



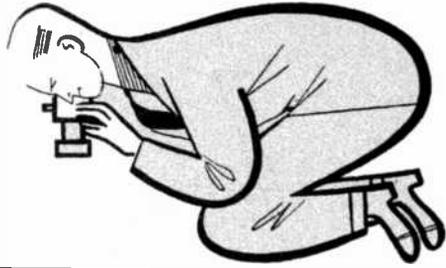
AUGUST 1944

25c  
30c IN CANADA

## **IN THIS ISSUE**

- Prescription for success from the Stineway Drug Stores, Chicago, Ill. . . . . (p.258)
- Service zooms sales for Fisher Baking Co., Salt Lake City, Utah . . . . . (p.262)
- In defense of daytime serials . . . . . (p.268)

## **48 TESTED PROGRAMS FOR BUSINESSMEN**



# LANCE

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

## AUGUST

| <i>Business</i>             | PAGE                    | <i>Business</i>          | PAGE          |
|-----------------------------|-------------------------|--------------------------|---------------|
| Bakeries . . . . .          | 252, 254                | Manufacturers . . . . .  | 268, 275, 281 |
| Beverages . . . . .         | 271, 280                | Men's Wear . . . . .     | 278, 284      |
| Children's Wear . . . . .   | 278                     | Merchants' Associations  | 260, 276, 279 |
| Dairies . . . . .           | 272                     | Music Stores . . . . .   | 284           |
| Department Stores . . . . . | 266, 272, 273, 281, 284 | Newspapers . . . . .     | 274           |
| Drugs . . . . .             | 258                     | Photographers . . . . .  | 276, 278      |
| Farm Supplies . . . . .     | 278, 282                | Restaurants . . . . .    | 277           |
| Finance . . . . .           | 273, 275, 280           | Theatres . . . . .       | 264           |
| Groceries . . . . .         | 282, 283                | Transportation . . . . . | 277           |
| Hearing Aids . . . . .      | 275                     | Women's Wear . . . . .   | 284           |

## JULY

| <i>Business</i>             | PAGE                         | <i>Business</i>                   | PAGE                    |
|-----------------------------|------------------------------|-----------------------------------|-------------------------|
| Amusements . . . . .        | 238                          | Gasolines . . . . .               | 245                     |
| Automobiles . . . . .       | 244                          | Groceries . . . . .               | 240                     |
| Aviation . . . . .          | 238                          | Hardware Dealers . . . . .        | 241                     |
| Bakeries . . . . .          | 222, 238, 239, 249, 250      | Home Furnishings . . . . .        | 241, 250                |
| Candies . . . . .           | 224                          | Manufacturers . . . . .           | 230, 242, 246, 247, 248 |
| Dairies . . . . .           | 239                          | Men's Wear . . . . .              | 243                     |
| Department Stores . . . . . | 226, 235, 236, 237, 244, 247 | Merchants' Associations . . . . . | 228, 242                |
| Drug Products . . . . .     | 240, 245                     | Nurseries . . . . .               | 246                     |
| ALLIERS . . . . .           | 236, 245                     | Women's Wear . . . . .            | 235, 243                |

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



**Prescription for Success . . . . . 258**

by Abraham H. Mosenson

Hour-long daily schedule of good music creates customer good will, writes the advertising manager of the Stineway Drug Stores, Chicago, Ill.

**Pass the Bucks, Please! . . . . . 260**

An RS Analysis

Audience bids with fake money at auction, but it's the real thing for Butte, Mont., merchants.

**Give Thanks for Daily Bread . . . . . 262**

by W. E. Featherstone

Service to Utah public and grocer zooms sales for the Fisher Baking Co., writes the president of the Featherstone Advertising Agency, Salt Lake City, Utah.

**Stand By for News . . . . . 264**

An RS Analysis

Radio-theatre tie-up brings patrons late news bulletins and transcribed newscasts in Denver, Col.

**Retail Radio Tale . . . . . 266**

by Oliver S. Grant

Aggressive advertising is an essential part of merchandising points out the superintendent of the Crews-Beggs Dry Goods Co., Pueblo, Col.

**Soap Teams with Victory**.....268  
by William G. Werner

Daytime radio fulfills an important wartime function says the manager of the Consumer Information Division of the Procter & Gamble Co.

**Airing the New**.....271

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

**Showmanship in Action**.....278

Promotions and merchandising stunts are good radio.

**What the Program Did for Me**.....280

Radio advertisers exchange results and reactions to radio programs.

**Tele-Casts**.....281

Things are happening in television of interest to advertisers.

**Proof o' the Pudding**.....282

Results are based on sales, mail, surveys and long runs.

**Showmanviews**.....285

News and views of current script and transcribed releases available for local sponsorship.

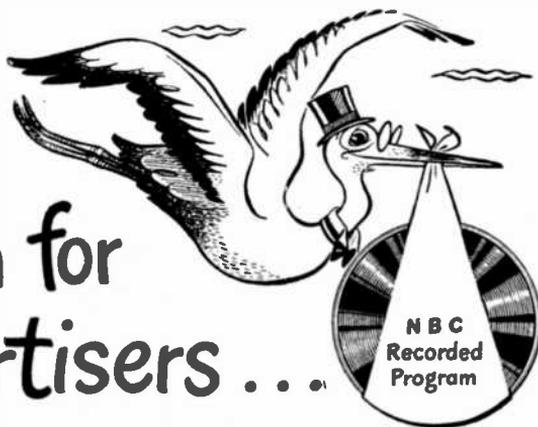
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## NEXT MONTH

B. LEWIS POSEN, publicity director of Hochschild, Kohn & Co., Baltimore, Md. department store, presents the case for a reasonable approach to radio.

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# Born for Advertisers . . .



## WHO WANT THEIR OWN SHOW ON THEIR OWN LOCAL STATION

● Advertisers who realize the value of having their own big-attraction show but think they can't stretch their advertising dollars that far . . . have good reason for cheers! An *NBC syndicated show was born just for you.*

It's your baby to have *exclusive in your locality.* Behind it is top radio talent plus the unmatched professional production facilities of NBC. Broadcast it on

any station you like. Carry it on a limited budget. You can, and here's why: by syndication, the expenditure is divided among many non-competing advertisers in varied markets throughout the country. (And *you* have a show that would be far too costly if produced for one local advertiser.)

Just to give you some indication of the high-caliber of NBC recorded shows . . .

**Betty and Bob**—"Ordinary folk who lead extraordinary lives"—engrossing, human interest serial drama. 390 quarter-hours for 5-a-week broadcasts.

**Stand by for Adventure**—Exciting happenings in far places, among strange people—told by a South American scientist, a retired Army officer, a newspaperman, and a New England merchant skipper. 52 quarter-hour programs.

**Modern Romances**—True stories of real people, dramatized from the grippingly human pages of one of today's fastest selling magazines, *Modern Romances*. 156 quarter-hours, each a complete story.

**The Name You Will Remember**—William Lang's brilliant word portraits of famous notables in the news. 260 five-minute shows for 3-or-5-a-week broadcasts.

**Through the Sports Glass**—Sam Hayes, ace sportscaster, recounts thrilling moments in sports history. 52 quarter-hours.

These and many other famous NBC Recorded Programs are now available. They cover the tops in all types of radio entertainment. Five minutes to half-hour. Once-a-week to five-a-week. All include strong merchandising features and effective publicity portfolios. Write direct or call your local radio station for complete information and audition records.

National Broadcasting Co.



A Service of Radio Corporation of America

# NBC

## RADIO-RECORDING DIVISION

AMERICA'S NUMBER 1 SOURCE OF RECORDED PROGRAMS

RCA Bldg., Radio City, New York, N. Y. . . . Merchandise Mart, Chicago, Ill.  
Trans-Lux Bldg., Washington, D. C. . . . Sunset and Vine, Hollywood, Cal.

# Prescription for Success!

● (Right) . . . Record to which Abraham H. Mosenson may point with pride: 18 years as an advertising manager in the drug field.



● (Below) . . . Cause for celebration WIND, Gary-Chicago, was the 1,000thsecutive airing of the STINEWAY DRUG STORES *Symphonic Hour*. Program director Fred Willson (right) and music director Jane Chapman, listen as annotator Earle rehearses.



● (Above) . . . Only semi-specific use of program was semi-institutional, tied-in the *Until the Doctor Comes* theme.

**R**ADIO'S contribution to the cultural life is dramatically illustrated by the more than one thousand performances of the *Stineway Symphonic Hour*, a program dedicated to the presentation of the world's finest music on record. Thousands of letters received from well-pleased, longtime listeners are proof of the fact that this every-night-in-the-week hour of music heard over WIND, Gary-Chicago, has been heard in homes

throughout the Chicagoland listening area. For the statistically minded, completion of the one thousandth performance of the *Stineway Symphonic Hour* represented more than 38 full 24-hour days of the world's finest music from Chicago's only 24-hour-per-day station!

STINEWAY DRUG STORES uses radio not as a sales medium for its Chicago, Ill., chain of 24 locally owned drug stores, but as an institutional good will builder.

*Hour-Long Daily Schedule of Good Music Creates Customer Good Will Galore*  
by ABRAHAM H. MOSENSON, adv. mgr., *Stineway Drug Stores, Chicago, Ill.*

*upon them for highest quality merchandise in all departments."*

Only semi-specific use of the program was semi-institutional in nature, which tied-in with special store counter displays featuring this theme: "Until the Doctor Comes . . . get these Essential Supplies." The copy ran something along these lines: "The pharmacist in your nearby Stineway Drug Store will be glad to help you select the home remedies and first aid supplies every household should have . . . and remember . . . when your prescription is filled at Stineway's, it is correct in every detail."

At no time is copy used which will produce a tangible sales check-up, such as a specific tooth-paste, at a special price. No specials of any kind are ever featured. The entire purpose of the series is to perform an institutional over-all selling job for STINEWAY'S.

However, an institutional campaign deserves the same type of aggressive merchandising support that is given to a selling campaign, and this WIND radio series is coordinated with all other STINEWAY advertising activities.

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*Familiarly known in the trade as "Mose," adman Abraham H. Mosen-son sharpened the tools of his trade at Medill School of Journalism, then made a bee-line for field work in advertising and sales promotion. His record to date includes six years merchandising experience in the department store field; ten years as advertising manager of Walgreen's Drug Stores, Chicago Division, and eight years as advertising manager for Stineway Drug Stores.*

*Born in Chicago, he is now father to three children who also claim the Windy City as their native haunt. Having just reached the age at which life begins, "Mose" restricts his physical activities to golfing. Favorite diversion: listening to the radio, with emphasis on symphonic music.*

Each month 275,000 copies of program listings are printed for distribution to interested *Symphonic Hour* listeners through the STINEWAY drug stores counters, and through the mails in response to requests for them. Special distribution is made at the Chicago Public Library, and at various other points of listener interest such as the CABLE PIANO Co.

Currently, the program is advertised every Sunday, with paid space, in the *Chicago Sun*, on the radio page. Every metropolitan Chicago newspaper carries the *Symphonic Hour* 10:05-11:00 P.M. listings, and most of them run this program in their *Highlights for Today's Listening* type of columns. Of course, WIND also cooperates in every way possible in the promotion of the series.

While some advertisers ignore classical music on the grounds that its appeal is too limited, STINEWAY'S are sufficiently sold on this type of program to use not one, but two such offerings. In addition to this daily WIND feature, we also have a half-hour every-week-day morning *Musical Clock* series on WCFL which features semi and classical music from 7:15 to 7:45 A.M.

AND our convictions are based not on theory but on fact. At one time we made a private STINEWAY radio survey coincidental with the program airing. One thousand names were selected at random from the telephone book, and it was significant that STINEWAY was *definitely identified as the sponsor* in many cases. In other instances, the identification was made as "drug store" and "druggist," and it is quite possible that those who did not make positive identification were new to the listening audience. Comments were excellent, and on the strength of this survey, the contract for the series was renewed.

There is no question in our mind but that this program has contributed much to the prestige of STINEWAY DRUG STORES, and we feel that a series of this type is an excellent medium for institutional promotion in the drug field.

detail. Advertisers called attention to their participation in the *Festival* with nearly every KGIR announcement.

While the public hoarded its bogus money for the big festival, advertisers were erecting booths and carnival displays. Such a display as that executed for EMIL MARANS' ready-to-wear store, which included a mountain stream, realistic to the point of running water, live flowers and shrubs, gave the hall a carnival atmosphere.

When the show started at 8:00 P.M., there was a 6-piece musical ensemble on the stage, and the hall was jam-packed with those anxious to see the fashion show which led off the evening. With S. John Schile, network sales manager, as emcee, and KGIR staff announcer June 'Leff to handle the style commentary, all apparel merchants participated in this phase of the entertainment. Each garment was sponsor identified, and each merchant was represented by four models.

When the curtain was rung down on the last act of the style show, the *Million Dollar Auction* began. Every local advertiser donated one or more gifts valued at ten dollars or more, each. A Bozeman cattle auctioneer was imported for the event, and with members of the audience clutching their wads of *Bogus Bucks*, he set out to auction off fur scarfs, ladies' suits, cases of beer, boxes of coffee, baskets of groceries, live chicks, and sundry other things.

● While bidding was, as usual, very reserved at first, inflation set in shortly, and at that point, bidders were offering and buying a sport coat at \$3,700. With over 100 items to be auctioned off there was plenty of excitement, not the least of which was the sale of a barrel of peanuts donated by the PAY N SAVE SUPER MARKET at one dollar per handful.

Here in a nutshell is the story of an inexpensive promotion which kept audiences on their toes for weeks. And it serves to illustrate the important part that local programming and local showmanship can play in increasing the radio tune-in.

# Give Thanks for Daily Bread

Service to Utah Public and Grocer  
Zooms Sales for Fisher Baking Co.

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Jolly good fellows are (seated, left to right) George Wood, president, UTAH W SALE GROCERS ASS'N.; Don H. Fisher, president, FISHER BAKING CO.; (standing, left to right) W. E. Featherstone, president, FEATHERSTONE ADVERTISING CO., and George Snell, KDYL production manager.

RADIO has always been an important factor in our use of advertising for the FISHER BAKING CO., Salt Lake City, Utah. As one of the most consistent radio users in this part of the country, the FISHER BAKING CO. has used radio for 20 years, both as a direct sales medium and as a good will builder, with excellent results. Radio advertising has certainly paid off for the FISHER BAKING CO.

With the coming of war, we realized that new methods and different approach were necessary; if bakery products were to continue to be advertised, they would have to be presented in a manner that would simultaneously promote the war effort. Therefore we formed the plan of promoting the distributor of our products to the grocer. To tell his important story in wartime, we decided, would perform twofold purpose. *First*, it would serve a very vital and necessary function in assisting the grocer to do a better job of community service. *Second*, it would gain goodwill for our products with the public and with the distributor as well.

The outgrowth of this plan was our series of 15-minute programs which we place on KDYL, under the title *Musical Memories*. Before launching the series, we prepared an exhaustive study of the needs of our grocers, and through talks with the RETAIL GROCERS ASS'N, secured their wholehearted cooperation. We found that the time our campaign began, the grocers of this area were faced with acute manpower problems. They were in the midst of rationing problems; they were working overtime to supply their customers, and they were also helping the government in its program of salvaging fats and tin cans.

All of these vital problems could not be solved without the cooperation of the

by DON. H. FISHER, president, and HENRY T. MEIGS, general manager, Fisher Baking Co.

public. Conceiving that radio would do the best and most effective job, since radio reaches the widest possible public audience,

the kind of showmanship that benefits the public, the middleman, and the manufacturer all in the highest degree.



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• AFTER HOURS •

---

*Owner and founder of the Featherstone Advertising Agency, Salt Lake City, Utah, W. E. Featherstone was born just at the turn of the century in Evansville, Ind., and came to the city of the great Salt Lake in 1923.*

*Hobbies: to attend football games when he can find time. Summertime enthusiasm is to eat out-of-doors, and adman Featherstone is no mean cook when it comes to charcoal broiling a steak, rationing permitting. Not one to limit himself to one string to his bow, he likes bowling (but doesn't claim any great proficiency at it), is happiest with his nose in a book; tries his hand at playing "Boogie Woogie" at the piano, and is enthusiastic about taking colored movies. When he can get his hands on an old gun he keeps on the job until its cleaned and polished, lock, stock and barrel. Greatest interest outside business: Lion's Club activities.*

*With over 20 years experience in selling both newspaper and radio advertising, he is convinced that every ad should sell something. A champion of the powers of radio, he has planned and executed countless successful radio campaigns, is himself a radio fan. Evidence of his sincerity: there's a radio in every room in his home; ditto for his car and outside in the yard.*

**Radio-Theatre Tie-Up Brings  
Patrons Late News Bulletins**

● With the Allied invasion of Western Europe, and subsequent establishment of a Second Front, KOA, Denver, Col., and FOX-DENVER THEATRES initiated a news tie-up as a service to theatre patrons. News bulletins from the KOA News Room served by the leased wires of all three world wide news services are recorded in KOA's studios twice daily and sent to the DENVER, PARAMOUNT, RIALTO and TABOR THEATRES (all Fox) for playback in each of the theatres. To complete this KOA FOX-DENVER cooperative news service to theatre patrons, further coverage of news headlines is provided by large bulletin boards placed outside the entrance to each of the theatres. Up-to-the-minute reports from the KOA News Room are supplied Announcements made at the beginning of five-minute newscast: "Here is a summary of the news, direct from the KOA News Room, presented as a regular feature of this Fox-Denver theatre." At the end: "And that's the news for now. Stay tuned to KOA for all the latest news. Consult your newspaper for the time of KOA newscasts."

**Stand By  
for News**

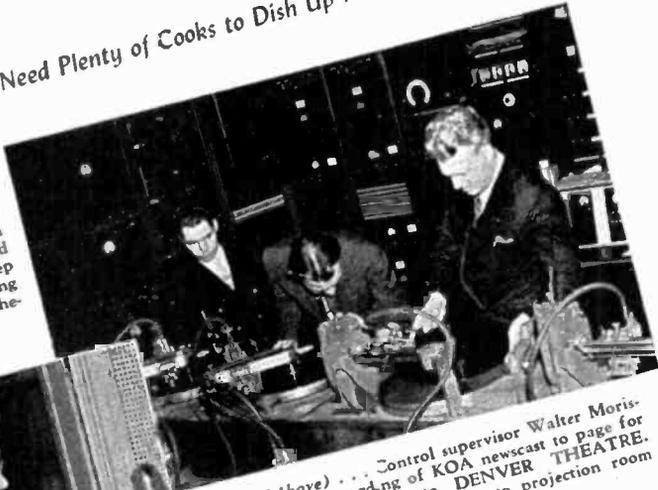
● (Below) . . . News reports coming in over three world wide news service wires are checked by KOA farm and news editor, Rex Brown.



● (Above) . . . Second step by which FOX-DENVER THEATRES are furnished with broad-recorded newscasts broadcast after each screen performance: KOA pay flash bulletins from news room.

Need Plenty of Cooks to Dish Up News

(Below) . . . Five-minute newscast featuring KOA announcer Rolph Aertsgaard is recorded by an engineer. It's step number three in getting platter for relay to theatre patrons.



(Above) . . . Control supervisor Walter Morissey hands recording of KOA newscast to page for immediate delivery to DENVER THEATRE. Usherettes deliver recordings to projection room operators for flayback.



News tie-up between radio station and theatre corporation was inaugurated through the combined efforts of KOA general manager James Mac Pherson, and Harry Huffman, Denver city manager of the Fox Inter-Mountain Amusement Corp. Listeners can get an evening of entertainment without missing the latest war news.



(Above) . . . Latest bulletins from the KOA news room are displayed on special bulletin boards placed in front of key FOX THEATRES in Denver, Col. This new cooperation is in addition to KOA screen trailers shown regularly after each show by FOX-DENVER and INTER-MOUNTAIN theatres.



Oliver S. Grant

*Aggressive Advertising Part of  
Merchandising to Sell Retailers*

# Retail

● CREWS-BEGGS DRY GOODS Co. is the largest department store in Southern Colorado. Its dominant position has been built and maintained not only by aggressive merchandising and service, but by aggressive advertising. We are heavy users of display space, and have been consistent radio advertisers for many years. During the past two years, radio has steadily increased in importance to us, both for the *direct selling of merchandise and the building of good will and prestige.*

During the earlier years of our experience with radio, we gave it very little thought. We ran a great many spot announcements, for which copy was prepared very much like newspaper copy; in fact, much of it was taken in large part from our display ads. Some two years ago, the management of KGHF convinced us that there were untapped possibilities for us in radio advertising. Arrangements were made for more careful attention to this phase of our publicity, and results have increased materially.

Spot announcements have from the first been a good part of our radio activity, and still are. We use five announcements daily, the same copy being used all five times, but not repeated on other days. Only one item is used in an announcement, and we find that this promotion of single items brings excellent results.

We have used many types of programs from time to time in the past, but in this article I shall describe only such programs as we have sponsored during the past two years.



---

Largest department store in Southern Colorado is the CREWS-BEGGS DRY GOODS CO., Pueblo, Col. Aggressive merchandising plus aggressive advertising tell the story. Radio is used both for selling merchandise and building good will for the firm.

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*Kiernan's Corner* a trial. We haven't missed yet, and I believe this will be no exception!

It is obvious that a program of this nature has certain advantages. Because it appears at the same time five days a week, it builds audience. Equally important is the fact that it provides enough time to do a thorough selling job. We are fortunate in having available from KGHF a thoroughly experienced and competent radio man who is also experienced as a merchant.

● Copy for each newscast is built around a central theme, which is carried throughout all three commercials. If the theme is home sewing, we tell about new materials that have arrived, and suggest uses for them. We may tie-in neckwear, notions, patterns; anything so long as the theme is maintained.

Radio, we have found, is the nearest thing to personal selling, and the same principles apply. Commercials for our newscast are written conversationally, with no high-pressure selling, no fancy writing. We try to find things people want to hear about, and tell them. The fact that we want to sell an item is not enough. We must find a reason why the listener would want to hear about it. The reason may be that it is new, it is timely, it is an excellent value, or it may be an item for which our customers have been waiting.

In addition to announcements and the noon newscast, we are sponsoring on KGHF a series of transcribed programs produced for and about the American Red Cross. The program runs once a week, Friday evenings at 7:00. No commercial copy is run, and the program is sponsored as a community service and for good will.

It is significant that our department managers and sales people, after they have given radio a fair trial, are highly enthusiastic. The results are easily recognizable, immediate, and likely to last for several days. I think it may well continue to increase in importance in our advertising scheme.

# Soap Teams! With Victory!

by WM. G. WERNER, of Procter & Gamble Co., Cincinnati, O.

Daytime radio fulfills a most important function in wartime education, has become an instrument of public information and inspiration, points out the manager of the Consumer Information Division of the Procter & Gamble Co.

**W**HENEVER we consider radio from a standpoint of its success or failure, we have to keep in mind its *programming*, for programming is, of course, the life of radio. And when we consider radio's programming, we have to keep constantly in mind one important principle: that this programming is a product of public demand. Programs are as they are today because people want them that way. Programs stay on the air over a period of time because the public in largest numbers want them there.

Obviously, the broadcaster's job then is to create a program that is *wanted*. And in the determination of what programs are wanted, radio is equipped to a far more complete and thorough and accurate degree than is any other information-disseminating medium with techniques upon which to base its editorial policies (programming).

Radio today makes use of several

kinds of continuous, country-wide research facilities which place before the man who is responsible for a radio program, periodic reports on the size, character, geographic location, frequency and completeness of his radio listening audience.

This process acts as a constant check on the policy of radio editing; and through it broadcasters can tell pretty quickly and accurately, to use the expression of the playwright, James Barrie, whether a program is going to "*Peter out or Pan out.*"

**RECOGNITION** of these two facts,

- that today's radio programs are, by and large, what the public demands; and,
- that continuous research keeps programs in line with the increasing discrimination in that demand;

is not as widespread as it should be. Many people, in and out of editorial offices, destructively criticize radio for certain programs, when the fact is, if criticism is deserved, it should be in the form of criticism of the public, designed to guide and improve its listening taste; because it is the public which demands



these programs, and gets them because it demands them.

I am not taking the position that a program is justifiable simply because a certain share of listeners may seem to like it. Neither am I maintaining that radio's notable achievements in developing and satisfying a desire for better and better programs cannot be out-distanced as time goes on. But if this amazing medium is to live and grow, it must try to satisfy not a *class* or a *group*, but *literally everybody*.

Most intelligent broadcasters pay a lot of attention to this group called "*everybody*;" they have faith in the broad American public. They believe that the public in greatest numbers has simple tastes, is decent and right-thinking; that radio programs are most likely to build large, loyal audiences to the extent that they please and do not offend this decent, right-thinking public; and that, therefore, programs are likely to be successful and pay out best over the long run when they have in them, above all, the ingredients for keeping them "*in good public standing*."

There is wisdom in keeping a program "*in good public standing*," and we in our company have thought about it since away back in 1923 when the first 3-station network carried the first Crisco cooking lecture. We consider it constantly as our No. 1 rule in creating, editing and producing our programs.

THERE are several ways in which we appraise the public standing of a radio program. Such a standing, of course, may be evidenced by a practical non-existence of critical mail and by a large volume of sincerely favorable mail from listeners. Most broadcasters use as one important measure of audience opinions, an analysis of mail comments.

*Secondly*, the public standing of a program may be determined by periodic surveys which dig deeper than polls of

listening habits. When, for example, a survey of this kind reports that some of the popular daytime serials seem to bring their housewife-listeners a release, a diversion that seems to build them up, and that helps them solve the problems of everyday lives, we may feel that here is evidence of this very important characteristic of "*good public standing*" in radio programs.

*Lastly*, "*good public standing*" may be evidenced by the recognition (you might call it professional recognition) which comes from those of competent skills and talents who carefully study radio programs in the same way that creative work in drama, music and other fields is criticized and evaluated. Such professional recognition of the "*good public standing*" of radio programs designed primarily for the woman audience is evidenced, for example, when Hendrick Willem Van. Loon characterized the scripts of the *Vic and Sade* program as "*the finest piece of folk writing in America today*."

As a result of the efforts of broadcasters to keep their programs in line with public demand and in good public standing, a popular program like *Ma Perkins* or *Pepper Young's Family*, for example, probably reaches an audience of well over seven million homes in the course of the average month.

Obviously, a medium of entertainment that holds the attention of such enormous audiences must rank as one of the prime public-information mediums to help our government in wartime; and because radio is almost invariably listened to in the home, it fulfills its most important function in wartime education when it is used to tell those in the home of the many ways in which they can serve in the home.

Because the intelligent, systematic cooperation of housewives is so important to such vital wartime projects, it is not surprising that daytime radio programs,

with their predominantly housewife audience, should be drawn upon for an increasing share of the war-education effort. In fact, with women particularly, daytime radio has become an instrument of public information and inspiration, a sort of news bulletin, if you will, through which the United States Government tells housewives things that they should know about the war, and the many ways in which they can help.

To illustrate how this news bulletining is coordinated, let us take the example of a single broadcaster. PROCTER & GAMBLE, like other radio sponsors, cooperates under a schedule prepared by the Office of War Information. Follow-



*Ink on the school diploma was hardly dry when William G. Werner first joined the Procter & Gamble family, and only when he took time out for service in World War I has he*

*ever been more than a stone's throw from his Procter & Gamble desk.*

*What first aroused his interest in radio was the pioneer efforts of Cincinnati stations, and he himself took part in local programs during those back-when days. Time passed, and in 1942, as manager of the advertising division, he was in charge of a large number of programs produced by Procter & Gamble advertising agencies.*

*With reason the firm made him manager of its newly organized division of consumer information, supervising public relations and consumer information, set up in 1942. What he has to his credit: board membership in such organizations as the Citizens' Planning Ass'n.; Cincinnati Symphony Orchestra, and the Cincinnati Ass'n for the Welfare for the Blind.*



## AIRING THE NEW

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

### Beverages

**CLEM LANE** While the cub reporter in the news room may quake when the city editor speaks, Chicagoland listeners settle down for a quiet chuckle or two when *Clem Lane*, city editor of the *Chicago Daily News*, sits down at the microphone for the **ATLAS BREWING CO.** For 15 minutes they live the life of one Oxie O'Rourke, curbstone commentator, humorist and philosopher, a *Clem Lane* creation.

Commercials in the same vein spot the opening and closing minutes, with a center continuity to break the patter. Example:

*Even Mr. Webster, the big dictionary man, hasn't words enough in his book to portray the golden-goodness of Atlas Prager Beer. It's simply taste-plain', thirst-abatin', flavoratin' . . . the best beer in town! Have some right now. It's great with a snack, it's great by itself. Fill your glass and thrill your taste with Atlas Prager . . . GOT it? Atlas Prager . . . GET it!*

Repetition of the phrase, "*Atlas Prager . . . GOT it? Atlas Prager . . . GET it!*" provides the punch line for successive broadcasts.

**AIR FAX:** First Broadcast: May 5, 1944.  
**Broadcast Schedule:** Friday, 9:00-9:15 P.M.  
**Preceded By:** Coronet Story Teller.  
**Followed By:** Top of the Evening.  
**Sponsor:** Atlas Brewing Co.  
**Station:** WENR, Chicago, Ill.  
**Power:** 50,000 watts.  
**Population:** 3,440,420.  
**Agency:** Arthur Meyerhoff & Co.

**COMMENT:** Repetition of key phrases in all commercial copy is one excellent method by which the advertiser creates

an indelible impression on the listener's mind. More than one business success has been built on just that.

### Beverages

**LAZY LISTENIN'** For most people 10:30 P.M. is a lazy, relaxing kind of time. To add a bottle of **LAZY-AGED OLD CROWN BEER & ALE** to that pre-bedtime moment of relaxation, the **CENTLIVRE BREWING CORP.**, Fort Wayne, Ind., took to **WOWO.**

Drawling-tongued announcer Art Lewis, rolling his "l's" over a lazy-sounding phrase, "*Lazy-Aged*," in the shadowed, musical background, the music of Guy Fitzimmons and his 11-piece orchestra; against this musical backdrop, the songs of today and yesterday sung in languorous tones by Marianne Young and the comely Three Shades; a genial host, Jim Westover, to weave a relaxing tale or two. Put all these "*Lazy-Aged*" elements together and you have *Lazy Listenin'*.

One big item breaks the quiet, lazy atmosphere of *Lazy Listenin'*, and that's the merchandising behind the campaign. Comments account executive Lou Westheimer, of the **WESTHEIMER ADV. AGCY.:** "This campaign has reached network proportions." But unlike Topsy, who "*just grew*," what established this series with a wide listening audience in jig-time was the merchandising campaign behind it.

Feature is recorded from **WOWO's** live talent broadcast, then sent for re-broadcast to **WTOL, Toledo, O.;** **WLBC, Indianapolis, Ind.;** **WTRC, Elkhart, Ind.;** **WLBC, Muncie, Ind.;** **WHBU, Anderson, Ind.;** **WASK, Lafayette, Ind.;** **WKMO, Kokomo, Ind.,** and **WKBV, Richmond, Ind.** To each station goes special publicity kits covering suggested pre-announcements, news releases, and newspaper ads. Weekly releases to newspapers in the areas covered also swell the listening audience.

**AIR FAX:** First Broadcast: May 8, 1944.  
**Broadcast Schedule:** M-W-F, 10:30-11:00 P.M.  
**Preceded By:** Henry J. Taylor.  
**Followed By:** Richman Brothers News.

Station: WOWO, Fort Wayne, Ind., others.  
Power: 10,000 watts.  
Population: 125,000.  
Agency: We:theimer Adv. Agcy.

**COMMENT:** Always a popular radio offering, music has increased in popularity with the listening audience during these war years. Especially to be desired is unity between program content, commercial, other elements which help create a mood that puts the listener in a responsive frame of mind.

## Dairies

**HOME SERVICE HOUR** When the alarm clock routes the family from its trundle beds, the first things it wants to know are the time, weather reports, and the



latest news. To that list, the housewife is apt to add a query about ration news. It is just this combination that the CONCORDIA CREAMERY gives KSAL listeners in Salina, Ka., every week-day morning at 7:30. Transcribed music fills in the gaps, and time signals are given every five minutes. For town and farm, it's the *Home Service Hour*.

Six commercials present CONCORDIA's story-of-the-day. Each is slanted at a specific listener group. *To the farmer:*

*"When you have cream to sell, you can't spend a lot of time hunting for what you think is the best market. You must know ahead of time where you can get fast, efficient service and top market prices. And these are the things you get at the Concordia Creamery in Concordia, Ka. Ship your next can of cream to the Concordia Creamery and get your can and check on the next return train."*

With the urban listener, CONCORDIA takes a different angle. *Example:*

*"Unexpected guests are no inconvenience when you serve Gold Nugget Sherbet, and you have a*

*dessert that's a real treat. Call your Gold Nugget dealer at once and have him save you some coconut pineapple, the Gold Nugget Sherbet of the month. If he doesn't have it today, ask him to let you know as soon as he gets another shipment from the Concordia Creamery."*

**AIR FAX:** Scripted by Ema Lou Bireline, the show is emceed by program director Herb Clark.

**First Broadcast:** May 1, 1944.

**Broadcast Schedule:** Monday through Saturday, 7:30-8:00 A.M.

**Preceded By:** Bob Perry.

**Followed By:** Bit o' Cheer and Sunshine.

**Sponsor:** Concordia Creamery, Concordia, Ka.

**Station:** KSAL, Salina, Ka.

**Power:** 1,000 watts.

**Population:** 21,073.

**COMMENT:** Programs don't have to be expensive nor elaborate to perform an invaluable service, and to attract a wide listenership.

## Department Stores

**TOWN AND FARM** In pre-radio days, the SEARS, ROEBUCK & Co. catalogue was apt to be the big event of the season for many farm families. Today, radio brings them topnotch talent from every part of the world, but SEARS continues to be the farmer's friend. Its most recent gesture of friendship in Chicago, Ill.: sponsorship on a 52-week contract of a half-hour farm program completely underwritten by SEARS.

For 16 months a station public service feature, SEARS took on the Everett Mitchell program without a single change in format. Show is devoted to soil and crop culture, victory gardens, scientific livestock raising and food rationing, keeps listeners posted on latest information from OPA, WPB, and the U. S. Department of Agriculture, takes up other topics of interest to *Town and Farm*. Home economist Lois Schenck presents the latest news on food conservation and preparation as a portion of the show three times weekly.

Tune-in reminders include 20-line inserts at the head of the station's daily ad in the Chicago *Daily News*, and three daily station break announcements. SEARS also plans a page in its forthcoming catalogue devoted to the *Town and Farm* program. Tentative plans also include poster promotion at catalogue or-

der desks in outlying stores. Institutional promotion includes a signed page by Everett Mitchell inserted in the weekly SEARS publication, *Just Among Us Sears Folks*.

**AIR FAX:** First Broadcast: May 15, 1944.

**Broadcast Schedule:** Monday through Saturday, 6:15-6:45 A.M.

**Preceded By:** News.

**Followed By:** Morning Jubilee.

**Sponsor:** Sears, Roebuck & Co.

**Station:** WMAQ, Chicago, Ill.

**Power:** 50,000 watts.

**Population:** 3,440,420.

**Agency:** Roche, Williams & Cunningham.

**COMMENT:** While the rural listener likes entertainment as well as the next person, farm management represents his bread and butter, and bread and butter broadcasts have a vital significance. There's no substitute for *service* when it comes to reaching the farm market.

## Department Stores

**BASEMENT BOYS** More fun than facts. More laughs than learning. That's the combination which RICH'S, INC., Atlanta, Ga. department store, presents in its twice-weekly WGST feature to establish its recently enlarged and redecorated basement as the real McCoy with bargain hunting shoppers.

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Put a dynamic, driving, former National Commander of the American Legion in charge of seven banks, and things begin to happen! President Frank N. Belgrano, Jr. (right), believes that what a bank has to sell should be brought continuously to public attention, and in line with that policy started a daily radio program over KROW for the CENTRAL BANK OF OAKLAND, devoted to interviews with men and women in service. Interviews are transcribed, mailed to next of kin by CENTRAL BANK to points throughout the nation. Here president Belgrano and KROW announcer, Scott Wenkley, discuss *Keep the Bell of Freedom Ringing* in front of a captured German Messerschmidt.

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What brings shoppers up to the mike for interviews with *Jimmy & Don, the Basement Boys*: a certificate redeemable in merchandise anywhere in the Basement Store is given to each person who passes the mike-test.

**AIR FAX:** Staff announcer Jimmy Kirby and production manager Don Naylor are the boys who keep the mike circulating among basement shoppers. Series originates with Rich's own radio department where 21 local programs are written, produced and supervised weekly. Rich's writer-producer is Gene Sample, with Ted Anthony narrator and commentator for most of Rich's broadcasts.

**First Broadcast:** May 9, 1944.

**Broadcast Schedule:** T-Th, 10:45-11:00 A.M.

**Preceded By:** Bright Horizons.

**Followed By:** Kate Smith.

**Sponsor:** Rich's, Inc.

**Station:** WGST, Atlanta, Ga.

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

**Population:** 1,333,200.

**COMMENT:** Here is the type of *planned* radio that might well make other department stores sit up, take notice. Trained radio personnel is the first step in charting a success-with-radio course for retailers.

## Department Stores

**KID COMMENTATOR** News, views and interviews are the stock-in-trade of news broadcasts, but the success of each individual offering is measured by the degree to which these ingredients make



hot copy for a specific listener group. With the teen age group, there's nothing hotter than that what's what in the high school world.

To make its **CAMPUS SHOP** the hub of high school activities, **HENRY C. LYTTON & SONS (THE HUB)**, Chicago, Ill. department store, offers a *Kid Commentator* whose Saturday morning program is devoted to high school news and interviews. Commercials for teen agers are designed to promote the HUB's **CAMPUS SHOP**. Heard on a 52-week schedule, the program features 16-year-old producer-commentator Al Hattis, assisted by kid announcer Ed Wiebe and girl commentator Jo Ann Wetzler. Series was first signed by HUB for sponsorship two years ago.

**AIR FAX:** *First Broadcast: December 19, 1942*  
*Broadcast Schedule: Saturday, 11:30-11:45 A.M.*  
*Preceded By: Music Goes Round.*  
*Followed By: Ask the Army.*  
*Sponsor: Henry C. Lytton & Sons (The Hub).*  
*Station: WJJD, Chicago, Ill.*  
*Power: 20,000 watts.*  
*Population: 3,440,420.*

**COMMENT:** There's wisdom to a consistent, long-range campaign directed at the small fry when the product or service involved is one of direct interest to the downy checked.

## Newspapers

**WELCOME WAGON** When newcomers arrive in Dayton, O., the town doesn't get out the brass band, but it does get out the *Welcome Wagon*. Once weekly, newcomers gather in the WING studio for a half-hour *Welcome Wagon* broadcast, sponsored by the Dayton *Journal-Herald*. There strangers mingle with oldtime Daytonians, *Journal-Herald* representatives, other civic leaders who put out the hand of friendship for the Boy Scouts, YMCA, other such organizations.

Informal chit-chat, introduction of newcomers (with a corsage for each from the *Journal-Herald*), and interviews with special guests are part and parcel of the series. Talented newcomers also perform before the microphone. Occasional brief messages of welcome from the Mayor, *Journal-Herald* executives,

## Finance

**WHAT'S IT LIKE** Guide books and encyclopedias give the bone-dry facts about air-flying fighting theaters of this war, but a great deal more unofficial and intensely interesting information comes to the folks at home via letters from millions of GI Joes and Josephines.

With just such letters from local men and women in service for source material, WKZO listeners in and around Kalamazoo, Mich., were taken on a 13-week tour of the battle fronts by the FIRST NATIONAL BANK & TRUST Co. Each quarter-hour was devoted to some one fighting front, and listeners who wondered *What's It Like?* got first hand information on Italy, England, Australia, Alaska, other war zones. Letters from local people in each area were read on the program.

Typical program covered the *front-of-the-week* by means of letters from ten to dozen local people. Comments account executive Carl B. Schoonmaker, of BAKE & SCHOONMAKER Co., "Everyone contacted for letters was more than willing to cooperate, and program interest is high throughout the series. The program was put on the air purely as an institutional community service project, and no attempt was made to check business gain."

In line with the institutional intent, commercials urged listeners to buy more war Bonds, stay on the job, and to do a better job of writing letters to the men and women away from home. Local newspaper space and bank window displays at the main downtown intersection promoted the series.

**AIR FAX:** Two or three male voices read the letters, and a woman commentator supplied continuity. Recorded music, appropriate to the locale from which the letters came, filled in background and transitional phrases. Scripted by Mrs. Terry Morris, the series was produced by the WKZO staff.  
**Broadcast Schedule:** Weekly, for 13 weeks.  
**Sponsor:** First National Bank & Trust Co.  
**Station:** WKZO, Kalamazoo, Mich.  
**Power:** 5,000 watts.

**Population:** 59,311.

**Agency:** Staake & Schoonmaker Co.

**COMMENT:** Service programs of this kind play a significant part in the war effort, represent an important wartime function of advertising generally.

## Hearing Aids

**EASY LISTENING** For the hard of hearing, radio offerings to be effective must be designed for *Easy Listening*. That was exactly what the TELEX-CALIFORNIA Co. (hearing device) set out to achieve in its weekly musical quarter-hour series on KHJ, Los Angeles, Cal. Scheduled for a 26-week run, the program was designed especially for those for whom the world of sound is for the most part a monotone. Commercials stressed the fact that with a TELEX-CALIFORNIA hearing device, all listening was *Easy Listening*.



**AIR FAX:** First Broadcast: May 6, 1944.  
**Broadcast Schedule:** Saturday, 5:15-5:30 P.M.  
**Preceded By:** News.  
**Followed By:** Music.  
**Sponsor:** Telex-California Co.  
**Station:** KHJ, Los Angeles, Cal.  
**Power:** 5,000 watts.  
**Population:** 3,497,074.  
**Agency:** Henry W. Welsh Adv.

**COMMENT:** While a product may be one that appeals only to a limited audience, a program designed to reach a wide listenership nets the advertiser valuable word-of-mouth advertising.

## Manufacturer

**16 MILLIMETER MAGIC** When the VICTOR ANIMATOGRAPH CORPORATION set out to accomplish three wartime aims, it didn't attempt to do the trick with mirrors. It achieved its goal with *16 Millimeter Magic* instead.

While VICTOR has nothing to sell the public, its WOC program is achieving important wartime objectives in Daven-

port, Ia., namely, (1) improving employer-employee relations; (2) assisting directly in the war effort, and (3) increasing VICTOR prestige.

Piped by public address system to all workers in the VICTOR plant, the program presents VICTOR as an ideal organization with which to be associated, thus serves to attract more capable employees, reduce turnover, and improve labor relations. Post-war opportunities for workers are also stressed.

In line with direct assistance to the war effort, VICTOR identifies itself with all community enterprises, helps increase public consciousness of vital local war projects such as tin and paper salvage, War loan drives, Red Cross and Community Chest. Prestige is built through copy which stresses the tremendous post-war potentialities of VICTOR equipment for entertainment and education. Institutional copy also presents VICTOR's part in the war.

**AIR FAX:** Listeners hear the *Victor Four* in vocal and instrumental music.

**Broadcast Schedule:** Monday through Friday, 12:15-12:30 P.M.

**Sponsor:** Victor Animatograph Corp.

**Station:** WOC, Davenport, Ia.

**Power:** 5,000 watts.

**Population:** 218,000.

**COMMENT:** Lessons learned from war-time advertising will without question carry-over into the post-war period. Too, what creates good will *now* will without question help build sales for the future.

## Merchants' Associations

**GALLATIN VALLEY COMMUNITY PROGRAM** Whether it goes to press once a week or every day, the rural newspaper gives prominent display to its columns of country correspondence. Not to be outdone, participating sponsors on the KRBM week-day feature give feature treatment to news from various communities outside of Bozeman, Mont. Blanks for personal items are available at each sponsor's headquarters, and one-half cent a word is paid for all items used on the air.

While transcribed music ranging from

*war industry that is in business to stay long after the war ends, go to work for the Southern Pacific. S. P. needs thousands of men and women immediately."*

**AIR FAX:** Series is heard on 13 stations of the Don Lee Network, and the three stations of the Arizona Network.

*First Broadcast:* November 10, 1943.

*Broadcast Schedule:* Wednesday, 8:00-8:30 P.M.

*Sponsor:* Southern Pacific Railroad.

*Agency:* Foote, Cone & Belding Adv. Agcy., San Francisco.

**COMMENT:** Industry has done an amazing job in telling its wartime story to the public, and programs of this kind explain in no small measure the increased public confidence in big business.

## Restaurants

**SCANNING THE SHOWS** To go out for dinner, then on to a show is the ultimate for the housewife who has to plan three square meals a day. That HUNT'S LTD., Toronto, Ont., chain confectioners and restaurants, may be the place to which the housewife directs her steps on her evening out is the purpose of the CJBC weekly feature, but HUNT'S brings the show right into the family living room.

Musical reviews of great shows, with stories and patter about the show, the music and interesting incidents surrounding it are what HUNT'S offers for late Sunday afternoon listening pleasure. A different show gets the spotlight each week. Musical fare includes such features as *Showboat*, and *Naughty Marietta*. Feature is scheduled for a 52-week run.

**AIR FAX:** Who scans the shows for listeners is once Howard Milson.

*First Broadcast:* May 30, 1944.

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

*Preceded By:* Radio Hall of Fame.

*Followed By:* Piano Recital.

*Sponsor:* Hunt's Ltd.

*Station:* CJBC, Toronto, Ont.

*Population:* 1,744,410

*Agency:* Ellis Adv. Co.

**COMMENT:** Local radio advertisers have found that what fills the bill for network sponsors can be adapted to their own communities without tremendous outlays. Programs here represent real contribution to local programming.



## SHOWMANSHIP IN ACTION

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

### Photographers

**BLESSED EVENTER** In Washington, D. C., the bird with the long legs doesn't slip into town unheralded. Almost before he's had a chance to flap his wings the news is broadcast over WVDC to interested listeners. Listeners are requested to send news of new arrivals, and each new mother receives a gift certificate from the WHITE PHOTO STUDIOS entitling her to a free picture of the infant within six months. Co-sponsor MORTONS BABYLAND presents each mother with a certificate which entitles her to a record book for the new baby.

Blessed event for *Blessed Eventer* was the addition of a new feature designed to help expectant mothers. In *Modern Mother*, a five-minute feature, MORTONS' advertising manager, Mrs. Nora Lamborn, answers listener-sent questions and gives sound advice to those in the process of knitting tiny garments.

**AIR FAX:** *Format:* one musical number selected to remind mothers of their own childhood, then stork news, followed by *Modern Mother*.

*First Broadcast:* November 15, 1943.

*Broadcast Schedule:* Monday through Friday, 1:05-1:20 P.M.

*Preceded By:* Captain Cash.

*Followed By:* Music.



*WHEB 750 Club*, but the small fry has its *Junior 750 Club*. Both shows share the same participating sponsors.

What established the new series with its youthful listeners: theatre passes, and gifts from merchants to *Junior 750 Club* members. Gifts to club members whose names are drawn at random must be claimed within ten days, and response to date is close to the 100 per cent level.

With a first-broadcast nucleus of 50 members, the average weekly increase by post-card count is 50 new members. Prospective members fill in a membership request form, get a post-card certificate of membership in return.

**AIR FAX:** Show goes on the air each Saturday morning at 9:30, features birthdays, stories, music, and interviews with members. Membership is limited to those under 16 years of age.

**First Broadcast:** March 25, 1944.

**Broadcast Schedule:** Saturday, 9:30-11:00 A.M.

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

**Power:** 1,000 watts.

**Population:** 25,000.

**COMMENT:** How effective a youthful salesman can be is indicated by the continued appeal to the home through its children by some of the largest network advertisers in the country. Wisely, such series usually include plenty of giveaways, other things equally important to childhood enthusiasms.





# WHAT THE PROGRAM DID FOR ME

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

## Beverages

**DAN DUNN SECRET OPERATIVE NO. 48**  
"We have spent many years, and much money building the name of ROYAL CROWN COLA, and while it is true that now we are selling all that we are allowed, the fickle public will easily forget us if we are not careful to keep that name alive.

"With that in mind, we bought *Dan Dunn* for three reasons. First, we were looking for a show that would appeal to the future Mr. and Mrs. Jones of America. They're kids now, but in just a few short years they will represent the buying forces of this country. *Dan Dunn* answered that description.

"Next, we felt that the cost was reasonable, that the purpose we wanted to accomplish would be in line with the amount of business we are able to do. And lastly, we wanted something timely. We picked the 5:30 P.M. time because it followed *The Lone Ranger*.

"*Dan Dunn* did a fine job, and we expanded its use to cover Gastonia, over WGNC."

**FRANCIS M. FITZGERALD**  
*Royal Crown Cola Co.*  
Charlotte, N. C.

**AIR FAX:** When the daily paper is thrown on the doorstep, it's a safe bet that for many readers, news takes second place. What gets the top billing is the comic section. And to millions of Americans, *Dan Dunn, Secret Operative No. 48*, is the fair-haired darling of the comics. When *Dan Dunn* hit the airwaves, therefore, he was already an American institution. Sponsors for this transcribed feature have a series which, in newspaper form, was ranked among the first 12 cartoon strips in public popularity.

*Dan Dunn, Secret Operative No. 48*, opens with action, and the action continues throughout the series. Smashing of a spy ring is covered in the first 39 episodes. Remaining 39 programs cover three different sequences split up into 13 episodes each.

Among the sponsors who have given this super sleuth top billing are the **HIRS BOTTLING COMPANY OF CALIFORNIA; HYGEIA MILK PRODUCTS COMPANY OF TEXAS; COBURG DAIRY**, Charleston, S. C., and **ROYAL CROWN COLA**, Birmingham, Ala.

**Promotions:** poster stamp sets of United States Navy Aircraft Squadron Insignia, with albums may be used as a self-liquidating item with the juvenile audience. Newspaper ad mats, membership cards advance teaser-spot announcements, publicity stories and window display cards are available.

**Type:** Transcription.

**Episodes:** 72.

**Time Unit:** 15 Minutes.

**Appeal:** Juvenile and Adult.

**Producer:** Kasper-Gordon, Inc.

**COMMENT:** When radio advertisers assume sponsorship of a series which is already known to the public, much of the fuss and bother of a lengthy build-up is eliminated, and the advertiser doesn't have to wait several months for results.



## Financi

**CITIZEN'S FORUM** "Broad cast over KNX every Thurs

day evening, *Citizen's Forum* is an open forum discussion group. Each week we select a different topic, one that will interest the greatest number of local people.

"The first broadcast was comprised of a panel of civic experts who discussed the subject, *What is the Future of Los Angeles?* Subsequent programs have concerned such topics as the future of aviation for this area, and a discussion of moot point, *What About Russia?*

**VERNE EASTMAN**  
*Hixson-O'Donnell Adv., Inc*  
Los Angeles, Cal.

**AIR FAX:** Half-hour round-table discussion sponsored by the Citizens National Bank as an institutional gesture was scheduled for 13 weeks.

**First Broadcast:** March 30, 1944.



## TELE-CASTS

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Things are happening on the television front of interest to advertisers and to agencies.

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### Department Stores

**DON MC NEILL'S SUPPER CLUB** When **MARSHALL FIELD & Co.**, Chicago, Ill., took its first whirl in the newest of advertising media to promote the newest in fashions, it didn't have long to wait for proof of the television potential. Bright and early the next day, several customers came in to the **28 SHOP** to see at closer range the dresses shown in the previous night's television show.

The first commercially sponsored television show in the middlewest, the half-hour program featured a cast of 15, with Don Mc Neill as emcee. Models displayed the latest styles available in **MARSHALL FIELD'S 28 SHOP**. Nearly 200 **WBKB** guests viewed the show.

Newspaper space invited Chicago audiences with television sets to inspect the **MARSHALL FIELD** fashion parade in their own homes. Emphasis was put on the fact that with the new medium, **MARSHALL FIELD** would later be able to make such features a regular part of its customer service.

**AIR FAX:** Music supplied by the Three Romeos, along with Nancy Martin who sang and played her own accompaniment was a part of the show. Bert Allerton did a few magic tricks.

**First Broadcast:** May 3, 1944.

**Broadcast Schedule:** Friday, 30 minutes.

**Sponsor:** Marshall Field & Co.

**Station:** WBKB, Chicago, Ill.

**Agency:** Ruthrauff & Ryan.

**COMMENT:** While television has not yet emerged as a full-fledged advertising medium, the possibilities are obvious to those accustomed to thinking in terms of visual impression. Programs based on personalities are bound to be staples of immediate television fare for some time to come.



## PROOF 'THE PUDDING

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

### Farm Supplies

**MARKET REPORTS** *Know your markets* is the slogan among livestock producers of the Northwest. Farmers everywhere have been carrying out the gigantic task of providing meats for the fighting allied nations of the world, and it's Walt Gardner, head of the public relations department of the **CENTRAL CO-OPERATIVE ASS'N.**, largest livestock marketing agency in America, who talks twice daily to 150,000 Northwest livestock producers by means of radio.

Space has been set aside in **CENTRAL'S** office where remote control facilities, microphone and necessary amplifying equipment has been installed. With this equipment in **CENTRAL'S** office at the South St. Paul market, second largest livestock marketing center of the country, the announcer steps up to the microphone while trading is actually in progress to tell listeners the story of supply, demand and price trends.

The livestock market program coming out of **CENTRAL CO-OPERATIVE'S** office twice daily for the past seven years is more than just a list of prices. Farmers want to know each day the volume of supplies at all markets of the country, whether the market is bullish or bearish, and what is happening in the meat trade. Government buying of lend-lease meats, new price control measures, incentive payments, meat reserve



stocks and production in all parts of the world all have a vital bearing on the farm situation in the Northwest.

While the farm family is at the dinner table, 12:30 to 12:45 P.M. (noon time), **CENTRAL CO-OPERATIVE** provide its rural listeners with just such information. Various controls, regulation, legislation and production request which come out of Washington bureau are given as a background upon which the livestock producer may base his conclusions in regard to individual production and marketing. This quarter-hour broadcast is supplemented by a five minute morning series.

**AIR FAX: First Broadcast: 1937.**

**Broadcast Schedule: Monday through Friday, 12:30 to 12:45 P.M.**

**Sponsor: Central Co-Operative Ass'n.**

**Station: WDGY, Minneapolis, Minn.**

**Power: 3,000 watts (d).**

**Population: 488,687.**

**COMMENT:** Seven years of service is an enviable record for any advertiser, and service features have been particularly successful in winning the friendship and loyalty of the farm audience.

### Groceries

**MARJORIE MILLS HOUR** Almost a much a part of the diet of the New England housewife as baked beans and brown bread, is the daily radio far served on the *Marjorie Mills Hour*. Manufacturers' sales figures and consistent renewals tell the story. Mail return corroborate it.

When **BRER RABBIT MOLASSES** offered a recipe book over a 32 months period requests reached a grand total of 90,21.

In a 28 months spell the postman brought 72,83 requests for **KNOX GELATINE** booklets. **NESTLE** booklets went to 79,63 listeners in 37 months, and in a five months period 29,443 listeners asked for received a free sample of **NESTLE'S EVERREAD COCOA**. Other booklet which listeners went for

a big way: the LA ROSA MACARONI booklet tempted 28,775 housewives in 33 weeks; 13,141 listeners added the MORRELL E-Z CUT HAM recipe book to their collections in two and a half months; 10,414 wrote for the KEMP'S SUN-RAYED TOMATO JUICE recipe book in three and a half months, and in seven weeks, 7,945 requested the LEA & PERRINS *Recipes of Famous People* book.

Commented Victor Friend, president of FRIEND BROS.: "I've been baking beans for over 40 years, but I never knew how really good they were until I heard *Marjorie Mills* talking about them on her broadcast. I came near going out and buying a can myself!"



**AIR FAX:** Daily, at 12:30 P.M. listeners hear the half-hour *Marjorie Mills Hour* over WBZ, Boston, Mass.; WTIC, Hartford, Conn.; WJAR, Providence, R. I.; WCSH, Portland, Me., and WLBZ, Bangor, Me. Personal appearances by home economist Marjorie Mills at independent markets, chain groceries, food shows, cooking schools and women's clubs help boost the stock of participating sponsors. Where possible, brand names are used in recipes, menu suggestions and household hints.

Full cooperative sales and advertising schedules with the majority of the chain stores, voluntary groups and independent markets are secured on a rotating schedule for the advertised products. Sales tie-ups are scheduled weekly, with flyers, window posters and newspaper advertisements.

Cur-in announcements at the conclusion of each broadcast by local station announcers call attention to the stores in each area holding special *Marjorie Mills Hour* sales. Additional merchandising tie-in: a chain of over 1,000 A-1 grocery outlets displaying the *Marjorie Mills Hour Seal of Approval* decalcomania. Each store displaying the insignia is known and recommended as *Marjorie Mills Hour Shopping Centers*.

Sponsorship is scheduled twice weekly on a rotating basis for each advertiser.

**First Broadcast:** 1937.

**Broadcast Schedule:** Monday through Friday, 12:30-1:00 P.M.

**COMMENT:** Manufacturers without number have found that the home forum series with an established commentator is a short-cut to market penetration and continued success. What is done locally in most cases is here done on a regional basis with that much greater area coverage.

## Groceries

A WOMAN VIEWS THE NEWS In March, 1943, WFBR, key station for the MARYLAND ALL-HOME NETWORK, had a

five-minute period available at 4:00 P.M. for news. To reach the housewife in the WFBR, Baltimore, WJEJ, Hagerstown, and WBOC, Salisbury, markets, the spot filled the bill for COURTLAND D. FERGUSON, INC., advertising agency handling the J. H. FILBERT Co. account. The product they had to sell was MRS. FILBERT'S MARGARINE, a product bought by women, with a woman's name, and actually a woman directing its manufacture. Why not a woman to do the news to give a different twist to a straight five-minute news period? Ergo, *A Woman Views the News* had its start, with veteran mikestress Kitty Dierken as commentator.

Ever since, *A Woman Views the News* has been directed at the women of Maryland to acquaint them with the fresh taste of MRS. FILBERT'S MARGARINE. Commercials clocked at from 30 to 45 seconds tell in a factual way the advantages of the product.

When the show was but six months old, an offer of a margarine recipe booklet was made on one program requiring a box top from a one pound package of MRS. FILBERT'S MARGARINE then selling for 29 cents and requiring six red ration points. All entries were due in a three day time limit. When the deadline arrived, the mail count on that one-time announcement totalled 120 eligible entries.

What the J. H. FILBERT Co. has to report: larger distribution as the result of this program. Feather in its cap for *A Woman Views the News*: while spot announcements for MRS. FILBERT'S MARGARINE are heard on many radio stations where the product is distributed, the news program is the *only* show being used.

**AIR FAX:** News commentator Dierken, with more than one iron in the fire, has been heard over Baltimore stations for the past seven years, currently does a daily morning advice to the lovely half-hour series, and a quarter-hour *Counter Chatter* show three times weekly over WFBR for a Baltimore department store.

**First Broadcast:** March 15, 1943.

**Broadcast Schedule:** Monday through Friday, 4:00-4:05 P.M.

**Sponsor:** J. H. Filbert Co.

**Stations:** WFBR, Baltimore, Md.; WJEJ, Hagerstown; WBOC, Salisbury.

**COMMENT:** Advertisers throughout the country whose product appeals to women



## 225 Transcribed 5-Minute Programs

"STAND BY, AMERICA" is history "come to life." It's Commodore Mott Perry slugging it out with the Japs on the after-deck of his ship . . . it's a breathtaking flood in the Johnstown Valley . . . it's Eddie Rickenbacker pumping bullets into the bellies of six German Fokker planes. "STAND BY, AMERICA" has smashed sales records for one sponsor in 18 markets, is now available for use in other cities at sensationally low price, via transcriptions. This series shows how America met similar problems of today in other years . . . how people of all races, creeds and colors helped to build a mighty nation. It's the program EVERY American wants to hear.

Write or wire for audition samples. Mention Radio Showmanship, please!

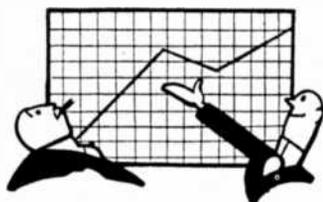
**Kasper-Gordon, Inc.**  
140 Boylston Street  
BOSTON 16, MASS.

One Of The Country's Largest Producers  
Of Successful Radio Programs

en have reported splendid results with news programs conducted by a feminine commentator.

## Women's Wear

MUSIC When the DARLING SHOP, Memphis, Tenn. clothing store, decided to branch out, open up a new store, it had the problem of moving its customers with it to the new address. It was something that might have stumped Hercules, but not radio. Each morning at 6:45



early risers get a quarter-hour of favorite tunes over WMPS. Commercials plug the new address along with some featured bargains.

Having started the day right, DARLING's presents a five-minute single tune feature at 12:30 P.M., same purpose, same station. With a 4:25 P.M., ten-minute section of the *Battle of the Bands*, DARLING signs off for the day. Complete schedule: six quarter-hours, five ten-minute shows and five five-minute periods each week.

Evidence that the schedule designed to reach all different audience types was tailor-made: DARLING management reports that business was greater the first two weeks in the new location than it had ever been in any given period previously. As a consequence, the new location is to be retained, and the old location will operate under a different name.

AIR FAX: *First Broadcast* May, 1944.

*Sponsor:* Darling Shop.

*Station:* WMPS, Memphis, Tenn.

*Power:* 1,000 watts (d).

*Population:* 321,850.

COMMENT: A heavy schedule staggered to reach the greatest portion of the total listening audience is the quick way to get a job done.

# SHOWMAN VIEWS

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



## Fashions

**FASHION LETTER** For its proven ability to catch feminine fancy, fashion news is a field which department stores have largely pre-empted for themselves. But fashion news can also be an effective approach when attached to something other than fashion items. *Proof:* all up and down the country, Evelyn Day's *New York Fashion Letter* is doing a job of selling goods of all kinds.

From fur coats to lingerie, gloves to hair styles, the fashion parade goes on day after day. It's all big news to the feminine audience. Facts garnered from fashion shows, wholesale houses, meetings and showings are passed on to listeners through this daily syndicated radio script feature. Copy is mailed daily by regular or special delivery at a nominal monthly charge as an exclusive feature.

Combined with music, chatter and commercials, scripts may be adapted to a quarter-hour feature. It may also be used as a five- or ten-minute series.

**AIR FAX:** *Type:* Script.  
*Schedule:* Daily.  
*Appeal:* Feminine.  
*Producers:* W. E. Long Co.

**COMMENT:** Material of this kind may be used to build a new show, or it may be incorporated into an established program offering.

## Inspirational

**PERSONAL PROBLEMS** Never in the history of the world has there been a

time when more people needed someone in whom to confide, someone from whom to get expert advice. To help fill this need, Allie Lowe Miles presents the transcribed feature, *Personal Problems*.

Designed for universal appeal, the series features advice and solutions to personal problems. Commentator Miles will personally answer letters from listeners. Quarter-hour series may be used from one to five times a week.

**AIR FAX:** Known to network audiences for many years, Allie Lowe Miles is also a prolific author, has written movie scenarios, novels and numerous articles in women's publications.

*Type:* E.T.  
*Time Units:* 15 Minutes.  
*Producer:* Harry S. Goodman Radio Productions.

**COMMENT:** Even with listeners who have no immediate problem, it is still a fact that people revel in sharing the troubles of others. For that reason a series based on real life is almost certain to make for good listening among women generally. With network advertisers, features of this kind have been tremendously successful. They are good for local sponsors.



## Informational

**U. S. AND YOU** Uncle Sam is a big guy, and John Doe is pretty much in the dark about his activities. To help the little fellow develop more of a personal feeling about his government is the purpose behind the transcribed series, *U. S. and You*.

A congressman from your state reports on con-

gressional happenings of the week that affect you and your neighbors. A news analyst answers *your* questions about news from the nation's capitol, and its effect on the folks back home. Guests from *your* home town are featured in breezy, informal interviews.

Transcribed feature is designed for distribution within the individual states. Program originates in Washington, brings to the state audience each week a brief report from a member of the state congressional delegation; a news summary by commentator Billy Repaid, and interviews with state boys and girls who are in Washington engaged in war work. Now in production, the feature has distribution in Georgia, will be broadcast in several other states in the near future.

**AIR FAX:** Tailor-made transcribed feature is designed for once-a-week presentation.  
**Type:** E.T.  
**Time Unit:** 15 Minutes.  
**Producer:** Bernard-Paulin.

**COMMENT:** Timeliness is one of the assets of a feature of this kind. A weekly radio column of Washington news with a local angle is almost certain to build listeners for any type of advertiser.

## Music

**JERRY AND SKY** When *Jerry and Sky*, the *Melody Men* let go with hillbilly music, it has the real touch. That Tennessee accent is the real thing; they were born *down thar*. Whether they play the guitar, banjo, harmonica, sing or yodel, the hillbilly and folk song rendered has the real flavor of the Smoky Mountains.

Available are 208 transcribed programs. Each episode runs about three minutes. Four may be combined to produce a quarter-hour series.

**AIR FAX:** **Type:** E.T.  
**Episodes:** 208.  
**Time Unit:** 3 Minutes.  
**Producer:** Kasper-Gordon, Inc.

**COMMENT:** While most transcribed features depend on dramatic suspense, other ingredients of that nature for audi-

ence popularity, with performers getting a lesser billing, the fact remain that the radio audience goes for its radio personality performers in a big way. Here is a pair available on transcription.

## Patrioti

**CHAMPIONS OF FREEDOM** Short, short stories of the fighting men of the United Nations, the true *Champions of Freedom*, are what listeners are offered in this live script series for local one-man production. With 260 scripts planned series is now offered in units of 65 episodes, may be used for across the board daily broadcast, or three times weekly.



Program is recommended for plants engaged in war work, or for advertisers who want to keep their names before the public even though they have little to sell the consumer today. A five-minute offering actual performance time is about three minutes, with the remainder of the five minute period for sponsor identification and commercial announcement.

**AIR FAX:** **Type:** Script.  
**Episodes:** 260.  
**Time Unit:** 5 Minutes.  
**Producer:** Special Features Syndicate.

**COMMENT:** With most families in the country personally concerned about the welfare of individual members of the armed forces, a series of this kind does much to boost homefront morale, also shortens the distance between battlefield and home.

## A Ghost of an Idea

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

IF YOU WANT WHAT YOU  
WANT WHEN YOU WANT IT



YOU WILL APPRECIATE A  
RADIO SHOWMANSHIP

FILE

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

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about ruining the magazine cover;  
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FB-2

1



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