutes.

Producer: Orodel Radio Features, Inc.

Distributed By: Broadcasting Program Service.

**CAPTAIN STUBBY AND THE BUCCANEERS** Pop tunes, western ballads, novelties and nursery rhymes, with Tom Fouts as leader of the gang. Entire cast available to transcribe musical jingles for sponsor's advertising message.

Type: E.T.

Episodes: 156.

Time Unit: 15 Minutes.

Producer: Transcription Sales, Inc.

**CHRISTMAS JINGLES** Yuletide spot-commercial in jingle form.

Type: E.T.

Episodes: 20.

Time Unit: 1 Minute.

Producer: I.M.C. Radio Productions.

**CONGRESS ON THE AIR** Congressional preview forum made up exclusively of senators and representatives of the U. S. Congress. Timely topics as to what Congress is thinking and how it may act upon critical questions.

Type: E.T.

Schedule: Weekly.

Time Unit: 15 Minutes.

Sponsors Include: Louisville Trust Co.

Producer: Kasper-Gordon, Inc.

**ESQUIRE FASHION PARADE** Music, celebrity interviews and *Esquire* fashion information. Merchandising tie-ins.

Type: E.T.

Schedule: Weekly.

Time Unit: 15 Minutes.

Producer: Esquire Magazine.

**HOUSE IN THE COUNTRY, A** Lively situation-comedy. Scripted by Ray Knight. Network talent.

Type: E.T.

Episodes: 52.

Schedule: Weekly.

Time Unit: 30 Minutes.

Producer: NBC Radio-Recording Division.

**IMMORTAL LOVE SONGS** Nostalgic music framed by poems of romance, featuring Lawrence Salerno. Script by Herbert Futran. Production by Evelyn Stark.

Type: E.T.

Episodes: 65.

Time Unit: 5 Minutes.

Appeal: Feminine.

Producer: Transcription Sales, Inc.

**WAYNE KING SHOW** Dreamy interpretations of old and new songs. Music by King, his Golden saxophone and his orchestra. Words and music by Nancy Evans and Larry Douglas. Words by Franklyn MacCormack.

Type: E.T.

Episodes: 52.

Schedule: Weekly.

Time Unit: 30 Minutes.

Sponsors Include: E. W. Edwards Dept. Store, Buffalo, N. Y.

Producer: Frederic W. Ziv.

**OUTDOOR LIFETIME** Hunting and fishing program with a strong human interest angle. Produced in association with *Outdoor Life Magazine*.

Type: E.T.

Schedule: Weekly.

Time Unit: 15 Minutes.

Sponsors Include: T. J. Egan Sporting Goods, Halifax, N. S.

Producer: Richman Productions.

**REFLECTIONS** Music, song and verse featuring Canadian top-flight talent; designed for meditative relaxed listening. Frank Willis as narrator and Russ Titrus, baritone. NBC-produced with All-Canada Radio Facilities.

Type: E.T.

Episodes: 52.

Time Unit: 15 Minutes.

Distributor: NBC Radio-Recording and All-Canada Radio Facilities.





**SHEPARD'S SERENADE** Melodic mood show with baritone Dick Shepard.

Type: E.T.

Episodes: 26 (78 in production).

Time Unit: 15 Minutes.

Producer: I.M.C. Radio Productions.

**TIME TO SING** Love songs, ballads, novelty songs and young-love patter, with Lanny and Ginger Grey.

Type: E.T.

Schedule: 3-a-week.

Time Unit: 5 Minutes.

Producer: NBC-Radio Recording Division.

**TUNE TOPIC TIME** Open-end quiz type of musical show, with each program based on a different topic, i.e., months, stars, states, rivers, etc.

Type: E.T.

Episodes: 39.

Time Unit: 15 Minutes.

Producer: I.M.C. Radio Productions.

**THREE SUNS AND A STARLET, THE** Tropical rhythms and velvety melodies by *The Three Suns*, plus the voices of such song stylists as Nan Wynn, Dorothy Claire and Irene Daye.

Type: E.T.

Schedule: 3-a-week.

Time Unit: 15 Minutes.

Producer: NBC Radio-Recording Division.

**PHILO VANCE** Transcribed mysteries based on the detective novels of S. S. Van Dine.

Type: E.T.

Episodes: 52.

Time Unit: 30 Minutes.

Producer: Frederic W. Ziv Company.

Sponsors Include: Hyde Park Beer, St. Louis, Mo.; Strouss Hirshberg Department Store, Youngstown, O.

**WEATHER FORECAST JINGLES** Weather forecasts set to music, covering every type of weather. 35 seconds live, 25 seconds transcribed.

Type: E.T.

Time Unit: 1 Minute.

Producer: Harry S. Goodman.

**YOUR HYMN FOR THE DAY** Familiar hymns, highlighted by a sermonette, a religious poem and a *Thought for the Day*. Singer-narrator: Gene Baker.

Type: E.T.

Episodes: 65.

Time Unit: 5 Minutes.

Distributor: Transcription Sales, Inc.

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## MORE THAN OTHERS

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

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

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# STATION PROMOTION

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What promotes the station, creates listener interest, promotes the advertiser.

## FAIR WEATHER

When the gates opened at Northern Wisconsin's District Fair, Chippewa Falls, the Arrowhead Network, through its Eau Claire-Chippewa Falls outlet, WEAU, was on hand to cover the event.

Regular *Farm and Home Hour* broadcasts originated from the fair studios, and 28 commercial quarter-hour programs were broadcast for exhibiting sponsors. One commercial half-hour show was also included in the schedule.

To over 3,000 people went fair souvenirs supplied by the National Broadcasting Company, the Arrowhead Network and contributing advertisers.

## TAKE A MEMO

Because WWDC, Washington, D.C., is still in the preliminary stages of getting its FM station on the air, it can't as yet sell the outside world on the advantages of its own FM facilities. But against the day when its FM signal will be heard, WWDC can sell the *idea* of FM.

That's just what general manager, Ben Strouse is doing. And logically, he's concentrating on the dealers, via a monthly news letter. Letter briefs dealers on the status of FM at WWDC, invites the dealer to demonstrate FM in his store by tuning in FM facilities now in operation in the District. Parting message: "You can see that FM is on its way. Pressure from you, the dealer, on the manufacturers, will speed the day when you have sufficient FM receivers to sell. There is a great future volume of business for you in FM."

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# STATION SERVICE

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Radio activities in behalf  
of public interest.

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## HOUSE FOR JOE

As is generally true, the housing situation in Fort Dodge, Ia., is acute. Many veterans are unable to secure suitable living quarters for their families, but KVFD is doing something about that.

Edward Breen, station manager, announced that KVFD is building a low-cost house and when completed, it will be sold to a veteran at cost. All details involved in the project (which estimates indicate will cost around \$3,000 including lot) are being broadcast over KVFD.

To serve as a guide to veterans when they are able to build their own houses, KVFD will publish a booklet giving the details of the *House For Joe* project.

## OL' MAN WINTER

Because winter weather in a farming district means uncertainty in roads, schools and activities, KATE, Albert Lea-Austin, Minn., has become a traffic control for students in Southern Minnesota. When bad weather sets in, the station becomes a madhouse of telephones, telegrams and people. Announcements of which schools will be open, which will not and which buses will and which will not run, are broadcast from the time the station goes on the air. The public service announcements are spotted both between and on programs. For example, the early morning news is a sponsored program, but part of it is devoted to the public service announcements.

Austin has its own system of gathering public service spots, entirely separate from Albert Lea. Bus lines and school superintendents call the station to report weather schedules.

Public service doesn't stop with weather reports. When a small boy from Al-

bert Lea was lost in the north woods on a camping trip, KATE and its listeners raised the money for a rescue party. Spot announcements appealing for money to help feed and equip the organizations and state guard in the searching party were aired over KATE, and within eight hours \$600 had been raised, \$200 of it in the first hour and a half.

## PUBLIC SERVICE PAYS

Dividends in the way of increased patronage and listener audience have been obtained by KLO, Ogden, Utah, by going all-out for community leadership, according to George B. Morgan, general manager.

With the most elaborate line-up of unsponsored public service programs in the Intermountain region, the new public service programs are heralded by display ads in the local newspaper. Typical banner headline: "*The Community Comes First at KLO.*"

Offerings include an employment service for veterans, in co-operation with the USES. *Home Folks* pays tribute to Ogdenites who have made outstanding civic contributions during the week. To stimulate interest in reading, a weekly book review is presented in co-operation with the Carnegie Free library. *Your Church and You* is open to all faiths. In *Know Your Government* city and county officials make a friendly report to the people. New business men are introduced on *This is Ogden*.

## STUDENT FORUM

Take any Senior High School or Junior or Senior College, interest the Social Science, English, or History Department in organizing an open forum among the students, with a member of the faculty acting as moderator. Give the group air time and you have a round table program which will outshine many an adult forum group. At least, that's the experience of WSAV, Savannah, Ga. The student group comes from Armstrong Junior College. The forum discussions are lively, intelligent and thought provoking. The *Student Forum* is aired Tuesdays at 10:30 p.m.



## COMING SOON

*You'll read complete reports on broadcast advertising techniques successfully developed by advertisers and radio stations throughout the country in*

# RADIO SHOWMANSHIP

It's the businessman's independent source of radio information . . . and radio's established publication devoted solely to the much neglected business side of radio programming. Advertising specialists, business authorities and leaders in the field of radio present their experiences each month in this handy, pocket-size monthly publication.

**OH! PIONEER!** A radio pioneer advertiser, the **WILKINS COFFEE COMPANY**, Washington, D. C., continues with medium to maintain market domination says **J. ROBERT CARRY**, spokesman for the company.

**NATIONAL RADIO SALES EFFORT** on a localized basis is successful for the **MUTUAL BENEFIT HEALTH & ACCIDENT ASSOCIATION**, Omaha, Nebr., says **H. C. CARDEN**, radio committee chairman.

**SPOT RADIO DID IT** Chalk up another radio success story in the amazing sale of millions of tulip bulbs to the gardening public by the **MICHIGAN BULB COMPANY**.

**RECORD PERFORMANCE** When the **SUN-UP ICE CREAM COMPANY**, Houston, Tex., took on sponsorship of *Best By Request*, it acquired more radio time in Houston than all other local ice cream companies combined. Novel dealer and consumer tie-ins make it a good selling vehicle, says **ANNE HUNEKE**, of the **GIEZENDANNER COMPANY**, Houston advertising agency.



*Other pertinent articles on selling merchandise through radio.*

# By the Company He Keeps . . .

**WPAY**

**WWNR**

**WEGO**

**WHBL**

**WLAG**

**KGY**

**WAJR**

**WRRN**

**KLO**

**KOMA**

**WSAV**

**KVAN**

**KVFD**

**WEBC**

**KBIZ**

**WHLB**

**WMFG**

**WJMC**

"The Company" to which we refer are the top-flight radio stations who make it their business to help the businessman get the most for his radio dollar—all subscribe to RADIO SHOWMANSHIP Magazine for their clients. These stations take this means of bringing the advertiser complete, accurate and timely radio information on the much neglected commercial side of radio.

**WHHM**

**WFMD**

**KFAB**

**WFPG**

**KFRO**

**CKWX**

**WGTC**

**WEAU**

**WFBR**

**WISE**

**KATE**

**WELI**

**WEED**

**WDNC**

**KGNC**

**CKRM**

**WWDC**

**KOOS**

**KVSM**

**WKIX**

**WAML**

**WPAD**

**KROP**

## STILL GOING STRONG

*Before you are 16 reasons why a RADIO SHOWMANSHIP Magazine reader is a better radio time buyer. Some of these stations have used the service for as long as 76 months! What better recommendation could any service have than long-term subscribers?*

### 75 MONTHS

**KDYL** —Salt Lake City, Utah  
**KOA** —Denver, Colo.  
**KROW** —Oakland, Calif.  
**WFIL** —Philadelphia, Pa.  
**WIND** —Chicago, Ill.  
**WTCN** —Minneapolis, Minn.

### 50-63 MONTHS

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

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