



APRIL 1946

25c

30c IN CANADA

A Plug for Plug-Uglies 116

Leo Boulette,
Leo Boulette Adv. Agcy.

Bekins Van Keeps on the Move 118

Brooks Adv. Agcy.

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5-25 Year Records for 70 Sponsors

RADIO ADVERTISERS
IN THIS ISSUE

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- *Wm. H. Block Co.*
- *A. J. Cripe Baking Co.*
- *Dominion Clothing Store*
- *Fisher Foods*
- *Los Angeles Brewing Co.*
- *Meyer Jewelry Co.*
- *J. W. Robinson Co.*

THIS ISSUE READ BY

RADIO

BUSINESS

- | | | | |
|--------------------|--------------------------|---------------------|--------------------------|
| General Manager | <input type="checkbox"/> | General Manager | <input type="checkbox"/> |
| Commercial Manager | <input type="checkbox"/> | Advertising Manager | <input type="checkbox"/> |
| Program Director | <input type="checkbox"/> | Business Manager | <input type="checkbox"/> |



YOUR BUSINESS AT A GLANCE

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

*Articles and services in
Radio Showmanship
are classified by
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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

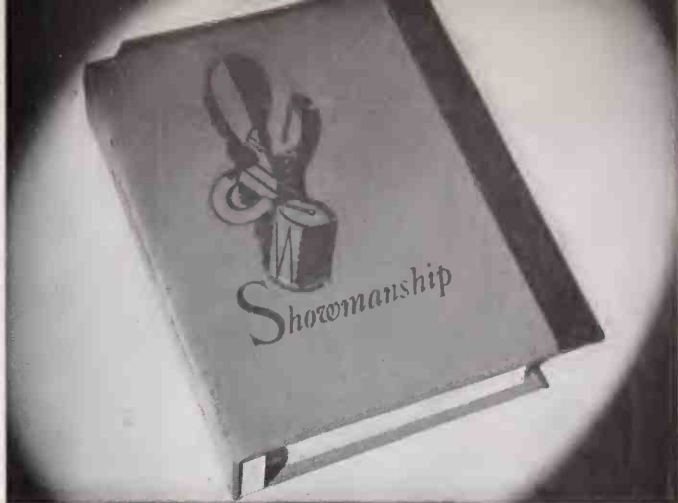
Marie Ford

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

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SUBSCRIPTION RATES: United States and possessions, \$2.50 one year; Canada, \$3.00. Single copies—25 cents. Canada—30 cents. **CHANGE OF ADDRESS** should be reported to Radio Showmanship Magazine, 1004 Marquette, Minneapolis 2, Minn., three weeks before it is to be effective. Send old address with new.

"Yesterday's Headlines"

- The miners of America strike for a 60-hour week and \$2.00 a day . . . Mark Twain goes bankrupt . . . Alexander Graham Bell forgets to look under the bed and a President dies . . . Thomas Edison predicts the end of medical schools . . . The United States threatens to fortify the Canadian border as war with England looms . . .
- Herbert Hoover accepts a post in the new Harding cabinet . . . The Moon touring car sells for \$2975 . . . Mary Pickford and Douglas Fairbanks return from their honeymoon in Europe . . . General Foch marches into the Ruhr as Germany fails to pay reparations . . . American economists predict the end of Bolshevism in 6 months!

*Those are headlines from radio's
most fascinating five-minute
daily program . . .*

"YESTERDAY'S HEADLINES"

- "Yesterday's Headlines" is now one year old. It has been heard by 30,000,000 listeners over 32 stations including the DON LEE Network.
- It's a "live" script. Your announcer reads it. Your commercials can be spotted where you wish . . . and it's exclusive in your market.

"YESTERDAY'S HEADLINES" is priced at \$1.50 per script per broadcast. You can buy it one day or seven.

WRITE FOR SAMPLE COPIES

There's no obligation.

Addison F. Busch

1101 Walbridge Bldg.

Buffalo 2, N. Y.

CLAIMS TO FAME

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

On May 1, 1922, a few people were hearing a small voice. A voice by means of five watts of power. Today that voice has risen to 5,000 watts, and CKOC, Hamilton, Ontario, has risen with it.

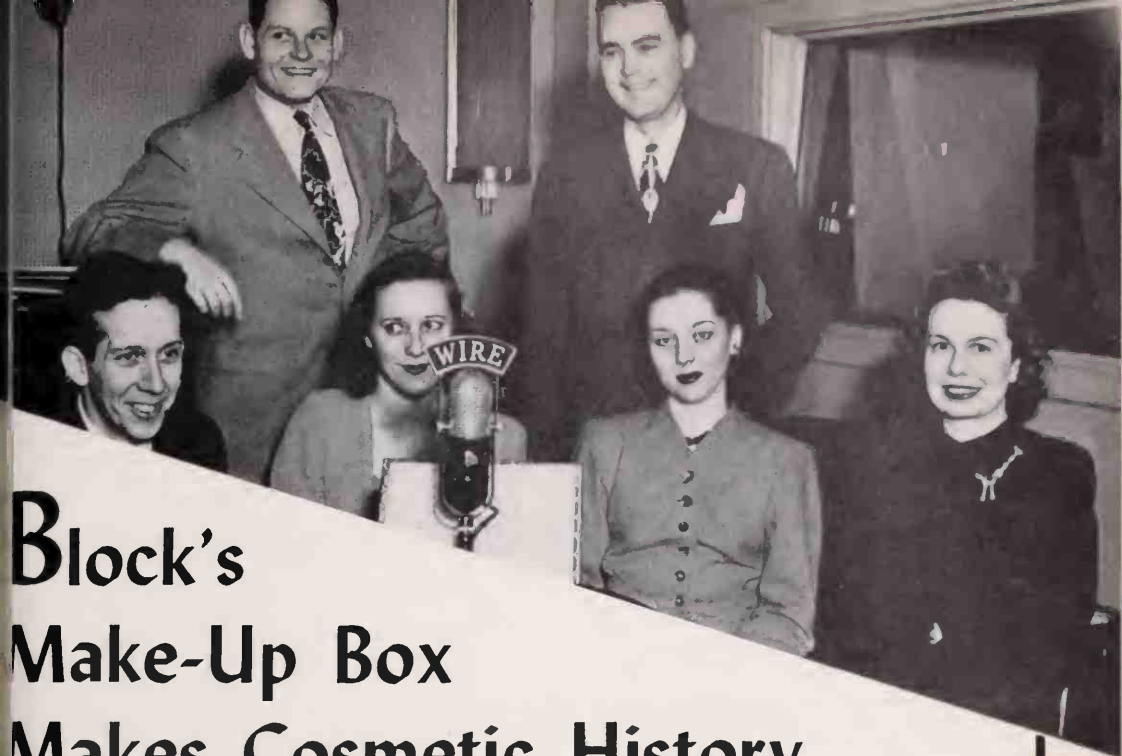
That first transmitter and equipment was designed and built by CKOC's chief engineer, Les Horton. Les is still with CKOC!

The face of the studio set-up has undergone a great change, and in November, 1940, a complete broadcast station was opened. With modifications, it is the present set-up, but future plans call for an even greater extension of studio broadcast facilities to go hand-in-hand with increased power, soon to be in use.

A program highlight, the *Good Deed Radio Club* is now in its thirteenth year of continuous weekly broadcasting, and boasts over 100,000 members in the immediate area alone. WEBB's SEEDS, sponsoring *Dick, the Amateur Gardener* and HURST's *Songs Our Soldiers Sing* have contributed greatly to the audience growth of CKOC.

Since promotion and merchandising became a part of the broadcast picture the staff likes to look back to 1942 when CKOC took *Variety and Billboard* awards for Wartime Service, Bond Selling and other war promotional activities.

CKOC is now working on the new 5,000 watt Marconi transmitter; the engineering department on the technical problems, the production department on the new phases of programming, and the sales and promotion departments on the new market, the greater audience and the new sales and merchandising picture.



Block's Make-Up Box Makes Cosmetic History

THE only six-day quarter-hour radio show devoted exclusively to retail cosmetic sales. That's *Block's Make-Up Box*, currently being aired on WIRE, Indianapolis (5,000 Watts NBC) at 11 A.M. Monday through Friday and 9:45 A.M. Saturday. The *Make-Up Box* is planned as a 52-weeks-a-year promotion and the cosmetics advertised are decidedly *upper crust*; names such as MARIE EARLE, HATTIE CARNEGIE, FAREL DESTIN, ELIZABETH GARDEN, PRINCE MATCHABELLI AND SCHIARELLI.

It's a dialogue program and the content is carefully planned to include cosmetic news about movie stars and famous women. Romantic appeal is injected with the use of a transcribed singing love affair, the HARRY JACOBS *Dick and Jeanie* series.

Theme for the program is Rachmaninoff's *Second Concerto* and the entire dia-

logue is keyed to organ background which is scored for mood of the script. Popular and classical musical selections are coordinated into the commercials.

As a rule, cosmetic manufacturers scorn the use of radio. In fact, most of their promotional efforts have leaned heavily on the use of color pages in *prestige* and women's magazines. Last autumn BLOCK's proved the worth of radio to the cosmetic manufacturers with the *Cosmetic Carnival Quiz*, a radio show reported in the December issue of *RADIO SHOWMANSHIP*.

The program is written and produced by GWIN ADVERTISING AGENCY of Indianapolis under the direction of George Madden, advertising director and Carl Swanson, toiletries buyer for the WILLIAM H. BLOCK COMPANY. Jean Williams

(Continued to page 142)

A SPECIAL VALENTINE'S DAY program of *Block's Make-Up Box* featured a singer whose real name is Jimmy Valentine. Pictured above, Back Row (L to R): Jimmy Valentine, Bert Julian, vice president of the Gwin Advertising Agency. Front Row: Max Fetty, actor-announcer; Jean Williams, writer-actress of Gwin Adv. Agcy.; Dagmar Serstad, Block cosmetic expert and Virginia Byrd, organist.

Ad-vice to Department Stores

To Help the Department Store Merchandisers Set-Up a Successful Radio Campaign, Here's a Simplified Set of 14 Basic Principles

by MAXSON I. BEVENS, commercial manager, KGHF, Pueblo, Colo.

Advice to retailers here is based on 18 years of experience as a chain store manager and buyer, during five years of which radioman Bevens was a radio advertiser. With ten years as a radio station executive to his credit, he sees both sides of the picture. Currently he handles all radio advertising of the Crews-Beggs Dry Goods Co., Pueblo, Colo.

“**S**AY, Bill, whaddaya think we oughta run on the radio tomorrow?”

“Let’s see . . . how about giving them a shot on those novelty pillows? We’ve got a lot of ’em, and I’d like to get rid of them.”

Of course, that never happened in your store. But I know a fellow in whose store it did happen. Mine! Of course I’m in the broadcasting business now, but even before that I learned the folly of hit-or-miss methods in radio advertising.

Radio can sell goods. It can sell a lot of them, and do it quickly and at low cost. Not, however, with hit-or-miss tactics. You have to *think* about your radio advertising. And you have to *apply* the knowledge any successful merchant has. If you’re already trying to do four things

at once, perhaps we can figure out a way to get the job done without its taking too much of your time.

First, be sure that the person who handles it knows merchandising. Then see that he understands and follows all the points on the check list below. Insist that you be furnished in advance with a list of items to be run, and check the list against your own knowledge, which can, I hope, be freshened up with this check list.

Secondly, remember that the purpose of advertising is to create traffic. If you advertise a specific brand, it does not always follow that you care about selling that specific brand. You want to sell the item, and you use the brand to entice customers to your store. It is true that sales will increase in that item, but that is incidental to the main purpose.

RETAILER'S CHECK LIST

SELECT ITEMS THAT WILL BRING PEOPLE TO THE STORE. Generally speaking, there are two types of goods that are best. They are:

Cut Price Items. Usually, the price sells them, and little description is necessary. Usually, such items belong in the paper, not on the radio.

Items With News Value. People will come to your store to see new designs, new ways to fill a known need, items that have been scarce and are in stock, new assortments of style items, unusu-

ally complete assortments (but you'd better include evidence that you are not spoofing), clever gift items, items with strong selling points, etc., etc.

SELL PROFITABLE GOODS. Radio is a *selling* medium. People will read headlines and prices if already interested. If not already interested, you cannot get them to read the reasons why they should become interested. But they will listen. Advertise on the radio the same type of items that your best salespeople have greatest success in offering as suggested sales.

ADVERTISE WHILE THE ITEM IS STILL NEWS. If you get something about which the salespeople are enthusiastic, get it on the air at the earliest possible time. You'll cash in on that enthusiasm.

WATCH OUT FOR TIMING. This applies particularly to seasonal merchandise. At Christmas, for example, early shoppers buy higher priced items. Children's desks should be advertised in November or early December, not December 20. Time the advertising to coincide with the lay-away season for gifts and toys, with the kind of items advertised that customers are inclined to put on lay-by.

CONCENTRATION SHOULD BE TIMED EARLY. Heaviest advertising is not necessarily most profitable at the time of heaviest sales. Early Christmas shoppers, for example, are more leisurely, have more time to listen and to shop, and early advertising may bear fruit with this group. Last minute shoppers are not as selective and tend to pay little attention to advertising. The last few days before Christmas finds people buying candy, handkerchiefs, perfumes and other easy-to-select gifts, without reference to advertising. So if you are going to increase your advertising during the Christmas shopping season, do it early, and use your late advertising for clean-ups.

MAKE RADIO ADVERTISING SERVE. Keep your listeners informed about merchandise that is arriving. If quantities are small, say so. Programs are

more adaptable to this kind of selling than announcements.

AVOID ITEMS WITH WIDE DISTRIBUTION. If everybody has an item, and the price is about the same, obviously there is little to be gained by advertising it. Try to use as many items as possible for which the listener will have to come to your store, or at least will not be able to buy just anywhere.

ADVERTISE LIVE ITEMS. Advertising is to bring in customers, and "dogs" are the worst possible incentive. Select items for their ability to attract people to the store, not on their selling value. An item may be "hot" on the counter and poor on the radio.

TELL THE STORY. Select the best reason why people would want to know about the item, and put it in the first line. If it's new, say so. If it's better, tell them. Then bring out the best two or three selling points, no more, and state them in plain, understandable English.

AVOID FANCY WRITING. Clever adjectives, not easily connected with the item, should be avoided. The best sales story is the simplest one. Nobody cares how clever your copy writer is. They do care about *facts!*

DON'T EXAGGERATE. You can't get away with it. If you say a frowsy dress is gorgeous, the listener will find it out, and will resent being sent on a wild goose chase. Next time, even if you tell the truth, she won't believe it.

NEVER OVERSELL. If a fact about the item is true, but is likely to be questioned, better tone it down. Make your copy believable, even though it has to be less than the whole truthful story.

BE SPECIFIC. If you say you have a wonderful assortment of handkerchiefs, mention different kinds and prices. You might even say how many types and prices. Don't make general statements without supporting facts.

You can build successful radio advertising around these principles. And remember this: the listeners are there. If you don't sell them it's your own fault!

From the virile pen of adman Boulette comes a dynamic defense of radio on the grounds of clean advertising, quality of entertainment, political fairness and public service. If the newspaper takes a slight shel-lacking, it's all in good fun.

A Plug for Plug-Uglies

by LEO BOULETTE, Leo Boulette Adv. Agcy., Three Rivers, Mich.

WHEN I was a kid back in Maine I used to enjoy going to the store for my Dad. The amount of enjoyment depended on whether Pops was out of chewing tobacco or smoking tobacco. The plug was a nickel and the rough cut cost a dime. When Dad would give me a dime and tell me to hustle down to the store and get him a package of smoking tobacco, it was a simple matter to return with a nickel plug of eatin' tobacco and a nickel's worth of candy.

Pop's rage at such bungling was a triumph in teamster talk. He had a standard closing for these little moments of Father and Son chit-chat and it never varied.

"The next time I send a damfool," roared the old man, "I'll go myself!"

Now it has been quite a spell since a writing gent named Robert Littell whipped out a piece for the *Readers Digest* labeled *Radio's Plug Uglies* and I have waited patiently for someone to go to bat and knock this mountain maker's underhand curve out of the ballpark. But it looks like I'll have to go myself.

The basic plaint of Mr. Littell's libretto was that he had become fed up to here with goo-voiced announcers, drooling ingenuities and the general calibre of the

script writers' offerings.

I have read a number of pieces denouncing the manner in which our radio broadcasting companies conduct themselves and I agree whole-heartedly with most of them. Particularly do I recall an offering by Harriet Van Horne, which appeared in *Vogue* and was later reprinted in the *Readers Digest*. It was called *Things I Hate in Radio*. Most of us hate the same things. The frequent insincerity, the corn, the lousier brand of singing commercials and the stilted guest stars who have "*done us the honor of appearing on tonight's program.*" For five thousand fish and more publicity than their studios could grind out in a month.

BUT LITTELL, the mundane molehill magnifier, reminds me too much of a dour old newspaperman I once knew in New Hampshire. This old granite puss would blow fuses all over the place at the mere mention of radio. "*I'm agin' it.*" he would say. "*It ain't nothin' but a passin' fancy. I'm agin' it!*" Too many newspapermen are, in a bilious sort of way.

They regard radio as an upstart and radio is an upstart with a lot to learn. There is little to learn in the newspaper field which isn't already known, with the

possible exception of courtesy to competition.

NAME the newspaper that can compare to any radio station in matters of clean advertising, quality of entertainment, political fairness and public service.

CLEANLINESS

Littell and his Plug Shrinkers become violently ill at the mention of halitosis, varicose veins and suffering stomachs. What about the newspaper that gives you an enlarged picture of a rotting, diseased foot to go with your breakfast? What about the newspapers and magazines who run millions of dollars worth of copy each year advertising whiskey, gin, rum, etc.? Radio restricts itself to beer and wine and many stations refuse even this ready source of revenue.

What about the black and white copy that advertises slightly used correspondence courses, rupture cures without all that silly business of paying a high-priced doctor, how to have a baby the sanitary way, false teeth anchors to prevent embarrassment, the modern sex manual, Female Beauty Photographs that are exotic, intimate, daring, ten thousand illustrated ways to mould a bedraggled bust into a buxom bosom and how to play golf at the wrong time of the month by following the principles of internal absorption which you can't even feel, Madame. . . .

Who's kidding who about clean advertising?

NEWS

WHEN the Pope died radio informed the world in a matter of seconds. When King Edward abdicated radio told you about it less than a minute later. War is declared and the news is flashed simultaneously to Brooklyn, Walla Walla and Knob Lick, Kentucky. The war is won and you sit at home listening to MacArthur dictate peace terms to a vanquished foe aboard a U. S. battleship thousands of miles away.

The news is obsolete when it hits the newsstands. See your local paper.

ENTERTAINMENT

The entertainment value of magazines

and newspapers lies in cartoons, short stories and novels which we all enjoy. Radio dishes up approximately the same fare except that the characters come to life. Personally, I don't think a Lux Radio Theatre dramatization of *Lost Horizons* would be more enjoyable than the printed novel between magazine covers; possibly it wouldn't be as good. But when Fibber McGee says, "*Those were the good old days, when I tinkered in Biggs' Garage. Biggs' tinker McGee, I was knowed as in them days,*" I like to hear him say it! On the air!

POLITICS

IN the matter of politics, prejudice and poppycock the newspapers have no peer. A newspaper editor can, and too often does, go all out with free editorial space for the political objects of his affection. And there the matter ends. Not so with radio. If the Broadcaster donates or sells a radio program to one political party, he makes the same facility available to the opposition for rebuttal.

In a thousand small towns there is one newspaper and many of the townfolk buy that paper without ever seeing any other. Until the advent of broadcasting the small town editor had very little competition in moulding public opinion. He expressed and suppressed opinion to suit himself. Today the farmer in the dell has a radio in his home and one in the barn. He milks the cows and learns the price of butter in Chicago before the pail is full.

The farmer gets news and music and entertainment from his radio and he still buys the local newspaper because it serves a definite purpose in his community. But radio has broken the back of Ye Editor's monopolistic empire. No wonder he's *agin' it*.

PUBLIC SERVICE

In the matter of public service radio stands supreme. When disaster threatens, the networks round up their top flight stars and stage a performance which many advertisers would pay fortunes to sponsor. Within the space of a few hours the nation has telephoned and telegraphed millions of dollars in pledges to re-

lieve the victims of a flood or a hurricane or an epidemic.

As a former special events announcer I remember covering floods and fires and famines, where radio performed an invaluable service to people in distress.

I recall a Christmas Eve broadcast over a small Ohio station. The thermometer stood around fifteen above zero and a raging snowstorm swept the city. In the streets there was little traffic; families gathered by their firesides and in our studios the orchestra and the choir played and sang the joyous songs of Yuletide.

Then came a phone call from a half-crazed mother. Her daughter, aged three, had wandered out of the house and disappeared. Could we please help her? The child's name and address were broadcast immediately and listeners in that neighborhood were asked to please go out and join the search for the child. The plea was repeated every four or five minutes.

The little girl, wearing neither hat nor coat, thoroughly chilled and badly frightened, was found 20 minutes later, wandering through the blinding storm about five blocks from her home.

File that among your plug uglies, kid-dies.

Radio is justly proud of its ability to do these things; and we should be proud of the American system of broadcasting. In many countries you buy a radio set and pay a yearly tax on it for the privilege of listening to what the government wants you to hear. You don't get the soap shows or the singing commercials; neither do you get the billion dollar entertainment provided by Fred Allen, Charlie McCarthy, Bob Hope, Jack Benny, Fibber & Molly and hundreds of others.

There are numerous legitimate faults to be found with our present radio diet; and we are not proud of the behavior of all broadcasters. We acknowledge that we have good stations, bad stations and indifferent stations, and possibly always will have. But our present day faults will be corrected through sincere and courageous leadership within the industry. Not by the Amalgamated Society of Plug Shrinkers; not by the wailings of Plug Ugly Littell.

Bekins Keeps

With 38 Offices
Adds New Stations

WHEN BEKINS *Hollywood Music Hall* had its premier over the Pacific Coast network of the American Broadcasting Co. January 6, radio was not a new venture for its sponsor, BEKINS VAN & STORAGE COMPANY. Now in its fifty-first year of moving and storage service in the West, BEKINS is a long-time user of radio as an advertising medium.

For at least ten years, BEKINS spot announcements, newscasts and news analyses have been broadcast over various radio networks in western cities.

Scheduled for weekly broadcasts every Sunday afternoon at 4:30 P.M. (PCT), the new program originates from the heart of Hollywood and brings listeners musical entertainment and dramatic behind-the-scenes stories of famous Hollywood personalities.

Hollywood Music Hall follows Drew Pearson and Don Gardner, and precedes the *Ford Sunday Evening Hour*.

In presenting *Hollywood Music Hall*, BEKINS VAN & STORAGE COMPANY is endeavoring to provide the finest semi-classical and popular music for radio listeners, in the seven western states served by the company's 38 offices. The Hollywood theme and setting, with its universal appeal, add glamour to a brilliant cast. This includes Victor Perrin, narrator; Richard Wallace, singing star; and Basil Adlam directing the *Hollywood Music Hall* orchestra with three featured soloists, Howard Halbert, violinist; Lyman Gandee, pianist; and Cathryn Juley, harpist.

Victor Perrin, narrator of *Hollywood*

e Move

Western States, Bekins Van & Storage Co.
Record of 10 Years on Pacific Coast Nets



Music Hall's behind-the-scenes movie stories, is chief announcer for the Hollywood ABC staff.

Basil (Buzz) Adlant, conductor of the *Hollywood Music Hall* orchestra, was signed by ABC after five years with Horace Heidt's orchestra.

Richard Wallace, baritone singing star of the 30-minute program, successfully fulfills his desire to present classical and popular music together, with good taste.

BEKINS VAN & STORAGE COMPANY's own success story is as glamorous as many to be revealed on *Hollywood Music Hall* programs. It began in Los Angeles in 1895, when the first BEKINS VAN & STORAGE depository was opened.

Martin Bekins, the founder, and his courageous young wife came West from Iowa with a revolutionary new idea, covered moving vans. These were to prove the first of many progressive steps that have marked the growth of BEKINS VAN & STORAGE COMPANY.

For the first few years, long distance moving was confined to such trips as the one between Los Angeles and San Diego, requiring five days for the horse drawn vans to make the journey. In 1898, BEKINS chartered its first railroad pool-car for the shipment of household goods East.

The new era in transportation ushered in by the automobile was swiftly realized by the founder of the BEKINS COMPANY who established another precedent in the moving and storage industry with the introduction in 1906 of the first gasoline powered moving van seen in the West. That side-winder model was the fore-

runner of the powerful BEKINS Vanliners in service today for nation-wide moving. The original Vanliner has gone through many transitions, and looks to another in the near future when magnesium alloy, the new lightweight metal of great tensile strength may be used in construction.

Looking ahead, BEKINS is developing Airvan service to supplement Vanliner and pool-car moving. When conditions permit, BEKINS VAN & STORAGE COMPANY's long distance moving service will again be world-wide.

Throughout the war, BEKINS served the government, the military forces and the home front, handling an unprecedented volume of business. BEKINS Vanliners were busy for weeks helping transfer the belongings of the Japanese from the west coast to evacuation centers. The present acute housing shortage in western cities where war industries were concentrated, has created such a demand for household goods storage that BEKINS is erecting additional furniture storage depositories as rapidly as possible.

The president of BEKINS VAN & STORAGE COMPANY, Milo W. Bekins, son of the founder, has guided its destinies since 1918.

In addition to *Hollywood Music Hall* on the ABC network, BEKINS VAN & STORAGE COMPANY is continuing its fourth year as sponsor of the *Harry W. Flannery News Analysis*, heard Monday, Wednesday and Friday on the Pacific Coast network of CBS, 5:30 to 5:45 P.M.

BROOKS ADVERTISING AGENCY, Los Angeles, Calif., handles this account.

Advertisers' Roll of Honor . . .

70 Advertisers with Records of From 5 to 25 Years on the Air

20 to 25 Years

Sponsor	Station	Program—Starting Date
Fisher Baking Co.	KDYL, Salt Lake City, Utah	Varied 1923
Greater Louisville First Federal Savings & Loan Ass'n	Varied, Louisville, Ky.	Varied 1925
Crescent Macaroni & Cracker Co.	WOC, Davenport, Ia.	Varied 1925
Erickson Bakers	WKBH, La Crosse, Wis.	Kiddie Hour 1926
Federal Bakeries	KMO, Tacoma, Wash.	Toast to Bread 1926
Juster Bros., Men's Wear	Varied, Minneapolis, Minn.	Varied 1926

15 to 20 Years

Sponsor	Station	Program—Starting Date
Hurst's Furniture & Radio Stores	CKOC, Hamilton, Ont.	Varied 1927
Howard's Stores, Inc., Men's Wear	WDAY, Fargo, N. Dak.	Varied 1927
Sartori Jewelers	KHQ, Spokane, Wash.	Gems of Melody 1928
Colorado Supply	KGHF, Pueblo, Colo.	Varied 1929
Yakima Hardware Co.	KIT, Yakima, Wash.	Music 1929
Baird's Dry Cleaners	KIDO, Boise, Idaho	Varied 1930
Teague Hardware Co.	WSFA, Montgomery, Ala.	Varied 1930
Burt's, Inc., Department Store	Varied, Cleveland, O.	Varied 1930
E. W. Edwards & Son	WFBL, Syracuse, N. Y.	Juvenile Hour 1931
Army & Navy Department Store	CHAB, Moose Jaw, Sask.	Golden Memories 1931

10 to 15 Years

Sponsor	Station	Program—Starting Date
Oklahoma Tire & Supply Co.	Varied	News 1932
Nelson Bros., Home Furnishings	Varied, Chicago, Ill.	Varied 1932
Berkeley Music House	Varied, Berkley, Calif.	Music 1932
Jenkins Music Co.	WHB, Kansas City, Mo.	Varied 1932
Slack Furniture Co.	KMOX, St. Louis, Mo.	Varied 1932
O. J. deLendrecie Co. Department Store	WDAY, Fargo, N. D.	News 1933
T. Eaton Co. Department Store	CKOC, Hamilton, Ont.	Good Deeds Club 1933
Yandt's Men's Wear	KGVO, Missoula, Mont.	Yandt's Sportslant 1933
Holsum Baking Co.	KOTN, Pine Bluff, Ark.	News 1934
Brown-Dunkin Dry Goods Co.	KTUL, Tulsa, Okla.	Varied 1934
Weis & Fisher Furniture Co.	WHEC, Rochester, N. Y.	Spot Announcements 1934
Kaufman's Department Store	WJAS, Pittsburgh, Pa.	News 1935
Wieboldt Stores, Department Stores	WMAQ, Chicago, Ill.	Your Neighbor 1935
Hoff-Brau Brewery Corp.	WGL, Fort Wayne, Ind.	News 1935
Jones Fine Bread Co.	WACO, Waco, Tex.	Kiddies Show 1935
Wilkens Jewelry Co.	WJAS, Pittsburgh, Pa.	Varied 1935



Vital Statistics . . .

In this list of advertisers who have used broadcast advertising over a period of years which ranges from five to 25 years, 57% have been on the air for ten years or longer. What's more, 58% are using the same program with which they made their radio debut. Of this group, 37% sponsor news programs; 24% service features; 20% music; 12% juvenile programs and 7% use miscellaneous program types. With 20 business fields represented, department stores represent 15% of the total group. Bakeries run a close second with a 14% rating. Memo to stations: send us your nominations for future editions of the Honor Roll.

Shapiro Cut Rate Drug	WMFG, Hibbing, Minn.	News	1935
Central Illinois Light Co.	WMBD, Peoria, Ill.	Town Crier	1935
Standard Brewing Co.	WGAR, Cleveland, O.	Column of the Air	1935
Hi-Class Baking Co.	WGBF-WEOA, Evansville, Ind.	Varied	1936
Tillamook County Creamery Ass'n., Tillamook, Ore.	Varied	Varied	1936
Levis Music Stores	WHEC, Rochester, N. Y.	Spot Announcements	1936
Pay'n Save Super Market	KGIR, Butte, Mont.	Varied	1936
Robbins Fashion Centre, Women's Wear	WDNC, Durham, N. C.	Varied	1936

5 to 10 Years

<i>Sponsor</i>	<i>Station</i>	<i>Program—Starting Date</i>	
Sid's Furniture Mart	WPAR, Parkersburg, W. Va.	Farm & Home Hour	1937
Central Co-Operative Ass'n	WDGY, Minneapolis, Minn.	Market Reports	1937
Chicago & Northwestern R.R.	WMAQ, Chicago, Ill.	400 Hour	1937
Fowler Bros., Furniture Store	WNOX, Knoxville, Tenn.	News	1937
Columbia Brewing Co.	KSD, St. Louis, Mo.	Julie O'Neil & Co.	1937
Abbotts Dairies	WFIL, Philadelphia, Pa.	Varied	1937
Rainbo Bread Co.	KOA, Denver, Colo.	Varied	1937
Remar Baking Co., Oakland, Calif.	Varied	Varied	1938
Pearl Brewery, San Antonio, Tex.	Varied	News	1938
De Forest Feed & Seed Co.	WGIL, Galesburg, Ill.	Farm News	1938
Fort Pitt Brewing Co.	KDKA, Pittsburgh, Pa.	Tap Time	1938
P. J. Nee Furniture Co., Washington, D.C.	Varied	Varied	1938
Frankenberger's, Men's Wear	WCHS, Charleston, W. Va.	Sport Page of the Air	1939
Albertson's Food Centers	KIDO, Boise, Idaho	Varied	1939
Jackson Brewing Co., New Orleans, La.	Varied	Varied	1939
Golden Dawn Foods	WPIC, Sharon, Pa.	News	1939
Westchester Lighting Co. & Yonkers Light & Power Co.	WFAS, White Plains, N. Y.	Your Program	1939
Lovelace Grocery & Market	KFJZ, Fort Worth, Tex.	Varied	1939
Sears, Roebuck & Co.	WMC, Memphis, Tenn.	Young America Sings	1939
Early Bird Hatchery	WOC, Davenport, Ia.	Music	1939
Cohen Drug Stores	WCHS, Charleston, W. Va.	Varied	1940
Foster's Hardware & Sporting Goods Co.	WCAR, Pontiac, Mich.	Fishin' in Michigan	1940
Cunningham's Drug Stores, Detroit, Mich.	Varied	News	1940
Pollard's Department Store	WLAW, Lawrence, Mass.	Varied	1940
Saiter Morgan Co., Hardware	WAOV, Vincennes, Ind.	News	1940
Campbell-Sell Baking Co.	KOA, Denver, Colo.	News for Women	1940
Calmenson's, Men's Wear	KWLM, Willmar, Minn.	News	1941
Stineway Drug Stores	WIND, Chicago, Ill.	Music	1941
Grennan Bakeries	WGR, Buffalo, N. Y.	Musical Clock	1941
Co-Ops of N.W. Iowa	KVFD, Fort Dodge, Ia.	News	1941

● (Right) . . . For promoting racial and religious tolerance through special messages delivered to the audience, *Teentimer Club* receives a special merit award from *This Month* magazine. A Saturday morning offering of the National Broadcasting Co., the series features singing star Johnny Desmond.



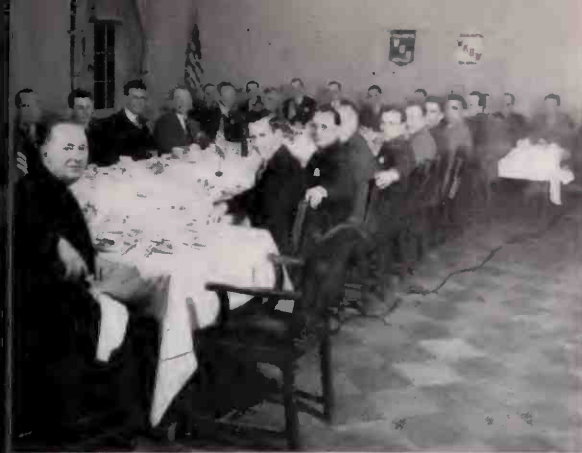
● (Center) . . . A panel of business women dispense advice on the *Start Your Own Business* series aired over WPAT, Paterson, N. J. With Adele Hunt (extreme right) at the helm, the discussions are featured on the Friday broadcasts of the *Hunt for Happiness* program.



● (Left) . . . For widows and orphans of 24 miners killed in a mine explosion, WNOX, Knoxville, Tenn., established a Listener's Fund. More than \$8,000 was received, with a like amount also raised by the *News-Sentinel*, affiliated with the station. Here Eileen Fox (left) and Imogene Fowler (right) count one day's receipts.



. . . with Service
that builds community esteem!



● (Left) . . . Dealers go to a party. Typical of WGR, Buffalo, N. Y., public relations is this dinner for FIRESTONE dealers and district personnel. Dinner was followed by a broadcast of the FIRESTONE program, *Ralph Hubbell Sportstime*. Ringside seats for the broadcast were followed by ringside seats at boxing matches, with sportscaster Hubbell as host.

● (Below) . . . WFOY, St. Augustine, Fla., listeners took a tour of the Ostrich and Alligator Farm with announcer Leroy Johnson as guide. For the station, good showmanship. For the area, a *Know Your City* service.

WHAT MAKES local radio click? Without question, public service is an important factor, and here's graphic evidence that broadcasting in the public interest may mean a lot of different things. Program contributions to community education, entertainment and inspiration is first essential. But extra-curricular activities outside the field of radio also help create the community esteem that all stations seek in their public relations.



● (Right) . . . Public service hit a new high in Santa Barbara, Calif. Here KDB manager, Fin Hollinger (center) loses his shirt, also an overcoat, to the Victory Clothing Collection. Stunt occurred on the *20-30 Club*, daily sidewalk interview show. Chief engineer, Bill Buckley (left), and interviewer, Don Roberts looks on.

. . . with Showmanship

that dramatizes radio power!

Commercials a la Television

With Four Basic Types of Television Commercials, Video Has Unlimited Possibilities as an Effective Advertising Medium

AS an advertising medium, television offers unlimited possibilities. It can appeal to the eye and to the ear, and it has the added factor of movement. The home television receiver becomes a living display window for a sponsor's product.

There are four basic types of television commercials:

1. The radio type.
The commercial is spotted before and after a program, with perhaps a middle commercial.
2. The billboard or poster type.
The name of the sponsor or the product is worked into the show without direct product or name selling.
3. The entertainment commercial.
In this advertising form, the sales points of the sponsor's product are turned into entertainment, or the entertainment is furnished with special comedy or musical material which sells the product.
4. The demonstration type or informative commercial.
This includes the "how to" type of program as well as style and food shows.

THERE are, naturally, variations and combinations of these four types but thus far all television commercials presented by WRGB fit into one of these four classifications.

Imagine being able to show consumers in their homes the thirst-quenching satisfaction of ROYAL CROWN COLA and the importance of a minute by a HAMILTON

Material presented here is a digest of Chapter 24 in a new book on television written by Judy Dupuy. A handbook of television programming and production, based on five years of operation of General Electric's Television Station, WRGB, Schenectady, N. Y., Television Show Business has the facts that future television producers are going to want to know about this new entertainment, advertising and educational medium.

Written in two parts, the book includes complete information on production and telecasting, as well as presenting technical data on the engineering side. Thoroughly practical in every respect, the book opens up the tremendous opportunities within reach of the local television station. Text is well illustrated with excellent pictures.

For those interested in the practical aspects of this new medium, Judy Dupuy has written a down-to-earth book based on fact rather than theory.

Reprinted from Television Show Business by Judy Dupuy. Copyright 1945 by General Electric Company.

watch on a nurse's wrist as she takes the pulse of a patient. These typical commercials telecast by WRGB, Schenectady, N. Y., are but two of a list (49) of experimental *living* advertisements tried by

agencies in cooperation with the station's staff.

"ENTERTAINMENT" COMMERCIALS

BBD&O conducted an interesting series of test commercials in 1943 for WILDROOT CREAM-OIL HAIR TONIC, ROYAL CROWN COLA, VIMMS VITAMINS and HAMILTON WATCHES.

THE WILDROOT CREAM-OIL "entertainment" skits varied in length from three to five minutes and were complete visual spots, featuring the mishaps of Wild-Wig Charlie and his success after using WILDROOT. In the test series of three, the first spot was done by puppets and the other two by a live cast.

The second commercial in this WILDROOT series showed Wild-Wig Charlie, played by an actor, getting dressed for a date. A pal advised WILDROOT CREAM-OIL. Charlie tried it. Two girls came on, took one look at Charlie and fell into his arms.

The third commercial spot was a proposal, presented also with live performers. The girl would have none of Wild-Wig Charlie. Papa behind the sofa whipped out a bottle of WILDROOT; boy applied it, girl accepted on spot.

"DEMONSTRATION" COMMERCIALS

EASY WASHER presented one of the most successful "demonstration" commercials. It was actually part of a double-commercial television show titled, *Your Face Is Your Fortune*, a BBD&O presentation. The MERTON INSTITUTE, a job analysis organization, took a girl who was unsuccessful in holding a job, through an aptitude analysis and placed her in the right position. In discussing vocations with another candidate, a housekeeper, the interview led into a discussion of the EASY WASHER. The producer cut the cameras to the EASY WASHER. An announcer took the removable parts out and showed them to the home audience (the camera getting excellent close-up shots of each piece) and explained their function. A camera boomed up and looking down into the interior of the washer showed the announcer replacing the parts and water and soap being added to soiled clothes. Viewers actually saw the washer in operation.

After the EASY WASHER television commercial, a telephone survey was made.

Fifty-one homes in the WRGB area were contacted, representing a sample of approximately 15% of the total television set owners in the area. Of these, 47%, or a total of 24, saw the EASY WASHER commercial. *Twenty-two or 91.7% were able to name the washing machine demonstrated and 62% thought the demonstration convincing.* Fifteen women said they would buy an EASY WASHER. This was an evening program and more than half the home audience, mostly women, enjoyed the demonstration. The age group was 20 to 35.

AN "INFORMATIVE" COMMERCIAL

The GOODRICH "informative" television program was a postwar preview of fabrics, KOROSEAL and other products made from a synthetic rubber substitute.

THE half-hour institutional, with Dr. Howard Fritz, head of B. F. GOODRICH research department, demonstrated how rubber substitute is made and showed some of the uses of the product. After the laboratory process was explained, cameras cut to a living room set. The lady of the house wanted her KOROSEAL curtains washed. Her husband took them down, took them out to the backyard (second cut) and turned the hose on them. In no time, they were fresh and clean, ready to re-hang. This type of commercial would certainly appeal to the average housewife and Mr. Husband. On other sets (there were 5) attractive raincoats were modeled and an outdoor scene showed the husband out golfing with golf balls made from synthetic rubber. Except for Dr. Fritz's actual demonstration of making synthetic rubber in a realistic laboratory set, the rest of the commercial was cut in on cue and done in pantomime over Dr. Fritz's voice. This achieved a constant tone of authority. The audience opinion was that commercials similar to the GOODRICH program are interesting.

TIME SIGNALS

One of the most successful spot commercials presented at WRGB was the series of station breaks, taking from a minute to a minute and 20 seconds, for HAMILTON WATCH. The first commercial opened with a close-up of the HAMILTON

MASTER NAVIGATION WATCH, showing its sweep second hand. Through this a slide of a Flying Fortress was dissolved. This in turn was faded out as a man's wrist watch with sweep second hand was dissolved in. A voice off-camera noted: "21:30 bombing time . . . 9:30 . . . home front time."

A "BILLBOARD" COMMERCIAL

NEXT to the HAMILTON WATCH spots and the documentaries, probably the most successful spot presented by WRGB was BBD&O's two-minute BLACKSTONE CIGAR commercial which included a War Bond plea. An official sat at an office desk. He looked up as the commercial went on the air and delivered a War Bond talk. As he finished, he reached into a well placed cigar box so that the name BLACKSTONE could be read, and took out a cigar, lit it and signed off. This is an example of the billboard or poster type commercial.

RADIO TYPE COMMERCIAL

When VIMMS VITAMIN-mineral tablets sponsored *Meet Miss Subways*, the short opening commercial was read by the announcer. For visual effect a shot of a VIMMS package was shown; then the cameras cut to a poster of *Meet Miss Subways* and the half-hour play was presented. The actual VIMMS commercial came at the end of the show and used two stage sets. One set was a druggist display of VIMMS; the second set was a victory garden, with two women, one worn out and the other fresh. Again the slogan, "*Get that Vimms feeling*" was emphasized. The druggist explained about VIMMS and offered viewers free samples.

THE COMPTON AGENCY did a series of interesting commercials at WRGB. In one of them, blond Yvette was spotted in a 15-minute musical program for PROCTOR & GAMBLE'S IVORY SOAP. After her second number, Yvette actually sang a ditty in praise of IVORY. In this case the singer instinctively knew how to sing a song visually and, consequently, could put over a television singing commercial.

The technique of incorporating the commercial in the drama was employed by J. WALTER THOMPSON for the OWENS ILLINOIS GLASS CO., when Nancy Hamil-

ton's *The Story of the Opera* starring Brenda Forbes was telecast at WRGB. Two sets were used, one a foyer entrance to the restaurant dining room, the other a corner of a dining room where the main action of the play occurred. The complete locale was camera established. When a friend was shown entering the foyer, the camera picked her up just as she was stopping to admire a glass display. The LIBBEY GLASS commercial was then inserted in the form of a chat between the head waiter and the friend. After this bit the friend went on into the dining room and *The Story of the Opera* continued. Opening and closing slides credited the program to OWENS ILLINOIS GLASS CO., makers of LIBBEY GLASS.

AUDIENCE SUGGESTION

HERE are some advertising pointers from television viewers based upon comments on commercials, that might prove useful guides in building future television commercials.

Advertiser's message should be brief to be effective. Elaborate and time consuming sketches are irritating.

Make them educational.

Satisfactory if not blatant or not pointed at morous.

"Corny" commercials are amusing if not repeated too often. They are terrible if overdone.

Short, snappy, informative commercials giving useful information of a product appear are acceptable.

Emphasis by continual repetition of simple-minded phrases or stupid pictures will be horribly boring.

Too much advertising done, too much repetition, too much extolling of virtues by announcer is bad. The acting makes so much talking unnecessary.

A happy combination of funny, hilarious and serious, always on the wholesome side, is effective.

A short simple announcement is better than a high pressure session. Short and amusing but not corny commercials are satisfactory. Comedy and educational commercials are best.

Sales in Our Time



James G. Gallant

Daily Newscasts, Spots and Special Shows Create Sales, Also Build Good Will for Belk-Gallant Department Stores Over WLAG

- *How does news rate today?*
- *Does radio build good will?*
- *Is radio a flexible advertising medium?*
- *Can a radio station provide adequate detail work?*

DEPARTMENT stores can and do use radio profitably, a fact proved beyond question on many occasions. However, it is doubtful if a larger percentage of the yearly advertising budget of many stores goes to radio than that of BELK-GALLANT COMPANY with headquarters in LaGrange, Ga. This company operates seven stores in LaGrange and adjoining area.

Since 1941 WLAG has listed BELK-GALLANT as a leading account, with the 1945 expenditure exceeding all previous years.

James G. Gallant, head of the West Georgia chain, bought his first radio strip purely as an experiment. It was a daily man-on-the-street broadcast, originating in front of the main LaGrange store. With the declaration of war, the street broadcast was dropped, and a newscast replaced it. In the fall of 1942 BELK-GALLANT added a second daily news strip. One newscast was scheduled at 11 A.M., the other at 3 P.M.

The two daily 15-minute news strips are only the foundation for an elaborate radio schedule. Spot announcements are also used, a total of 40 each week. During the Christmas season BELK-GALLANT contracts for *Santa's Mailbag*, 30-minute daily program for six weeks. Institutional programs are also used frequently.

In commenting on his radio experiences, Mr. Gallant says, "We have found radio a productive sales media, as well as an excellent and unexcelled producer of good will. Actual checks by our sales personnel indicate a widespread acceptance of our radio programs, with plenty of sales resulting.

"We might be called an exceptional store to devote the larger portion of our advertising budget to radio, but our reasons are sound and logical. Our messages are delivered direct to the con-

sumers, in a pleasing manner. They are short, but complete."

Mr. Gallant went on to explain that radio is flexible and copy can be changed on short notice, to serve any situation. Too, copy can be slanted to reach just the desired audience. For example, BELK-GALLANT uses spots appealing to parents of school children, during the hours when WLAG transmits kid programs. Copy for farm audiences is used during the early morning and noon hours, while general copy is confined to early evening hours.

Santa's Mailbag has become an institution with kids and grown-ups in the entire WLAG service area. BELK-GALLANT has sponsored the series, with *Old Santa* reading letters in person. The 1945 mail reached almost 4,000 cards and letters. The program copy is devoted to the toy department, and is written to appeal to the boys and girls from 6 to 12 years of age. It is changed on all programs, and actually is devoted to an up-to-date toy list. BELK-GALLANT stores have found the *Mailbag* a sure way to stimulate toy sales.

UNITED PRESS news is used on the daily newscasts, along with three short commercial messages. Very little actual selling copy is included on the newscast, since the institutional value of news is beyond question. A recent CONLAN survey in LaGrange proved that news still rates high, even with the termination of the war.

Local civic groups are given the usual commercial time to publicize their activities on many of the news broadcasts. This is especially true when such groups are raising funds for some civic project.

All continuity is prepared by the commercial department of WLAG, thus saving the sponsor a lot of detail work. A list of items to be advertised is supplied WLAG, and these are dropped from all commercials when the supply of certain items begins to run short.

To give a brief summary of radio results for BELK-GALLANT stores, Mr. Gallant states, "We feel radio has done a wonderful job for us, and will continue to do so. Therefore, if there are any changes in our use of the media, it will be the addition of another daily strip."

Talk C

Unusual Radio
Pushed Sales

by WILFRED E. LINGREN

WHEN A. J. Cripe began his series of half-hour musical programs over KOAM, Pittsburg, Ka., he wanted to give his broadcasts something different. He decided to sing some songs on the show himself, and let the fan letters fall where they might.

Even Mr. Cripe, a large wholesale baker in the Pittsburg area, was surprised with the results. His big, booming baritone voice and individualistic style went over big. He soon decided to take over the announcing job also.

As a result, folks in the area covered by the A. J. CRIBE BAKING COMPANY have been kidding Mr. Cripe for the past seven years about his singing over the radio. But when they go to their favorite store they never forget to buy CRIBE's TOWN TALK bread. The baker credits his unusual program with pushing his sales curve steadily higher during the years it has been on the air.

The TOWN TALK BREAD program began back in 1938 as a six-day-a-week morning show over KOAM. When Mr. Cripe sang a hill-billy song on the program it was the first time he had ever sung in public. Now his dynamic personality is the big reason that surveys show the program to have one of the largest listening audiences of any local show over the Pittsburg station.

Appearing with the popular baker are local studio artists, the *Town Talk Playboys*, who specialize in the hill-billy music that has the same popular appeal in this section of the country as barn-dance music has in the rural midwest. The

he Town

Baker as His Own Star Salesman Has
r Cripe's Town Talk Bread for 7 Years



broadcast rolls along at a fast, rollicking pace that holds the attention of the listeners. Mr. Cripe's informal, folksy manner as master-of-ceremonies appeals to the rural audience to which the show is aimed and the program draws a large volume of mail with requests and comments.

Mr. Cripe always reads over the air the letters that make fun of his singing. This, he explains, always gives the listening audience a *big wallop*.

"I like to make a comment or read a letter that sets a lot of other letter-writers busy taking exception to what has been said." This Cripe theory makes for increased interest in the program.

One recent survey in a nearby town revealed that eight out of ten homes were tuned in on the *Town Talk* program daily. Mr. Cripe attributes nearly half of his radio audience to the popularity gained in his many public appearances in the area. The baking company furnishes a public address system and local artists to school carnivals, corn husking contests, rodeos and similar community gatherings. Mr. Cripe also appears personally on these programs and as a result, his broadcast gains many regular and faithful listeners.

The baker-singer designs his program and public appearances to make a hit with the younger generation.

"Children," he says, "like lots of action and pep with their entertainment and we try to give it to them."

Mr. Cripe believes that youngsters have a great influence over what kind of bread is eaten at the family table and he figures if he can satisfy the children he will satisfy the parents.

Civic events, farm sales, and other community projects are promoted on the

Town Talk program by announcements and news items. The broadcast frequently has guest stars, usually amateur entertainers from the surrounding area. When a nationally-known professional is in town, however, he always gets an invitation to appear on the *Town Talk* program. Featured in the past have been Rubinoff and his violin, Gene Austin and other national favorites.

There is no advertising of bread on the broadcast, except in the name of the program and the mention of the sponsor. The show is planned to feature and publicize the CRIFE name and no mention is made of the product before, during or after the show. Mr. Cripe figures that because bread is a staple, common and well-known in every home, advertising of the product is not essential. He feels he doesn't want to take the people's time with advertising. Consequently the half-hour show is crammed full of entertainment and the fast, unbroken pace adds to its listener popularity.

This no-advertising policy is very popular with the listening audience and, advertising rule-books to the contrary, TOWN TALK BREAD sales have been pushed to new highs as a result of the program.



▶ *All advertising media have sufficient potentials to be prosperous, says radio-man Storke, who is also president of the Pacific Advertising Association. Article here is digest of a speech given before the 16th District National Association of Broadcasters meeting, Hollywood, Calif.*

Looking Ahead Together

by CHARLES A. STORKE, managing director, KTMS, Santa Barbara

WHEN you sell without prejudice and in a sincere effort to help business management build sales and good will economically and effectively, you come to realize soon enough that all legitimate advertising media have their proper place in varying degrees in promotional budgets. Properly produced, sold and serviced, all advertising media have sufficient potentials to be prosperous, providing your community is prosperous and growing, and the national income does not fall below a generous minimum.

There will be more advertising if there is a healthy, constructive competition between media. Destructive competition wherein one spends a substantial part of one's energy tearing down what the other fellow has to sell, has, in my opinion, cost us all revenue in the past through loss of confidence in all advertising.

These past four years have proved that advertising people have the vision to see long range responsibilities and accept them on their merits without the necessity of compulsion from some outside source. They have proved that advertising men and women from competitive media can put aside their differences when working for the common good of the American people.

We have seen sincere people in government who would have preferred originally to do this propaganda work through government controlled and sponsored advertising came to recognize, commend and place their stamp of approval on advertising's volunteer accomplishments. It was proved that advertis-

ing professionals have the confidence of business managements for they sold business the desirability of its footing the bill through advertising budgets. It was demonstrated that advertising can sell ideas and ideologies as well as goods and services; that the American people will react favorably to the pleas of American business through advertising.

Do you not see within that experience the pattern for future action in the battle to perpetuate American free private enterprise? Who is better qualified to do this job than the advertising fraternity? By the very nature of the work, such people have the spirit of public service, the know-how of moving public opinion, and the physical means through which public opinion is molded, plus the confidence of American business. The combination of these forces can be a powerful factor in determining the thinking and thus the actions of all Americans, big and little.

The story to be told is the story of American life in a democracy. It is the story of the relative position of the masses of Americans with the masses of other peoples. Entwined within, is the record of the success of American business in providing higher standards of living for the free American worker and his family. And up front is the story of the key part that advertising has played, is playing and can play in the future, toward improving the physical comfort and security of all Americans. The preponderance of evidence that can be amassed can stand the full light of day, and when understood by all sincere Americans will do much to stabilize the country.



AIRING THE NEW

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

Beverages

JAM SESSION In New Orleans, La., the birthplace of jazz music, there's still music to be heard, and at 6:45 P.M. it's known as *Jax Jam Session*. Sponsored by the JACKSON BREWING Co., the quarter-hour program aired over WDSU is a World Audi-Flex feature.

An extremely popular show, the sponsor reports that *Jax Jam Session* draws down an amazing amount of fan mail, much of it from G.I.'s. Program has been renewed three times since the date of the first broadcast.

Featured on the show are musicians who have made and are making history in the real jazz music that is the music of America. With 25 bands represented in the series, it combines the greatest jazzmen from every section of the country.

AIRFAX: First Broadcast: February 19, 1945.

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

Preceded By: Watch the World Go By.

Followed By: Newspaper of the Air.

Sponsor: Jackson Brewing Co.

Station: WDSU, New Orleans, La.

Power: 5,000 watts.

Population: 458,762.

Agency: Anfenger Adv. Agcy.

Producer: World Broadcasting Co.

COMMENT: There's a strong trend toward programming recorded shows. Without question, programming of the type developed in this series contributes immeasurably to the effectiveness of a broadcast campaign. Flexibility of this feature makes it extremely adaptable to the needs of almost any advertiser.

Dairy Products

MOTHER'S HEALTH CLASS Mothers tied down with small children may find their lives pretty full, but busy as they are, the tasks that are part and parcel of daily routine don't keep the waistline down. To help such women win their fight in the battle of the bulge, the VALLEY FARM DAIRY presents its *Mother's Health Class* over WEW, St. Louis, Mo.

Aired three times weekly at 9:15 A.M., members of the *Mother's Health Class* have an opportunity to exercise for health. Exercises with piano accompaniment are conducted by Walter Eberhardt, physical director of St. Louis University.

Merchandising tie-in: VALLEY FARM offers an exercise chart.

Three 40-second commercials are directed to women. Presented in an easy, natural style, they extoll the merits of VALLEY FARM products and service.

Previous radio activities of VALLEY FARM were limited to spot announcements. Very pleased with results from *Mother's Health Class* is VALLEY FARM executive Joseph Winkler. Evidence that he means it: 90 per cent of the VALLEY FARM advertising budget goes to radio. Only other VALLEY FARM advertising is an ad in weekly neighborhood papers.

AIRFAX: First Broadcast: September 24, 1945.

Broadcast Schedule: M-W-F, 9:15-9:30 A.M.

Sponsor: Valley Farm Dairy.

Station: WEW, St. Louis, Mo.

COMMENT: Programs which perform a service for the listening public are *naturals* for service enterprises. In the last analysis, the opportunities for local service represent the one field where the local and regional advertiser has the field to himself without competition from national advertisers.



Department Stores

THIS CHANGING WORLD Where there is growth, change is essential but in *This Changing World*, the problem is to keep up with the changes that occur. In Los Angeles, Calif., the J. W. ROBINSON Co., department store, helps KHJ listeners keep up with *This Changing World* in a quarter-hour series of interpretative comment on current events.

When J. W. ROBINSON took on the show, it was not to promote the sale of specific merchandise. Rather, the program was cut from the institutional cloth.

With Harrison (Larry) Wood as commentator, the series reviews the highlights of the news and is recommended for classroom listening in the junior and senior high schools by the Board of Education, the Los Angeles County School Board and the parochial schools of the district. Other school boards in adjoining communities have followed suit.

Wherever possible, there is a direct tie-in between the schools and the editorial content of the problem. Many programs originate in the auditoriums of the city and county schools, and after air-time, students participate in question-and-answer periods.

Broadcast topics are prepared two weeks in advance and are announced in weekly bulletins to all the schools. Bulletins also go to service clubs, women's groups, parent-teachers associations, other organizations interested in current events.

Commercials are written by the MAYS & BENNETT ADVERTISING AGENCY. Each brings up some interesting story of development in all phases of life in a changing world. Opening and closing credit lines focus the spotlight on J. W. Robinson.

AIRFAX: Broadcast Schedule: Monday through Friday, 1:30-1:45 P.M.; Sunday, 4:00-4:15 P.M. P.T.

Sponsor: J. W. Robinson Co.

Station: KHJ, Los Angeles, Calif.

Power: 5,000 watts.

Population: 3,497,074.

Agency: Mays & Bennett Adv. Agcy.

COMMENT: Wartime scarcities taught advertisers the value of the institutional approach, and with that lesson, public service began to come into its own in the field

of commercial radio. Advertisers are finding new uses for public service features and the signs indicate that such offerings have larger and more appreciative audiences on a sponsored basis than they did when they were tucked away on the sustaining shelf.

Department Stores

STYLES IN TEMPO In Jacksonville, Fla., the COHEN BROTHERS DEPARTMENT STORE sets the fashion styles with *Styles in Tempo*. Fashion notes of an institutional nature, with musical and vocal selections are sent over the WMBR airwaves five times weekly at 11:00 A.M. from an especially constructed radio theatre in the COHEN BROTHERS store. Created for the COHEN BROTHERS, the program is under the general direction of Frank King, WMBR president and general manager.



It all began when a quarter-hour sustaining show proved so popular with WMBR listeners that it was purchased by COHEN BROTHERS as a half-hour program, and the radio theatre within the store was constructed under the general direction of Colonel R. L. Seitner, vice president and general merchandise manager.

Live show features a cast of five, with an announcer, a fashion commentator and a musical trio. Angles for audience participation are now being worked out.

AIRFAX: First Broadcast: September, 1945.

Broadcast Schedule: Monday through Friday, 11:00-11:30 A.M.

Sponsor: Cohen Brothers Department Store.

Station: WMBR, Jacksonville, Fla.

Power: 250 watts.

Population: 173,065.

COMMENT: Remote broadcasts give advertisers an excellent opportunity to capitalize on the personal element inherent in broadcast advertising. Such origination also stimulate store traffic and help in create sponsor identification among those who turn out for the broadcasts.

Audience participation is good because it gives the public an additional incentive.

Department Stores

TUNE PACKAGE All wrapped with care and presented to KCMO, Kansas City, Mo., listeners by the JONES STORE is the *Tune Package*, a five-minute capsule package of recorded music. There's a tune inside, one commercial and two musical selections to fill the five-minute interlude. Commercials cover the entire merchandise field, with each broadcast used to plug some one department. Opening and closing credit lines hue to the institutional line for the JONES STORE. Slogan: "Quality Costs Less at the Jones Store."

AIRFAX: Broadcast Schedule: M-W-F, 11:40-11:45 A.M.

Sponsor: Jones Store.

Station: KCMO, Kansas City, Mo.

Power: 5,000 watts (d).

Population: 602,046.

COMMENT: In the history of commercial radio, the trend has consistently been toward a shortening of the time unit. While the quarter-hour program is now more or less the standard time interval, it may well be that as more and more advertisers clamor for air time, the time unit will shrink to five or ten minutes. There's already plenty of evidence that shorter programs can perform yeoman service for advertisers. At current rates, their cost is little more than the expenditure for two spot announcements.

Dry Cleaners

BOSTON BLACKIE It may well be that *Boston Blackie's* main job is the detection of crime and the apprehension of criminals, but in Indiana, Pa., he's also a champion for sartorial elegance. Who put him on the job over WDAD is the MASTER CLEANERS & DYERS.

MASTER CLEANERS & DYERS decided to capitalize on listener interest in mystery-drama, selected *Boston Blackie* for its national name, movie tie-up and general appeal.

Suggestions for clothing conservation, and the recommendation that listeners insist on MASTER CLEANERS & DYERS quality work make up the commercial content of the broadcast series.

AIRFAX: Adventure detective series is based on the Columbia picture series. Available transcribed episodes: 156.

First Broadcast: November 13, 1945.

Broadcast Schedule: Tuesday, 8:00-8:30 P.M.

Preceded By: Inside of Sports.

Followed By: The Falcon.

Sponsor: Master Cleaners & Dyers.

Station: WDAD, Indiana, Pa.

Population: 79,854.

Producer: Frederick W. Ziv.

COMMENT: Advertisers who report the greatest success with radio are those whose offerings are selected in line with current audience enthusiasms and interests.

Electrical Supplies

1420 MELODY LANE There's relaxation and friendship for those who stop at *1420 Melody Lane*. With MODERN RADIO SERVICE as host, the welcome mat is out over WOC, Davenport, Ia., with open house every Sunday at 1:00 P.M.

With George Sontag as genial host for MODERN RADIO SERVICE, listeners hear a quarter-hour of restful music, with musical director Sontag tripling at organ, novachord and piano keyboards.

While the program is intended primarily for the promotion of WESTINGHOUSE electrical appliances, MODERN RADIO SERVICE didn't twiddle its thumbs when the time became available, even though WESTINGHOUSE merchandise is not yet generally available. Sponsor is using this cream-time Sunday afternoon spot to gain the widest possible listening audience in preparation for the welcome day when appliances are obtainable. Key-note of the quarter-hour is easy listening. Ballads, show tunes and popular classics establish an air of friendliness.

AIRFAX: First Broadcast: January, 1946.

Broadcast Schedule: Sunday, 1:00-1:15 P.M.

Preceded By: Sammy Kaye's Serenade.

Followed By: News.

Sponsor: Modern Radio Service.

Station: WOC, Davenport, Ia.

Power: 5,000 watts.

COMMENT: Those who want to be ahead of the game when competition becomes the rule rather than the exception recognize that now is the time to get a head start on the rest of the field.

Finance

AROUND THE TOWN If there's a civic, social, religious or fraternal organization in Winchester, Va., in need of publicity for its activities, its friend in need is the FARMERS & MERCHANTS NATIONAL BANK. Such organizations have only to clear time reservations with the bank to get a spot on the quarter-hour program aired by FARMERS & MERCHANTS over WINC. Bank makes all or part of the time available to community organizations. When things are quiet on the organizational front, light concert music fills the time slot.

Commercials run 50 words or less, with one per program if the broadcast is all musical, or if time remains to allow music separator between public service portion and the conclusion of the broadcast. Commercials are strictly institutional, play second fiddle to program content. Most of the time, opening and closing credit lines constitute the only mention of FARMERS & MERCHANTS.

With the bank well satisfied with the public reception of this broadcast in the public interest, the show is now well into its second year.

AIRFAX: First Broadcast: 1944.

Broadcast Schedule: M-T-Th-F, 6:30-6:45 P.M.

Sponsor: Farmers & Merchants Nat'l Bank.

Station: WINC, Winchester, Va.

Power: 250 watts.

Population: 12,095.

COMMENT: Sponsorship of programs of this type help identify the advertiser in a very real way with the life of the community. Certainly the good will potential among organized civic groups is terrific here.

Grocery Stores

ARMCHAIR PLANNING Combining merchandise advertising, with a sincere desire to bring informative and interesting radio to Cleveland daytime listeners, FISHER FOODS, Cleveland, O., have launched a new program, *Armchair Planning*, over WTAM. Heard Monday through Friday, 9:15 A.M. to 9:30 A.M., it stars Betty Brownell.

In pianologue style, Miss Brownell

Armchair Plans with her listeners about trips to interesting, romantic places throughout the world or close to home. Food tie-in: distinctive dishes of the locale, or interesting specialties of famous restaurants are included.

Each day Betty Brownell reads an original *Armchair Plan* from an *invisible guest* who has written her plan, plus a favorite recipe. FISHER FOODS prints the recipe, with full credit, in its weekly food bulletin, distributed at all FISHER FOOD stores.

The *invisible guest* is also awarded a merchandise certificate, redeemable at any FISHER FOOD STORE.

The planning mood of the show, and interest in special dishes of countries and cities described, are implanted in the commercials, to stimulate interest in FISHER foods.

AIRFAX: *Armchair Planning* is designed and executed by Gregory & House, Inc., with Ruth Jett as account executive. Wilton C. Haff, executive vice president of Gregory & House, Inc., is in charge of production. Fred Briggs is announcer-writer on the show.

First Broadcast: February, 1946.

Broadcast Schedule: Monday through Friday, 9:15-9:30 A.M.

Sponsor: Fisher Food Stores.

Station: WTAM, Cleveland, O.

Power: 50,000 watts.

Population: 1,111,449.

Agency: Gregory & House, Inc.

COMMENT: Program format here makes for good radio and the merchandising tie-ins give the series an excellent sales potential.

Men's Wear

DOMINION AIR THEATRE For the past four and one-half years on CKOC, Hamilton, Ont., the DOMINION CLOTHING STORE, East Hamilton's largest men's and boys' clothing store, has advertised over CKOC, and they have found the radio medium an excellent one in every way, increasing in effect year after year. The program time has been a weekly half-hour, Sundays, 4:30-5:00 P.M.

Drama has been the meat of the program, and some of the best transcribed dramatic shows available have been utilized on the 52-shows-a-year schedule. Currently something out of the ordinary is the feature: programmed and announced

as *The Dominion Air Theatre*, the Sunday show now offers two quarter hours of contrasting dramatic entertainment; first, a complete play in miniature in *Five Star Theatre*, followed by a tensely dramatic quarter-hour *We, the Jury*.

DOMINION believes in backing the program with cooperative store-wide publicity and promotion. Full sheet cards and other media are used to keep the program an Ottawa Street feature from CKOC.

AIRFAX: First Broadcast: November, 1941.

Broadcast Schedule: Sundays, 4:30-5:00 P.M.

Preceded By: White Rose Spotlight Revue.

Followed By: Piano Ramblings (C. J. Wilson Hosiery).

Sponsor: Dominion Clothing Store.

Station: CKOC, Hamilton, Ont.

Power: 1,000 watts (going to 5,000 watts).

Population: 180,000.

COMMENT: When all other factors are right, the advertiser who sticks to his guns over a period of time will find that radio pays out in the terms of sales, good will and house promotion.

Manufacturers

THE VOICE OF WASHINGTON An entirely new type of news broadcasts is what the GENERAL ELECTRIC CO. brings to Washington, D.C., listeners in *The Voice of Washington*. A factual, unbiased presentation of the latest news by an unnamed newscaster, the feature is offered without commentary or opinion.

Designed to appeal to the mass audience comprising the potential market for GENERAL ELECTRIC products, *The Voice of Washington* is broadcast twice daily, Monday through Saturday. Commercials are of an institutional nature, with topics discussed varied; e.g.: the contribution of oxygen tents by GENERAL ELECTRIC to the war effort.

Thousands of dollars worth of promotion and merchandising in all advertising media back-stop the radio series. Notable response to the program includes honorable mention in Congress by Representative Pehr G. Holmes, commending station and sponsor for unique public service rendered.

AIRFAX: As news director of *The Voice of Washington* and of the WOL news bureau, Colonel Albert



"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

L. Warner and his staff personally cover the Washington news centers. For 21 years Colonel Warner has figured in the Washington scene, first as director of the New York *Herald Tribune* bureau, later as director of the CBS Washington news staff.

First Broadcast: September 3, 1945.

Broadcast Schedule: Monday through Saturday, 8:00-8:15 A.M.; 11:00-11:15 P.M.

Sponsor: General Electric Co.

Station: WOL, Washington, D.C.

Power: 1,000 watts.

Population: 1,686,851.

COMMENT: More than ever before, news must be tailored to fit the immediate interests of the area in which it is broadcast. To maintain the listenership records established by wartime interest in the news, such broadcasts must explore the previously neglected local angle.

Sustaining

YOUNG IDEA The young in heart also have *Young Ideas* and to let the rest of the world in on the plans, aims and objectives of the younger generation, KPRC, Houston, Tex., airs a weekly quarter-hour program. Presented in cooperation with

the Youth Affairs committee of the Chamber of Commerce, the series is devoted to the activities and achievements of the youth of today. Both organized activities and individual contributions share the limelight.

On each broadcast, a community leader is interviewed by an outstanding Houston youth on some topic of interest to the younger generation. Program represents an indirect approach to the problem of juvenile delinquency by stressing wholesome youth activities with adequate recognition for such efforts.

AIRFAX: *First Broadcast:* March 3, 1945.

Broadcast Schedule: Saturday, 9:30-9:45 A.M.

Preceded By: NBC Juvenile Program.

Followed By: Local Health Program.

Station: KPRC, Houston, Tex.

Power: 5,000 watts.

Population: 437,885.

COMMENT: Program here is a valuable vehicle for local youth organizations, for other community organizations asking the cooperation of youth, and for local public and private schools.

Taxis

JOURNAL OF THE AIR The people who make news are the ones most likely to hail a taxi cab to get them from one appointment to another. In Columbia, So. Car., the CHECKER CAB CO. gets acquainted with such fares over WCOS. What listeners get at the CHECKER CAB stand: *Journal of the Air*.

Show opens with brief news machine sound effects with headlines of local news. For 15 minutes CHECKER CAB meters out simon-pure local news with editorial comment from newsman Brim Rykard, former city editor of a Columbia daily. WCOS announcer presents opening and closing commercials. Center spot is a CHECKER CAB public service announcement in behalf of some local civic organization.

Small printed cards, giving time and station data, have been placed in each of the approximately 50 CHECKER CABS.

AIRFAX: *First Broadcast:* February 19, 1945.

Broadcast Schedule: Monday through Friday, 7:00-7:15 P.M.

Preceded By: One Nite Stand.

Followed By: Raymond Swing.

Sponsor: Checker Cab Co.

Station: WCOS, Columbia, So. Car.

Power: 250 watts.

Population: 82,810.

COMMENT: Here is a splendid example of selectivity in audience selection. Since the program features local news, is of local origin, local interest in the series is unusually high, but it is of particular interest to the group most interested in the services of the sponsor, the local business man and woman.

Women's Wear

ROMANTIC MUSIC Does the local station in smaller communities have listeners, sales-wise, for the major market advertiser? One sponsor who can answer in the affirmative is LEVY'S LADIES' TOGGERY, Memphis, Tenn. A consistent radio advertiser in the Memphis area, LEVY's has used the major stations in that market for a number of years. In fact, radio has been such a productive advertising medium that LEVY's uses very little newspaper space. To increase the scope of its sales territory, LEVY's went into the small market with five weekly quarter-hour programs broadcast over WROX, Clarksdale, Miss.

Romantic melodies interspersed with three short commercials is what LEVY's offers WROX listeners.

AIRFAX: *First Broadcast:* October 15, 1945.

Broadcast Schedule: Monday through Friday, 6:15-6:30 P.M.

Sponsor: Levy's Ladies' Toggery, Memphis, Tenn.

Station: WROX, Clarksdale, Miss.

Power: 250 watts.

COMMENT: For a major market advertiser, the small market station offers an intimate touch in the trade area of the small cities that is lacking on the metropolitan station with greater power.

~~~~~  
*Looking for a script series that's easy to produce? Turn to page 112 for complete details on "Yesterday's Headlines." It's sponsor tested and offered at low-cost.*  
~~~~~




SHOWMANSHIP IN ACTION

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

Department Store

FEMININE VIEWPOINT WITH CARLA There's evidence a plenty that Carla's *Feminine Viewpoint* is in the groove for WTMJ, Milwaukee, Wis., listeners, but the distaff side doesn't let the matter drop at that point. Listener response is such that SCHUSTER'S DEPARTMENT STORE compiled a special digest of Carla's most widely acclaimed broadcasts for distribution to listeners.

In book form, the *Feminine Viewpoint* digest is composed of memorable broadcasts, spiced with notes and anecdotes. Personal notes and telegrams which Carla received from *guestars* are also included in the digest.

A daily quarter-hour program, the series is prepared by the radio division of THE CRAMER-KRASSELL CO. When the offering was first introduced about 18 months ago, it was heard five days a week over WISN. Within six months, the 15-minute broadcasts were increased to a daily status by SCHUSTER'S publicity director, Russ Risley. At this time the program shifted to WTMJ.

Planning conferences, directed by ad-man Risley and attended by sales, merchandising and promotion executives of SCHUSTER'S, as well as by members of the CRAMER-KRASSELL radio department are held each month to coordinate *Feminine Viewpoint* programs for the following 30-day period.

AIRFAX: First Broadcast: October 1, 1944.
Broadcast Schedule: Monday through Saturday, 11:45-12:00 (Noon).
Sponsor: Schuster's Department Stores.
Station: WTMJ, Milwaukee, Wis.

Power: 5,000 watts.
Population: 680,434.
Agency: Cramer-Krasselt Co.

COMMENT: While many retailers have been reluctant to give their radio offerings this type of merchandising support, those who have tried it find that such devices are well worth the time and money put into them.

Grocery Products

FIFTY CLUB On the networks, it may be *Breakfast at Sardis* but in Cincinnati, O., its luncheon at the Hotel Gibson's Florentine Room. Members of the *Fifty Club* gather each day, Monday through Friday at 1:00 P.M. for luncheon and air-show fun broadcast over WLW.

With Ruth Lyons as *femcee*, interviews with luncheon guests are one of the highlights of each broadcast, but there's plenty of fun and frolic for both listeners and members of the studio audience. In addition to an air version of the musical chair, participants get a chance to voice pet peeves in a *Get It Off Your Chest* feature. In the *Here's Your Chance* portion of the show, guests have a chance to do the things they have always secretly wanted to do.

Announcer Paul Jones comes into the picture with *Help Paul With His House-keeping*, a comedy stunt revolving around hints and suggestions for housewives in which members of the studio audience participate.

Give-aways of daily prizes such as hats, electrical appliances, flowers and *Fifty Club* compacts also stimulate perfect attendance for *Fifty Club* members. Admission to broadcasts is by ticket, which can be obtained by writing *femcee* Lyons.

AIRFAX: First Broadcast: February 18, 1946.
Broadcast Schedule: Monday through Friday, 1:00-1:30 P.M.
Preceded By: Everybody's Farm.
Followed By: Life Can Be Beautiful.
Sponsor: Procter & Gamble.
Station: WLW, Cincinnati, O.
Power: 50,000 watts.

COMMENT: There's no reason why this format which has proved so successful on the networks isn't equally suitable for local broadcasts. Such broadcasts require a skilled *femcee* with a glib tongue.



PROOF O' THE PUDDING

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

Beverages

MILD AND MELLOW To establish a program that would perform an institutional service during the wartime beer shortage and that would later do yeoman service in direct product sales, the LOS ANGELES BREWING Co. decided that what was called for was something *Mild and Mellow*.

Designed for noontime relaxation, *Mild and Mellow* is a 30-minute KHJ feature of popular and semi-classical music on record. Evidence that the program made a hit with afternoon shoppers, truck drivers, employees on noon-hour rest periods, others with a thirst for **EASTSIDE BEER**: what started as a quarter-hour feature was upped to 30 minutes when the series went into its second year.

Ripley item: for one full year there was never a straight commercial pitch on the show, and even with the strictly institutional approach, **EASTSIDE** was unable to make supply keep up with demand. Signs of the times: **EASTSIDE**'s program now strikes a soft commercial note, with one-minute commercials in each 30-minute broadcast.

AIRFAX: *First Broadcast*: November 27, 1944.
Broadcast Schedule: Monday through Friday, 12:30-1:00 P.M.
Preceded By: The Johnson Family.
Followed By: The Frolics.
Sponsor: Los Angeles Brewing Co.
Station: KHJ, Los Angeles, Calif.
Power: 5,000 watts.
Population: 3,497,074.
Agency: Lockwood-Schackelford Adv. Agcy.

COMMENT: A consistent, easy-to-remember schedule is an important factor in building listening audiences. Wisely, the

sponsor here selected a type of program that could be maintained over a period of time with little change in format.

Jewelers

TELLO-TEST In Washington, Pa., the S. A. MEYER JEWELRY STORE wanted a radio program that would produce instant and constant reaction to sales messages. It gave the nod to *Tello-Test*, nationally syndicated telephone quiz game with a straight money give-away angle. In jig-time, *Tello-Test* was the talk of the town. When a new question pops up on the program, school teachers post the question on classroom blackboards, have their students check reference books for the correct answer.

Well pleased with the fact that store traffic has doubled since it took on sponsorship of the WJPA feature is the S. A. MEYER JEWELRY STORE.

AIRFAX: After a question is raised, announcer telephones listeners at random. The \$2.00 per telephone call keeps building until the question is correctly answered. Those who muff their chance for fame and fortune receive a one dollar merchandise order as consolation prize.
First Broadcast: November 6, 1945.
Broadcast Schedule: Monday through Friday, 6:30-6:45 P.M.
Preceded By: Old Corral.
Followed By: Music on Parade.
Sponsor: S. A. Meyer Jewelry Co.
Station: WJPA, Washington, Pa.
Power: 250 watts.
Population: 29,182.
Producer: Schwimmer & Scott.

COMMENT: Shows which are equally effective in large and small communities, among listeners of all types, in every part of the country, don't grow on trees. Here is an easy-to-produce feature with just such a record!



Participating

MAKE BELIEVE BALLROOM When Eddie Chase spins the platters over WXYZ, Detroit, Mich., it may be from a *Make Believe Ballroom*, but there's nothing imaginary about listener response to announcements made on the participating series. When LONDONDERRY ICE CREAM made an offer, aired once a day for one week, for sample offers of ice cream, 4,000 listeners sent in requests.

Occasionally the program offers such premiums as autographed photos, records, etc. In most cases responses have exceeded from two to five thousand in number of quantity of premiums originally made available. Additional evidence of sponsor satisfaction: the KOPPITZ BREWERY has sponsored the program on Saturday, 11:00 to 12:00 (midnight) for over a year, and in addition, KOPPITZ is included on the week-day programs two or three times weekly. Fan mail, exclusive of promotional offers, averages four and five hundred letters weekly.

The 45-minute, week-day program is broken down into three 15-minute periods. During each quarter-hour, a series of records are played of individual orchestras. Individual sponsors are represented within each 15-minute period.

Presented in a mythical setting of people and a distinctive ballroom, *Make Believe Ballroom* is complete with the realism of applause, laughter, background table and dancing conversation and sound effects.

AIRFAX: Program is first aired over WXYZ, is then broadcast the following day by transcription to the eight stations in the Michigan territory of the Michigan Radio Network.

First Broadcast: November, 1942.

Broadcast Schedule: Monday through Friday, 2:15-3:00 P.M.

Preceded By: Lady of Charm.

Followed By: Best Sellers.

Sponsors: Atlantic & Pacific Tea Co.; Koppitz Brewery; Air-wick; Robinson Furniture Co.; Londonderry Ice Cream, others.

Station: WXYZ, Detroit, Mich.

Power: 5,000 watts.

COMMENT: The amazing sales records set up by record shows is one of the phenomena of radio. What makes the difference between two shows is not so much *what* is sold, but *how*. In the last analysis it's the personality of the platter jockey that does the trick.



JOHNNY ON THE SPOT

News, reviews and tips on spot announcements in this column.

SELLING BY A SONG

There's nothing new to something being sold for a song. But selling by a song strikes another note. In Buffalo, N. Y., a number of advertisers who use the facilities of WGR and WKBW find that *singies* ring the sales bell. Example:

"Mr. Smith is a happy man
He buys his clothes at Kleinhans."

For sponsors a-wantin' *singies*, the WGR-WKBW sales staff comes up with a number of success factors.

First: the tune. The tune must be the catchy type that sets listeners to humming and whistling it at odd moments. *Secondly*, repetition is desirable, although not absolutely necessary. Lyrics play an important part, and should be handled by a copy writer who can write copy in rhyme, with a definite punch. *Lastly*, it is best to avoid unusual or distorted effects.

Sponsors for whom WGR-WKBW have put theory into practice include GOVERNOR'S CLUB ALE, CANANDAIGUA BEER, RED & WHITE GROCERIES and HOWARD'S JEWELRY STORE.

DIME A DOZEN

Sure! Nylon stories are a dime a dozen. even if nylons aren't. Here's the latest. In Holyoke, Mass., DOROTHY DODD, women's wear shop, bought one 25-word spot announcement. WHYN listeners heard at 7:30 P.M. that nylons were to be reserved for the first 100 ladies who telephoned.

What happened? The worst telephone jam in the history of the store, with calls continuing until after 11:00 P.M. 25 words, once repeated. Telephone number repeated once. A success story for radio!

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.

Adventure

MERCER McLEOD, THE MAN WITH THE STORY
Have you ever awakened from a frightening dream in the still hours of early morning? Afraid to move, you lie there still suspended between frenzied imagination and the warm comfort of reality. And you question where fantasy ends and life begins.

Such is the dreamy, vaporous mood of *Mercer McLeod, the Man With the Story*. The strange and the improbable but not the impossible are the eerie stories dramatized. Here, for the benefit of radio listeners, are recreated the experiences of adventure, suspense, and mystery, many from the pen of Mercer McLeod himself.

With voice changes and differences of pacing, Mercer McLeod enacts the parts of all male characters in his stories. His attractive wife, Reta, plays all feminine parts.

Each program opens with a short sponsor identification and Mercer McLeod setting the scene of an exciting story. Immediately following this moment of suspense comes the first commercial message. The story is then carried up to a dramatic climax which is followed by the second commercial. Resuming the strange tale, McLeod brings his listeners the solution of the mystery and a light spirited identification of the characters. The show concludes with a brief sponsor tag.

Supplied without cost to every NBC Syndicated Program subscriber is the NBC Promotion Kit with a wealth of promotion and publicity material.

AIRFAX: Recorded in cooperation with RCA Victor, Ltd., Toronto, Canada, *Mercer McLeod, the Man With the Story* is produced under the supervision of the NBC Radio-Recording Division.

Type: E.T.

Time Unit: 15 Minutes.

Episodes Available: 52.

Producer: NBC Radio-Recording Division.

COMMENT: Every advertiser is interested in tangible results from his broadcasts. One sure-fire method of achieving this end is a program that is strong on audience-holding power.

Food Show

EAT-ITORIALLY SPEAKING Wise man that he is, Dickman Stone never tells a woman how to cook, but *Eat-itorially Speaking*, he does tell her all there is to know about hundreds of different foods. It's that approach that has kept him on the air in Indianapolis, Ind., for more than 1,600 broadcasts.

What WIRE general manager, Rex Schepp, has to say about the series as it was broadcast locally: "Not only does it carry very excellent year-round rating, but listener response is exceptional."

What produced results in Indianapolis for such sponsors as ARMOUR & Co., MORTON SALT, POLK SANITARY MILK Co., and many others, is now available by transcription for local and regional advertisers. In addition to 173 different foods covered in the series, there are special holiday programs which stress the part food plays in festive occasions. Sidelights and oddities are a part of each program. The series is designed as a radio food show.

With 78 episodes now completed, the program may be used by one sponsor as a quarter-hour program, or stations may use it as a participating feature on a ¼-hour, ½-hour or 45-minute basis.

AIRFAX: *Promotionotions:* newspaper ad mats, photographs, teaser spots and continuity suggestions. A newspaper column of the same name as the broadcast series, and a recipe book premium are also available.
Producer: Kasper-Gordon, Inc.

COMMENT: Here's a *different* type of food show which has what it takes to build audiences and sales.

STATION SERVICE

Radio activities in behalf
of public interest.

AT YOUR SERVICE

Programming is definitely keyed to entertainment and showmanship at WWDC, Washington, D.C. but it also believes radio has a big place in programs of broad social significance. Nine organizations bear testimony to a few of the occasions that WWDC facilities have been put at the disposal of people in public service.

From S. T. Porter, chief engineer, Government of the District of Columbia, Fire Department: "The publicity given Fire Prevention Week by WWDC was very much appreciated. You are to be commended for your willingness to cooperate and for your fine public-spirited attitude."

When the station gave time and use of facilities in order that the Army Air Forces show, *Wings Up* might be adequately publicized to the people of Washington and vicinity, H. H. Arnold, General, U. S. Army, Commanding General, Army Air Forces, had this to say: "I have also learned that you have established a practice of featuring Army Air Forces personnel regularly on Saturday mornings in order that the public might be better acquainted with the accomplishments and needs of the AAF." From General Arnold: appreciation and gratitude.

For efforts above and beyond the line of duty in behalf of the Community War Fund Drive, Everett J. Boothby, chairman of the public relations committee, sent commendations.

The local United States Employment Service is fortunate in having the full cooperation of WWDC, according to manager Robert A. Morrison. Memo from J. M. Johnson, director of the Office of Defense Transportation: "Your active participation in ODT's program to conserve travel is a real contribution to the solution of a serious problem." Others who paid written tribute to WWDC's efforts in behalf of the public welfare: the National Symphony Orchestra Association, through Manager J. E. Mutch; the Seventh War Loan, through Jean Hendrix of the War Finance Committee; Army Medical Service, via John P. Dwyer, and the U-505, through Horace D. Mann, Lieut. (jg) USN.

MILES HIGH

When the final yardstick was put to the *Mile O' Dimes* campaign co-sponsored in St. Louis, Mo., by KMOX and the St. Louis *Globe-Democrat*, all records were broken. Contributed were 12½ miles of dimes, or \$111,208, topping all other cities by more than \$10,000. The amount was \$16,358 more than was raised during the 1945 campaign in which St. Louis raised more money than any other city in the nation.

Over 3,200 clubs, organizations, churches, schools and business firms visited the *Mile O' Dimes* stand located in the center of downtown St. Louis. KMOX talent broadcast remote shows from the *Mile O' Dimes* stand four times each day.

Credit lines: campaign organization was handled by Jerry Hoekstra, assistant to KMOX general manager. Newspaper promotion was done by Al Weisman of the *Globe-Democrat*.

FUN IN BED

One of those incidents that endear radio personalities to their audience occurred recently when the *Murray*

Sisters of the Sleepy Hollow Gang donned full Western outfits and journeyed to Temple University Hospital to entertain Charles Grakelov, Philadelphia florist, a patient there since a recent accident. What started out to be a gesture to cheer a patriotic citizen, turned into a complete show for the patients, doctors, and nurses on the fifth floor of the hospital. Before the first number was over the room was full of young patients, some on crutches, others in wheelchairs.

The *Sleepy Hollow Ranch Gang* broadcast every day at 12:30 P.M. on WFIL, Philadelphia, Pa.

FOR ART'S SAKE

It's the extra-curricular public activities of a radio station, those neighborly projects entirely outside the field of radio, that do most to bring about the sincere, warm-hearted friendship and community esteem all stations seek in their public relations. Michael R. Hanna, manager of WHCU, Ithaca, N. Y., is proving that with an art exhibit.

Studio art exhibits are no novelty at WHCU. Five professional shows were sponsored during 1945 alone. But it was the First Exhibition of the Works of Central New York Amateur Artists that uncovered the wealth of culture and creative talent extant in a typical American community and loosed the flood of appreciation which comes to those who take a neighborly interest in the personal activities of their neighbors.

Radio promotion of exhibit plans lasted just over a week. As a result, 169 oil paintings and watercolors were brought to the station in person by 68 artists. All entries were in *before* it was announced there would be \$200 in cash prizes.

DOWN ON THE FARM

Radio station WKBN, Youngstown, O., has created a new service for the rural residents of Northeastern Ohio and Western Pennsylvania.

Aired from 6:00 to 7:00 A.M. every morning, the program presents entertainment and information tailored to the desires of the farmers of the region. Included are the latest market reports from the area, news of the activities of local Granges, 4-H Clubs, FFA and other rural groups, answers to questions sent in by farmers, detailed weather reports and recorded on-the-spot interviews with farmers. On the entertainment side come WKBN'S standing entertainers, specialists in music appealing to a wide audience tastes.

Last minute news summaries are also included, at the beginning and half way through.

Head of all this farm service is WKBN farm editor, Stuart Wilson. He is destined to become familiar not only through the program, but because of a portable recorder which travels with him while he picks up the news that makes up the program.

WITHIN OUR GATES

In cooperation with the Philadelphia Fellowship Commission, which is conducting one of the nation's more worthwhile projects by its practical steps to promote understanding and tolerance, WFIL, Philadelphia, Pa., presents *Within Our Gates* as a Sunday morning public service program.

What WFIL offers at 11:00 A.M. is a series of biographical dramas devoted to personalities in the world of entertainment, including Marian Anderson, Spyros Skouras, Irving Berlin, John McCormack and Eric Johnston. By citing what these people have contributed to the country's culture and progress, WFIL demonstrates the incalculable national asset of diversified faiths and backgrounds.

For this contribution, WFIL was commended by the New York Times in this succinct way: "The approach is eminently constructive, and far more effective than the more common practice of preaching. In addition, it happens to be more listenable radio."

SHOWMANTIPS

New program ideas
briefly noted.

Automobile Supplies

ART AND HIS RHYTHM RIDERS There's no question but what *Art and His Rhythm Riders* carry the mail on KTUL, Tulsa, Okla. When listeners were offered pictures of the entertainers, the postman brought 3,500 letters, each one containing a dime to take care of handling charges. Group is heard daily over KTUL at 3:45 P.M., sponsored by the O.K. RUBBER WELDERS of Tulsa.

Bakeries

RISE AND SHINE It's a half hour morning melting pot which WFOY, St. Augustine, Fla., airs daily. Entertainment consists of weather bulletins, horoscopes, news (in slightly wacky vein), and prophecies. Audience benefits from gifts given to listeners who are celebrating birthdays or anniversaries. One week as a sustaining program, *Rise and Shine* was sold to MOELLER'S CITY BAKERY by Station Manager John Cummins. Producer of the show is station newcomer Lew Doolittle.

Gasolines

THE PATE CIVIC CONCERT A concert for watchers or listeners is aired for a half hour beginning at 5:30 every Sunday evening over WTMJ, Milwaukee, Wis. Program originates from the Radio City auditorium. A different choral group is featured each week, plus a short interview with a Milwaukee civic leader. Mayor John L. Bohn was honored as the first guest. Series is presented by the PATE OIL CO.

Ice Dealers

VOICE OF THE VETERAN The opportunity for veterans to make their views known on public issues is provided on *The Voice of the Veteran* over WOAI, San Antonio, Tex.

The *Vet-Eye-View* on current problems affecting the ex-serviceman is aired through letters from veterans in the listening audience. Sponsored by San Antonio's IONE STAR ICE DELIVERY, *The Voice of the Veteran* is produced by Monte A. Kleban.

Meats

UNDER THE CAPITOL DOME A five-minute commentary on the Washington news scene is aired Monday through Saturday, 8:45 to 8:50 A.M., over WELI, New Haven, Conn. Sponsored by CARL ROESSLER, maker of ROESSLER'S YELLOW-TAG FRANKFURTERS and ready-to-eat meats, this commentary includes a capsule resume of the important news events, with news gathered the United Press.

Milling

CAPITOLA NEWS REPORTER People make news and people like news. The day of the scrapbook is fading and it's a nice sensation when one's name is beamed by voice. In Atlanta, Ga., it's the voice of Dick Warner in a 15-minute newscast, Monday through Friday, over WGST, that keeps them posted. *Capitola News Reporter* covers a wide field of news, includes Georgia news, national and international events, sports, human interest stories and a few market reports.

Sponsor, ATLANTA MILLING CO., spotlights CAPITOLA FLOUR and CAPITOLA POULTRY FEEDS, voiced by a second announcer. Newspaper display ads and promotional spots spark both sponsor and program.

Sustaining

JOBS FOR GI JOE Radio Station KFRO is helping Longview, Tex., get the returning servicemen situated with its new program, *Jobs for GI Joe*. Aired each Thursday at 9:00 P.M., the program features interviews with three veterans who are in need of work. Interviews bring out the pre-war education, training and occupation of the veteran. Emphasis is placed on additional skills the veteran may have learned in the service. Employers call, wire or write KFRO if they can use any of the men interviewed. Employers are also informed that there are hundreds of veterans, representing nearly all trades or occupations, on file with the Longview Employment Service.

Veterans are chosen for appearance on the program in the order in which they make application, either with KFRO or the USES office. All veterans, colored or white, may appear, providing they need a job.

Participating

WAKE UP EAST TEXAS When it's time to *Wake Up East Texas*, KFRO, Longview, Tex., performs the service with a smile. A week-day feature gives listeners time signals and weather reports with a musical *pot pourri* for entertainment. Regional and national transcribed spot announcements, along with local live announcements keep listeners posted on what's what on the advertising front. A half-hour program, *Wake Up East Texas* goes on the air at 7:30 A.M. One announcer handles the show.

(Continued from page 113)

of GWIN ADVERTISING AGENCY is writer and takes the character part of *Anita* on the program. She plays opposite Max Fetty of the WIRE staff. Virginia Byrd is organist and the producer is Bert Julian, vice-president of GWIN ADVERTISING AGENCY.

The sales success of this promotion has made history in Indianapolis radio circles. From the first day of broadcast, traffic and sales in BLOCK's cosmetic department were credited to the program.

Sample programs are available
upon request from Guin Advertising
Agency, Indianapolis, Ind.

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- WFIL —Philadelphia, Pa.
- WGR —Buffalo, N. Y.
- WIND —Chicago, Ill.
- WOC —Davenport, Ia.
- WSTV —Steubenville, O.
- WTCN —Minneapolis, Minn.

40-49 MONTHS

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

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