

S Showmanship



MAY 1946

25c

30c IN CANADA

What's in a Lottery? p. 149
E. J. Sperry, W. E. Long Co.

Rich's Radio School p. 152
John Fulton, WGST, Atlanta, Ga.

250 Watts of Showmanship . p. 156
Chet Behrman, WKMO, Kokomo, Ind.

NATIONAL ADVERTISING COMPANY, INC.
GENERAL MANAGER
80 ROCKEFELLER PLAZA, NEW YORK, N. Y.

**RADIO ADVERTISERS
IN THIS ISSUE**

- *Wolf & Dessauer*
- *Carry Ice Cream Co.*
- *Hudson's Bay Co.*
- *Isaly Dairy Co.*
- *Pittsburgh Brewing Co.*
- *National Cash Register Co.*
- *F & R Lazarus Co.*
- *Abbotts Dairies*
- *Haag Drug Co.*

THIS ISSUE READ BY

RADIO BUSINESS

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YOUR BUSINESS AT A GLANCE

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

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

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*Whatever your business, the basic idea of any one
of these programs may be adapted to it. Read them
all, then file for future reference. We try to fill orders
for back issues if you need them for a complete file.*



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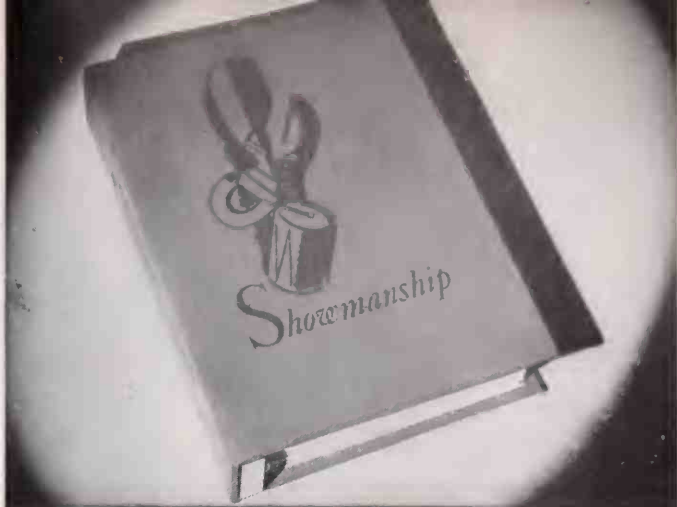
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don't do it the hard way . .

USE ALLEN

Prescott



..THE WIFE SAVER*

**to get results
in your market(s)!**

• Here is the same Allen Prescott who set the nation giggling via the nation-wide network of NBC . . the same light-hearted personality who created that fabulous character, **THE WIFE SAVER** . . the show that has brought fan mail by the carload to a score of nationally known advertisers.

ALLEN PRESCOTT . . **THE WIFE SAVER** is now NBC Recorded and available to do just as *big* a job for *local, regional and national spot* advertisers at a low cost made possible by nation-wide NBC syndication.

Full of uproarious informality, **THE WIFE SAVER** features the unforgettable Allen Prescott . . with Brad Reynolds as his naïve stooge and songster . . with fresh new informative scripts all under the experienced direction of NBC.

It's a *women's show* . . because it's packed with valuable information (from washing walls to boiling okra). It's a *family show* . . because it's brimming over with laughs for everyone.

Any product or service that commands a woman's attention will make a resounding splash in the local population pool with the laughable, lovable, hilarious antics of **ALLEN PRESCOTT . . THE WIFE SAVER**.

Program length: 15 minutes; schedule: 3-a-week for 52 weeks

Write today for complete brochure and audition records

*NBC produced . . for better programming, NBC syndicated . . for low cost

NBC



A Service of
Radio Corporation
of America

.. Radio-Recording Division

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

▶▶ Material here is based on the 46-page book, "Telephone-Money Shows," prepared by the W. E. Long Co. To any radio station manager who does not have the book, radioman Sperry offers to send a free copy.

What's In A Lottery?

Quick Answers to Various Questions Dealing with Legal Aspects of Radio's Newest Program Cycle, the Telephone Money Programs

by E. J. SPERRY, radio director, W. E. Long Co., Chicago

Most of the controversy, illegality and bad radio to be found in telephone money shows stem from the fact that too little time is put into research, investigation and the legal phases of this type of radio show. Essentially, there is absolutely nothing wrong with a telephone money show if it is properly operated.

The W. E. Long Company Radio Division believes that telephone money shows are not a passing fad, and we further believe that properly operated, this type of program will take its place along with news, serials, comedy, quiz, variety and mystery shows.

In our efforts to insure clean entertainment, healthy audience stimulation and non-violation of laws and regulations, we have spent thousands of dollars for legal research and production over a period of three years.

Some of our findings are presented here, but we call to your attention the fact that we are not lawyers. We are radio production men, and we urge you to consult your lawyer in matters of legality and illegality.

There is no law against a person giving away his money, providing there is no lottery in the mechanics employed in making such a gift, but, (1) chance, prize and consideration must not exist in the program, either by inference or by direct statement; (2) every operation of the program must be easily visible and open to immediate scrutiny, with no hidden operations; (3) not only the scripts as a whole but each and every sentence, phrase, term and word must be free of any implication of chance, and (4) definite control of every word must be exercised by the agency, sponsor, producer and station. Ignorance of the law is no defense!

CHECK LIST FOR SPONSORS

1.) *Does visiting a sponsor's store as a point of qualification in receiving money from a telephone money show constitute a lottery?*

A visit to the sponsor's store can be ruled "consideration" if such a visit is mandatory in qualifying for the receipt of money. However, to request that a participant visit the sponsor's store to receive a check for money earned for participation in a telephone money show should not constitute "consideration" because such a visit has no bearing on the qualification of the participant as a point in receiving the money.

2.) *Does a demand that the listener describe the virtues of a product as a point of qualification in receiving money from a telephone money show bear implication of a lottery?*

A demand that a participant describe the virtues of a product could be inferred to mean that that person is evidencing proof of purchase, inasmuch as a person would be unable to describe the virtues of a product until he had used it. Therefore, such a demand really constitutes an obligation to purchase the product. At least, such obligation is inferred.

3.) *Is it lottery to demand that a listener possess the evidence of purchase of an advertised product in order to qualify for payment of money on a telephone money show?*

With no view of being facetious, we would say that any six year old child should know that this is lottery.

4.) *Does it constitute lottery when listeners are asked to identify color, size or wording of a broadcast label, package or container in order to qualify for payment of money offered on a telephone money show?*

In our opinion, the above procedure possesses the basic faculties of a lottery because any such demand would infer that the person must purchase the product to show evidence of ability to identify it.

A great number of lottery cases are decided on the "intent" of the program as to setting up lottery factors, and in our opinion, a demand that the listener meet the qualifications here is a proof of purchase, and therefore "consideration."

5.) *Does the payment of equivalent money to a dealer or salesman constitute a lottery?*

As long as lottery does not exist in the program from which the money comes, no implication of lottery should arise because of such payments, providing that neither salesmen or dealer would be under obligation to place orders, purchase goods or meet sales quotas in order to participate.

6.) *Does the payment in merchandise or cash have any bearing on implications of lottery?*

No. Merchandise and cash are one and the same thing as far as the law is concerned. However, from a program standpoint, cash is usually more attractive than merchandise.

7.) *Does demand of proof of knowledge of sponsor's address, location or number of departments constitute a lottery?*

This would not constitute "consideration" if such information has been made free and available, and if these questions could be answered by a person who has never heard the radio program.

Here is one of the most important things in the operation of a telephone money show, namely, that all qualifying questions be answerable by persons who have never heard the program but could freely secure the information from sources other than the radio program.

8.) *Does payment by merchandise certificate, redeemable only at a specific dealer, constitute a lottery?*

Payment follows qualification, and it has been held that the inferences of lottery occur only before actual payment. It could be safely said that such payment by merchandise certificate would not involve "consideration."

9.) *Does possession of an article irrelevant to the sponsors product, demanded as a point of qualification in receipt of money, constitute a lottery?*

Radio stations who have set up a method whereby the participant is asked whether he has a copy of some magazine, a War Bond, or other irrelevant object in his possession, kid themselves into believing that the inclusion of this qualification will act as a screen against lottery.

CHECK LIST FOR STATIONS

PROGRAM CONTENT

1.) *Does lack of information or education on the part of a listener set up the implication of a lottery?*

If the information that is the source of the question is free and available, then lack of knowledge, information or education could have no bearing.

2.) *What about telephone money shows where the listener is asked to identify a musical selection that has just been played on the program?*

The implications here are the same as that which exist relative to the legal standing of a radio show in which the listener must be tuned to the radio station to earn money.

There would seem to be some grounds for reasoning that if a person is forced to listen to a station to receive money, a "consideration" exists.

There is a very thin border line when a station plays a musical selection which a listener is asked to identify. It involves the question of a radio station as a commercial enterprise, the exact value of which is regulated by the number of listeners. This gives each listener a definite monetary value, and if the listener is forced to turn his dial to one particular station in order to receive money, there is a possibility that the value of that listener could become a "consideration."

We feel that the same holds true in the use of hidden phrases or terms demanded as a qualification point for

receipt of money, or in the use of sound effects as a point of qualification.

3.) *How about the use of pass words, key words, etc. on telephone money shows?*

It would seem that the legality of such devices could be decided by whether or not they were "free and available" in sources outside the radio program.

PROGRAM MECHANICS

1.) *Does registration of listeners names and telephone numbers by mail constitute a lottery?*

If such registration is free and open to all, it should not constitute a lottery. If, however, such registration must be made on official blanks procurable only at certain stores, or in conjunction with the purchase of a certain product, there is certainly implied a definite consideration.

2.) *How are names and telephone numbers to be called on a telephone money show selected so as to avoid lottery?*

We believe that selecting telephone numbers at random infer "chance," and chance is a component part of lottery. We, therefore, set up a diagram in which we scientifically map out every section within the primary coverage of a radio station and with a great deal of care and thought we "select" telephone numbers so as to eventually weave a pattern of complete and actual participation.

On our programs we make no mention of how telephone numbers are selected, and we are not in the least evasive about stating that we scientifically select telephone numbers in such a manner as to completely cover the primary area.

TO sum up, the word lottery has no technical legal meaning, but must be construed in the popular sense. It is the rule that the elements of a lottery are: (1) consideration; (2) chance; (3) prize. To save a contest from falling within the purview of the lottery laws, *skill* must be the predominant element.

Rich's Radio School

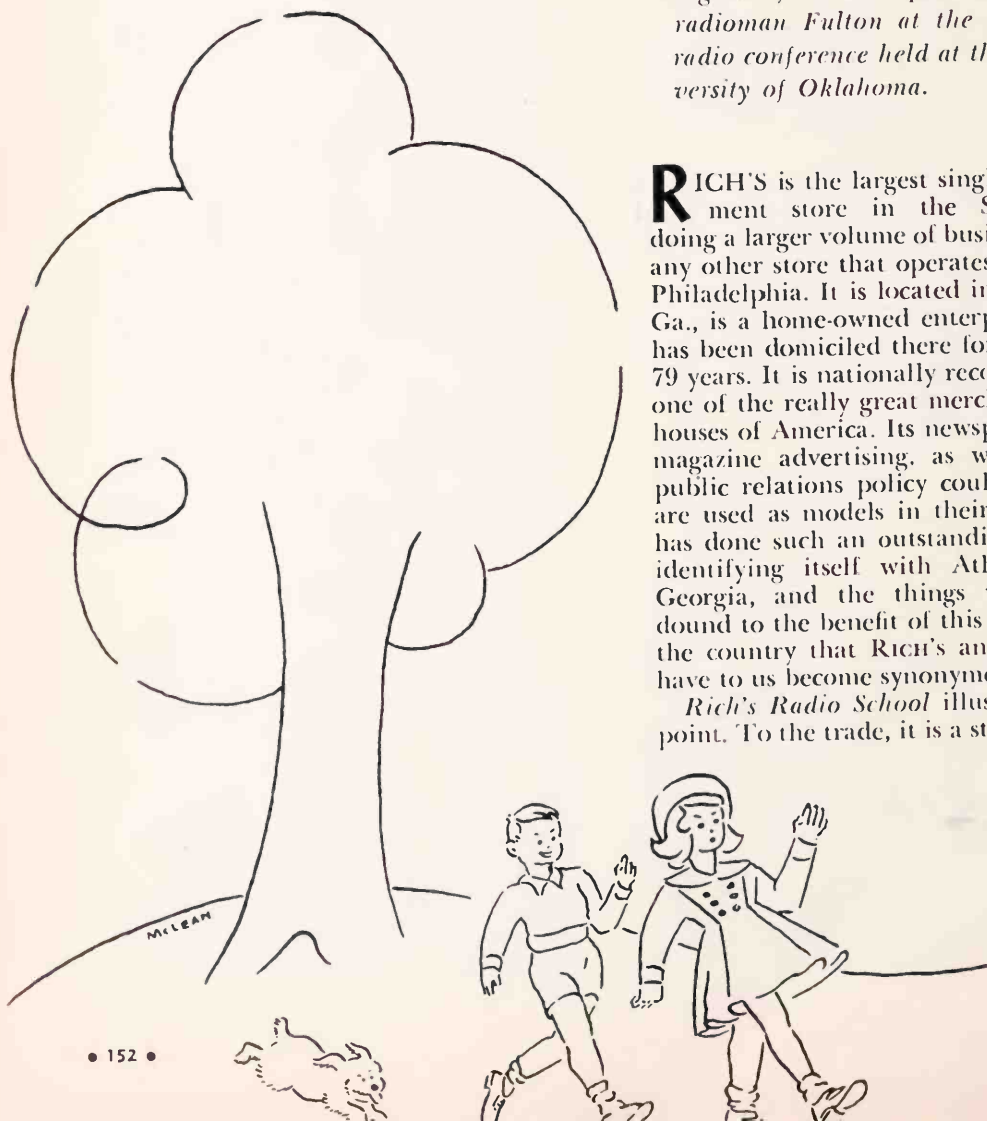
Through Educational Series for Specific Grade Listening Rich's, Atlanta, Ga., Department Store, Performs Statewide Public Service

by JOHN FULTON, associate manager, WGST, Atlanta, Georgia

This challenge to educator, broadcaster and advertiser is a digest of a talk presented by radioman Fulton at the annual radio conference held at the University of Oklahoma.

RICH'S is the largest single department store in the Southeast, doing a larger volume of business than any other store that operates south of Philadelphia. It is located in Atlanta, Ga., is a home-owned enterprise, and has been domiciled there for the past 79 years. It is nationally recognized as one of the really great merchandising houses of America. Its newspaper and magazine advertising, as well as its public relations policy could be and are used as models in their fields. It has done such an outstanding job of identifying itself with Atlanta and Georgia, and the things which redound to the benefit of this section of the country that Rich's and Atlanta have to us become synonymous.

Rich's Radio School illustrates the point. To the trade, it is a strip across



he-board. To the layman, it is five programs a week, Monday through Friday, at the same time. The entire series is designed for in-school listening by the grades from kindergarten through the sixth grade. Each day of the week is devoted to a particular subject, and is designed for specific grade listening.

MONDAY's programs are for use by the kindergarten through the third grade, and consist of the famous *Uncle Remus Stories* by Joel Chandler Harris. Tuesday's program for Fourth Grade listening is titled *Art and Artists*. Wednesday's program is *Georgia at Work*, for the fifth graders. Thursday brings to the sixth grade *Songs and Stories of the Southland*. Friday's program is the *Quizzoneaire*, which brings to the microphone the students of fifth and sixth grades from over the school system for a quiz based on current affairs, general knowledge, and class work.

IT TAKES ALL THREE

Because there has been practically no meeting of minds between educators and the commercial end of the radio industry, this series seems particularly significant. On the one hand, it apparently has seen the opinion of the educator that anything identified with commercial radio is bad. On the other hand, there is the equally false impression by the broadcaster that nothing in the way of an educational program can or would do a job for an advertiser. It might be well to pause here and say that this particular program has two commercials: "*Rich's Radio School Presents*," at the beginning, and at the end, "*Rich's Radio School has presented*." That is somewhat of an innovation for commercial radio!

IF, in this program we have arrived at anything like a formula as to how radio can augment its already fine public service programs by bringing its advertisers into the picture, then I think it represents an advance in the right direction. First of all, I think we fool ourselves as well as our listeners when we think that any fine program can be presented without several factors, including bud-

get, know-how from the radio side, and know-how from the educational side. This program has been unique because the best thinking of one of the really outstanding public-spirited advertisers in the nation has been coupled with the best educational thinking and the best and most careful production.

The program itself is the result of three years of experimentation. We stubbed our toes a good many times during the first year, and even today we certainly do not feel that we have reached anything like perfection. But constant consultation between the advertiser, (who originated the idea), the station, and the schools has eliminated many of the bugs.

OF course, a program of this kind won't have crowds waiting at the door of the advertiser to break it down so that they may buy goods immediately. Nor will it have a 25.0 Hooper for the station. But it will do the thing it is designed to do; identify the station and the advertiser with a service that needs to be done.

REGIONALISM AT ITS BEST

Of what special significance is this particular program? In order to answer that question it is necessary to go a little farther into the mechanics of the program itself. The entire series is transcribed in the studios of WGST, processed from masters, and broadcast over WTOG, Savannah; WMOG, Brunswick; WRDW, Augusta; WMAZ, Macon, and WALB, Albany, to give it statewide coverage. Thus, while the series title for Tuesday's program, *Art and Artists*, gives the proper place to the study of the Old Masters, it definitely emphasizes the arts and crafts that are practiced in the State of Georgia. Of course, the *Uncle Remus Stories*, *Georgia at Work*, and *Songs and Stories of the Southland* series identify themselves immediately as being keyed to this particular section of the country.

So, shall we say that its primary significance is that the basic idea is adaptable to any state or section. Such a series teaches the youngster the history, crafts, songs and stories which might never otherwise have come to his attention, and thereby inculcates in him a pride in his

town, his state, and the region in which he lives.

From the standpoint of the broadcaster, assuming that a station is doing its job of public service and educational programs, the more *class* or *fine* programs it carries the better it balances its program schedule. Certainly, having the aid of an advertiser who is interested in the long range educational program of a public service nature can be a definite aid to that end.

ADVERTISERS and stations both have had the feeling that doing something of this nature cuts their available audience to a minimum. Certainly, I am not prepared to say that the program idea itself will compete successfully for audience with any of the more popular types of entertainment programs, but it is my personal opinion that this type of program offers the only ready-made and receptive audience available. No one operates a station for today only. Plans are long range, with the audience one that we want to continue constant over the long period of years. We should not be averse to having the children of today associate station call letters with one of the most pleasant parts of their early education.

Frankly, we think that any station or combination of stations can definitely interest an outstanding, civic-minded advertiser to take the interest in this type of broadcasting which RICH's has evidenced not by merely starting the idea, but by sticking with it.

MERCHANDISING WITH RESTRAINT

Is it successful? You probably know my answer to that question, and I'd like to give you some of the reasons we consider prime factors in its success. The whole plan does not consist of a radio program alone; the third partner, the advertiser, comes strongly into play. After the schedules have been made, and the subjects properly chosen, the writers of the scripts furnish to RICH's the background material from which the scripts came. Out of this comes pre-broadcast pamphlets which are mailed to each teacher using the series. In this manner

the teacher has pre-information as to broadcast content; a complete bibliography for outside reading, and teaching aids which prepare the students for the program to which he is to listen.

Programs of unusual interest are highlighted by special material. For instance, the scripts on *Art and Artists*, in the beginning of the series featured the work of Athos Menaboni, a famous Georgia artist who specializes in bird life. In order to make the broadcast a thing that lived for the listeners, RICH's sent to each of the classrooms individual copies for each child of a Menaboni bird print. In connection with the *Georgia at Work* series, RICH's sent a blank map of the State of Georgia on which the teachers and students might locate the section of the State to which the broadcast referred.

TO the skeptic, we would like to point out that this is not the Ethiopian-in-the-wood-pile so far as the commercial angle of the program is concerned, because the material sent out by RICH's shows the same commercial restraint which characterizes the program content of the actual broadcast.

NEW HORIZONS

Yes, we think the program is successful. First, it has the enthusiastic acceptance of the schools in the cities in which it is broadcast, and additional requests are already in for next year's broadcasting in cities not now covered. Secondly, evidence in the hands of the advertiser indicates that the children themselves, as well as the teachers, like the program. The program itself does its job of being successful by perhaps the greatest medium of advertising in the world, word of mouth. There are few school children of listenable age in the cities in which it is broadcast, who do not know who puts on the program and over which station it is carried. Therefore, the program succeeds both from the station's standpoint, as well as RICH's.

We think the programs are successful and that they point up a challenge to the constructive thinking of the triple-partnership to which we have referred earlier; educator, station and advertiser.



Bay Shopping Hostess

... Brings Listeners Up-To-The-Minute Shopping News

TO keep listeners posted on new merchandise, price regulations, store service and other news of interest, the HUDSON'S BAY COMPANY, Calgary, Alberta, presents a 30-minute program five days a week direct from an especially built broadcast studio within the store. Information broadcast from the BAY each day is aired over CFAC as another step forward in BAY leadership to give listeners shopping information.

Since the program went on the air three years ago it has steadily increased its audience. According to the most recent ELLIOTT-HAYNES survey, the rating in the *Bay Shopping Hostess* has jumped to an all-time high, with 65.1 per cent of the listening audience.

WHILE there is no seating accommodation provided in the BAY studio, there is always an audience for the broadcasts. By means of a public address system, each program is carried through the entire

third floor of the store. Items advertised are displayed on a long counter across the front of the studio. When the articles featured on a program are too large to be displayed, the program takes the form of an ad-lib tour, with the manager of the department or one of the salesmen, interviewed about the item.

THE BAY reports extremely gratifying results. There have been occasions when complete shipments of items advertised by no other means were sold out in a single day. Rural listeners write to the personal shopper each day to order items featured on the broadcast.

Peggy McGannon, the *Bay Shopping Hostess*, writes the script and is assisted on the air by Bob Charman. Since the program is directed mainly at the housewife, it often includes interviews with prominent people. Household hints, recipes, beauty tips and other details of this nature are also included on the show.

▶▶ Although a mere strip of a boy (recently turned 22), production manager Chet Behrman has almost five years of radio production experience to his credit. Hoosier to the bone, most of his work has been done with 250- and 5,000-watt stations in Indiana. Exception: television experience in California. His heart's desire is to write and direct television productions.

250 Watts of Showmanship

Originality and Showmanship in Promotion an Essential for the Small Station Anxious to Make Its Voice Heard, Long Remembered

by CHET BEHRMAN, production manager, WKMO, Kokomo, Ind.

"Once upon a time, there was a little town . . . far from the Magic Land of CBS. The people called this little town Kokomo because it nestled snugly in the green meadowland of north central Indiana. Its clean, shaded streets wandered geometrically among the maze of tiny buildings, around parks, and over bridges. Saturday's sidewalks winced under the footfall of hundreds of shuffling shoes and longed for the lazy ease of Wednesday afternoon when all the stores were closed. By eleven o'clock at night the winking stoplights managed to hold at least one or two cars at bay, solemnly solving a traffic problem which didn't exist. Yes, it was exactly what you'd expect a town named Kokomo to look like. And that's why the people gave it that name.

"Now there are many important people who live in Kokomo, but now we are going to talk about only two. One is a queer little man known by the queer name of Mr. Listener Offen On. He was given this queer name because he listened to the radio only in his odd moments. Mr. Listener Offen On was a very unhappy man."

HOW many of us are familiar with small towns like this? And how many of us are familiar with folks like Mr. Listener Offen On? WKMO was familiar with both, and in its brief years of existence had learned to thoroughly understand both. Perhaps this understanding was one of the reasons for WKMO's winning first prize in CBS's recent Program Promotion contest. Planning the campaign presented the usual promotion problems, plus those peculiar to small-station operation. These additional problems might all be summed into one: originality versus conservatism.

In many ways a small radio station must be conservative. If it tries to imitate its big brothers by turning out live programs in quantity, it is inviting not only bankruptcy but something infinitely worse, an audience that rightfully wrinkles up its nose at poor quality. The small radio station knows that it cannot afford to produce even one half hour segment a week featuring name talent. True, a small station has the opportunity to develop name talent from local talent; but if local talent achieve such success, it no longer needs the small station and subsequently runs, not walks to the nearest network.

Realizing this, some small station

carry conservatism to an extreme by spinning platters all day long. They have failed to see that big and small stations can have at least one thing in common, that indefinable something called *showmanship*. And the first step toward showmanship is *originality*.

ORIGINALITY A FACTOR

THAT was the idea WKMO had in mind when it started out on its promotion effort for CBS. If the amount of money spent was to determine the winner, WKMO didn't have a chance in competing with the larger stations. But if results were desired, results born of originality, then WKMO definitely did have a chance.

One of the first brainstorm, which became the focal point of the campaign, was sending a representative to Hollywood and New York to interview CBS stars. We chose no fashion model, no millionaire's daughter, but merely an Indiana girl who could talk and write and who seemed to understand what we meant by showmanship. Even her name was a radio natural; Doris King Porter. If WKMO had been a larger station, we might have wired those interviews back to Kokomo as remotes from Hollywood and New York. But we had to balance that brainstorm with a bit of conservatism; the interviews were transcribed.

As Doris herself, testified, the personalities in both radio centers were eager to cooperate. It is reasonable to say that this same cooperation would have been shown to any radio station representative sent to these cities with similar objectives. Size of the station meant nothing; the original idea rang the bell.

The interviews ran approximately five minutes each and were programmed separately. Of course they were slanted toward the Hoosier angle making for much more listenerability back in Kokomo, where WKMO's audience was surprised and delighted to hear its favorite CBS stars speak like plain, ordinary folks, which, of course, they are. The stars, themselves, probably appreciated the opportunity to let down their hair and talk to the people who help to make

them stars. Incidentally, the interview with Parks Johnson and Warren Hull of *Vox Pop* fame eventually led that program to Kokomo for a coast-to-coast broadcast February 18.

Doris King Porter's trip to Hollywood and New York was theoretically, though not chronologically, the beginning of the campaign. The hour-long program, *Star Performance*, was theoretically, though not chronologically, the end of the campaign. *Star Performance*, subtitled *The Adventures of Doris in the Magic Land of CBS*, summed up the entire promotional effort for WKMO's audience. It was following the old maxim of telling them what we did after we did it. In subtle fantasy form it explained what all these goings-on in the last four months had meant. While the audience was listening to the charming story of a little girl in a strange, magic land, it was also unconsciously absorbing the many promotional points that had been previously emphasized throughout the campaign.

WOVEN through the program were seven of the original transcribed interviews, edited (as much as a transcription can be edited) to fit imperceptibly into the story. Adequate explanations at the beginning and end of the show cleared up all doubt as to what was *live* and what was *transcribed*, thus making the procedure legal. Recorded music of Andre Kostelanetz was used as bridge and background material partly because Mr. K. is a regular Thursday night feature on CBS and partly because his arrangements are of a nature that lends itself nicely to dramatic interpretation.

The success of this one program alone shows what a small station can do with transcriptions and recordings and still not be accused of spinning platters all day long. As we said before, the five-minute interviews were originally cut as complete programs in themselves. Yet by careful editing and close cueing they were made to fit into a complex dramatic pattern without spoiling the mood. We should have liked Andre Kostelanetz to compose special music for *Star Performance*; but because that was impossible,

we did the next best and literally wrote a special script for the music! Before a word of the script was written, probable music was auditioned and timed precisely. Disney did it when he produced *Fantasia*. Small radio stations who can't afford orchestras should try it on their own locally-written productions.

WHAT'S THE TARIFF?

You may be wondering how much it costs to be original yet conservative. Surprisingly little. Note these major expenses mentally: round trips to Hollywood and New York plus a week's expenses in each city; transcription costs at big city and small town rates; newspaper advertising at small town rates; talent costs at small town rates, and assorted car cards, posters, leaflets, and folders printed at small town rates.

It is immediately obvious that small town rates can save a tremendous sum of money for a small town station. When WKMO counted the cost of promotion and compared it with the resulting jump in listener rating, the campaign proved to be well worth while. Winning first prize in the contest was only added glory.

We have necessarily been brief in describing the actual selling points in the campaign. These are described in detail in a brochure entitled *Blueprint for Promotion*, which is available for the asking.

WHAT WKMO learned from this promotion campaign for CBS programs is certainly applicable to all forms of radio promotion and advertising. There are hundreds of 250-watters that have the same potential selling power if they would only use it. Usually their good ideas are submerged in a fear of being laughed at for seemingly competing with the network. No small station competes with a network. It merely begins where the network ends. A network's broadcasting is general; a small station's broadcasting is specific. The larger a station grows in wattage, the more general its broadcasting must become.

PLACE IN THE SUN

The local advertiser may be dazzled by the brilliance of the *big city* radio shows;

but it is the local radio station that completely understands the local advertiser's problems, that completely understands the local advertiser's listeners. Local program promotion carried out with the same enthusiasm as network program promotion can do worlds of good both for the small station and for its advertisers. Extending such local promotion to activities of public interest can also give the small radio station a prominent place in the community. Whether commercial or non-commercial, if it is local, it belongs to the small station.

THEFORE, it is up to every small station to see that it is capable of handling these duties that are relegated to it. That brings us to our final and most important point. If the small radio station wishes to retain its identity among the maze of kilowatts rippling across the nation, it must make itself an individual center of showmanship. Since its lack of power prevents it from shouting down stations on neighboring frequencies, it must depend upon originality and showmanship in making its voice heard and remembered.

If your station has too many Mr. Listener Offen Ons in its audience, perhaps a promotional *lift* is just what it needs. For promotion works both ways. It promotes the station as well as the station's programs. A bit of originality balanced by not too much conservatism does the trick. Then your listeners will say as did Mr. Listener Offen On in *Star Performance*.

"I've been very wrong. I used to listen to the radio when there was nothing better to do. Now you've told me what I've been missing. And I'm not unhappy anymore. In fact, I'm going to change my name. I'm going to change my name to Lee. No longer will I be known as Mr. Listener Offen On. From now on, I'll be Mr. Listener Regular Lee. And I'll listen happily ever after!"

Milk and Honey!

Comics and Birthday Format Slanted at Children Rates a 10.7
Hooper, Packs WFMJ Studio for Isaly Dairy Co., Youngstown, O.

by LEN NASMAN

WFMJ in Youngstown, Ohio has developed an old-time program into a honey. *Sister Sue Reads The Funnies* is aired each evening at 6:00 P.M. and Sunday from 8:30 to 9:00 A.M.

It's nothing more than the name implies, but when done in a cute manner thousands of young children spread the comic page of the *Youngstown Vindicator* on the floor in front of the radio. *Sister Sue* opens the program with a jolly "Hello boys and girls," and the children respond with "Hello Sister Sue." She then reads a couple comics and discusses each strip in vernacular understandable to small children. If any of the visiting children have birthdays, she gives their names and asks them their age. Then all visitors sing a happy birthday song.

Recently WFMJ decided to take pictures of the youngsters sitting around before the program. *Sister Sue* casually mentioned on the program that any one planning to attend the Friday broadcast should come early since WFMJ was going to take pictures. Lo and behold, mothers started arriving at 4:30 P.M., an hour-and-a-half before the program time. By 5:00 P.M. the station had to rush out 200 chairs stored away, and by broadcast time it was necessary to ask parents to leave the studio to make room for the kiddies. Children were all over the studio, on the floor and on the stage.

The program is sponsored seven days weekly by THE ISALY DAIRY COMPANY with several hundred stores in Ohio, Pennsylvania, New York, and West Virginia. ISALY's had large signs made to



★ *Sister Sue* reads the funnies. At her elbows, children with birthdays get ready to give their names and ages.

put in the local stores. It plans other merchandising tie-ups in the near future. Walter H. Paulo, general manager, bought the program for 52-weeks, and is arranging for merchandising cooperation. DUDLEY S. HAWKINS AGENCY handles the copy. HAWKINS often incorporates nursery rhymes in commercials for added appeal to children and parents. Straight copy is also used, because parents are also exposed to the program while kiddies are listening.

Hundreds of people have volunteered to share the cost in the event the program might go off the air. So ISALY's sells the milk, and WFMJ has the honey. The program has a C. E. Hooper rating of 10.7 against very popular competition.

Early Bird



Catches Its Listeners

With 9 Years on the Air, Skinner-Chamberlain & Co. Finds Radio Expands Trade Territory in Small Market Areas for the Retailer

by JANE CHAMBERLAIN

PUBLIC SERVICE FIRST

RADIO Station KATE, Albert Lea, Minn., went on the air in October, 1937. And with KATE came SKINNER-CHAMBERLAIN & Co.'s radio activities: the beginning of sponsorship on the new station.

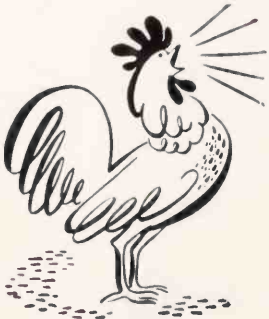
SKINNER-CHAMBERLAIN & Co., Southern Minnesota's largest department store, is now a 50-year-old institution in Albert Lea and the surrounding territory, and this first half-century mark includes nine years of radio activity.

Always alert to new merchandising ideas, it was natural that SKINNER-CHAMBERLAIN would go on the air as soon as the station opened. Radio advertising meant prestige. It also offered an opportunity to expand the trade area, since the evening paper did not cover as large an area as did the radio station.

The first program SKINNER-CHAMBERLAIN's sponsored was an early morning musical, *Reveille Rhythm*. Aired six days a week from 8:00 to 8:30 A.M., this musical clock program was in part public service, in part entertainment. Its format included popular and light classical music with commercials after nearly every selection. Time signals and temperature were given throughout the program, with school closed announcements and warnings on driving conditions during inclement weather. As a sales check, each broadcast featured a special commercial, the *Early Bird*, which gave listeners an inducement for shopping that day at SKINNER-CHAMBERLAIN's. Items were selected by the advertising manager, George Chamberlain.

RESULTS were favorable. The trade area expanded and store traffic increased, particularly in the sections which were advertised on the air. The sales of the *Early Bird* specials were terrific!

For the first weeks the program was on the air, KATE promoted it through station news and courtesy announcements. SKINNER-CHAMBERLAIN promoted it through placards in the store elevator, display windows and counters. Merchandise advertised on the program were featured with reminder cards as "*Advertised on Reveille Rhythm today.*" The *Early Bird* special sign remained up for several days with the date of the original announcement in evidence. It differed



from the other placards by a fat little bird (species unknown) pulling a worm in one corner.

THIS campaign was supplanted by a very successful spot announcement campaign which SKINNER-CHAMBERLAIN continued for several years, with five or six spots a day. Then came a successful venture in the sponsorship of a news broadcast.

CHANGE WITH THE TIMES

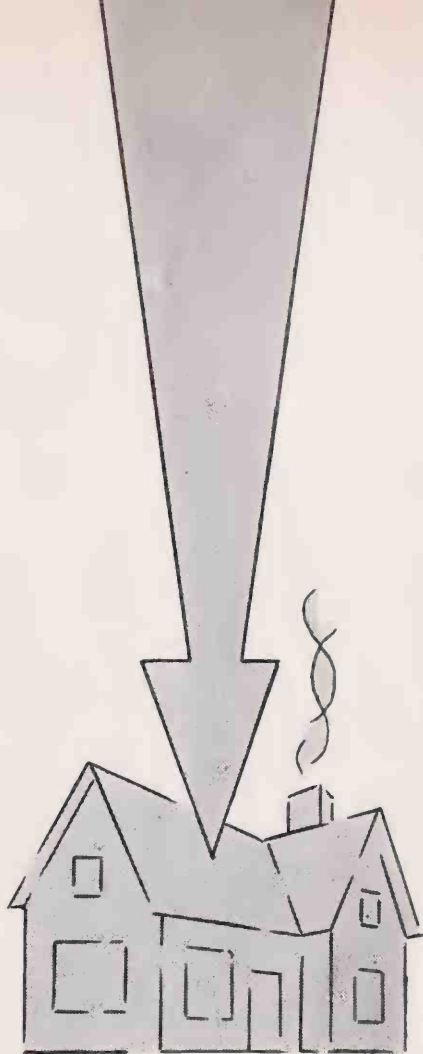
Last fall a transcribed program, *Easy Aces* went on KATE for SKINNER-CHAMBERLAIN. The SKINNER-CHAMBERLAIN radio programs are directed primarily to the entire family so the 7:00 P.M. slot was the one selected for the new show. The present advertising manager (who is replacing George Chamberlain, on leave to the Army) has full charge of radio activity, and is responsible for all scripts.

The station cooperates in the writing and production of the scripts, and it records the announcements to be put on the air. The same announcer appears on each program. (SKINNER-CHAMBERLAIN would like to have a special voice which would be identified with them alone, but so far this has been impossible.) Commercials are both institutional and departmentalized.

BECAUSE a ABC network show conflicts with the Friday night broadcast, *Easy Aces* is limited to four nights a week. On Friday, however, there is a reminder spot announcement for SKINNER-CHAMBERLAIN at 7:00 P.M. (On Friday and Saturday, both heavy shopping days, there are also spot announcements in the morning and the afternoon.)

Easy Aces was selected because it had been successful in a number of markets. SKINNER-CHAMBERLAIN launched the series with newspaper advertisements with pictures of the featured actors, time, date and store name. Both SKINNER-CHAMBERLAIN and KATE spot-announced the program until it was well established. Placards were placed around the store to remind customers of the new radio show.

In the controversy on the merits of spot announcements *vs* programs, SKIN-



NER-CHAMBERLAIN believes that because a sponsored show is more effective, it is well worth the few extra dollars. Certainly, a sponsored program increases sponsor identification and for that reason the listener is more conscious of advertisement and of product advertised.

SKINNER-CHAMBERLAIN does not have to advertise. Over the years of serving Southern Minnesota and Northern Iowa, it has built up a clientele that is terrifically loyal and dependable. During the past five years when there has been less to sell, old customers could not always be completely satisfied. But SKINNER-CHAMBERLAIN continues to advertise. They feel it is definitely getting results.

Stein Songs Brew Sales

Pick Best Stations, Periods and Programs Possible, Then Stick To Them is Advice of Carl G. Vilsack, President of Pittsburgh Brewing Company, Pittsburgh, Pa. to Territorial Beer Advertiser

SELECT strong stations that cover the market. Choose the time-periods with the largest potential listening audience, filled with programs of the greatest popular appeal. And, most important of all, stick to that policy year-in and year-out. That's a sure-fire radio formula for the territorial beer advertiser, as illustrated by the experience of the PITTSBURGH BREWING COMPANY.

TIME FOR EACH

For example, consider this large Pennsylvania brewery's use of time on KDKA, a 50,000-watt NBC outlet covering intensely sizable portions of Pennsylvania, Ohio and West Virginia. Six years ago, PITTSBURGH BREWING contracted for a 15-minute strip, six days a week, in the choice 6:30-6:45 P.M. time bracket. PBC divides the periods among its three brands of beer, IRON CITY, TECH and DUTCH CLUB, allotting to each its own individual programs, with different talent so that the identity of the brands is not confused. Continuity is achieved, during the baseball and football seasons, by the use of a three-minute report on sports scores at the beginning of each broadcast.

DOWN TO EARTH

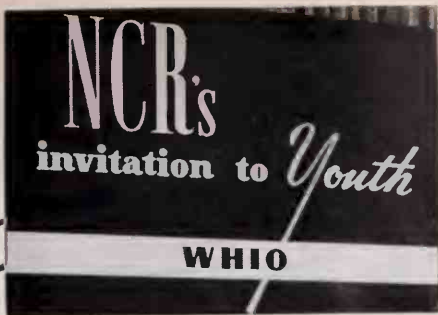
All the programs feature popular music, of the type that is completely down-to-earth, appealing to the kind of people who form the largest market for beer. Typical is the Thursday evening program, which two years ago was expanded to a full half-hour and augmented into a large-scale radio production. It has since been extended to other stations,

forming a small, selected network. It exploits "the music of the good old days," featuring beloved songs that everyone was singing ten to 50 years ago.

The performers on *Memory Time* were likewise selected for their ability to recreate, accurately and pleasingly, the songs of bygone days in their original style. George Heid, master of ceremonies and baritone vocalist, was himself a vaudeville and road-company star. The 14-piece orchestra, led by Al Marsico, is patterned after the musical units of 20 years ago, while the *Merrymakers*, a seven-piece instrumental combination, is a replica of the ragtime bands. Of course, there's a barbershop quartet, the *Harmony Four*, and a lyric soprano (Florence Berg), while Elaine Beverly brings back happy memories with her novelty songs.

BLANKET COVERAGE

To reach a different class of listeners, PITTSBURGH BREWING added a ten-minute late-evening strip of news programs to its schedule on KDKA. For the territorial advertiser, blanket coverage by strong stations cannot be the sole answer, so PBC supplements its use of 50,000-watt stations with numerous small local stations that are popular in their own locality, and producing the sort of specialized programming best-fitted for the area, under the supervision of its agency, SMITH, TAYLOR & JENKINS. But the keynote of all PITTSBURGH BREWING COMPANY radio advertising is, in the words of President Carl G. Vilsack, "Pick the best stations, periods and programs you can afford, and then—stick to 'em!"



WHIO Cooperates With National Cash Register Co., Dayton, O.,
To Present Juvenile Show With 2,000 Children in Attendance

THE name of the NATIONAL CASH REGISTER COMPANY stands among the highest in American industry, and has become an institutional phrase on the lips of Dayton, O. citizens. In 1916 the NCR began holding children's shows in its huge auditorium for all boys and girls in the Dayton area. This idea of free movies, entertainment and food for Dayton's young people, ran for 15 years. Then just a few months ago, these programs had their rebirth, and as a new feature, WHIO was asked to originate a children's broadcast to precede the NCR's entertainment.

WHIO more than welcomed this opportunity to be of service to Dayton boys and girls, and planned its opening broadcast to take place at 9:00 A.M., Saturday morning, August 25, 1945. Prior to this date, the NCR had approximately 1,000 children in attendance. Many of these had been sent by parents, who in earlier years had enjoyed the NCR *Children's Parties*. With a broadcast originating from the auditorium, this number increased until just *two months later it had grown to more than 2,000 boys and girls*. The crowd at the Christmas Party numbered 2,700!

Dorothy Allsup, education director for WHIO, was chosen to write and produce the broadcasts, which consist of a quiz, a birthday celebration, music by a special chorus of 100 voices and the children in the auditorium, plus the accompaniment of the four manual NCR organ.

Four children, two boys and two girls,

of the same age and grade level, representing four different schools, or a special group, such as the Boy Scouts, etc., are chosen at random each broadcast to take part in the quiz. The questions, which follow a definite pattern and theme for each day, range from spelling matches to musical quizzes. Bob Kline, education director for the NCR and the genial host for the Saturday morning parties, acts as master of ceremonies and conducts the quiz.

Judges for the contest are usually leaders of activity at the NCR or representatives of civic organizations in Dayton. They award the winners with new, shiny, silver dollars.

The birthday celebration is also handled by Bob Kline. All boys and girls who have had birthdays during the past week are interviewed on the air. The hostess for the NCR Party, Doris Carr, presents each birthday celebrant with Victory Stamps.

One hundred children comprise a special chorus, which sings the opening theme song, and also obliges with special numbers at various broadcasts. The biggest thrill, however, is when the mighty chorus of children present in the huge auditorium sing forth with *You're a Grand Old Flag*, or *Chickery Chick*.

Sig Roush is WHIO's jolly announcer on the show, and is always greeted with much enthusiasm by the boys and girls. Ruth Ellis is the organist, and there are six other adult helpers, who keep birthday lines moving, handle parties, etc.

Quality Hour Does It!

Markwardt Quality Bakery, Joplin, Mo., Stays Within Its Area, Dominates the Market With a Personalized WMBH Radio Campaign

by WILFRED E. LINGREN

BILL Markwardt's idea of the way to sell bread is to sell himself, his name and his personality. Since the early days of radio he has considered the air waves the most suitable medium for his personalized advertising campaign.

The MARKWARDT QUALITY BAKERY, Joplin, Mo., has been using time on WMBH since 1929. Mr. Markwardt sponsored the first spot announcement over the Joplin station, and shortly thereafter contracted for the 12 noon-to-1 P.M. hour on Sundays, the time he still uses. This spot offers him perhaps his greatest listening audience because he finds most families at home most Sundays.

The program, *Quality Hour of Music*, features recorded music and Mr. Markwardt personally does the announcing, the visiting and the advertising. The program is slanted to appeal to the older generation in his audience. When dedications were a part of the program, the persons honored were older people who had taken part in the building of the community. Mr. Markwardt would mention golden wedding anniversaries and mix in some homey philosophy that appealed to listeners of that age. Once a month, he dedicated his program to the old timers. The musical selections were a memory lane of tunes, bringing back old times and old thoughts.

Even now many of the songs used on the program are old favorites, and the baker makes frequent references to the days when the radio listener used headsets.

Behind this policy is Mr. Markwardt's

reasoning that in slanting his program to the older folks he reaches a more appreciative audience.

But in catering to the older generation, the baker believes he finds a receptive audience which in turn spreads good will for his product. The old folks tell their children they like the program and thus the younger generation is reached through the older.

They warned him in the early days that advertising on Sunday would be a dangerous policy. His program followed an hour of religious music and the listening public, they said, would not like to hear popular music and advertising in the following hour.

So he went slowly with his new idea. His first program featured classical, semi-classical and religious pieces. Then he began a transition and offered an hour of Irish melodies. Next came a Spanish hour, and the public, he found, liked the idea.

Today his program is built around the sweeter popular music, with Bing Crosby as the favorite recorded artist. Mr. Markwardt puts everything he has into the broadcast in a sincere effort to please his audience. His informal, homespun comments and short advertising plugs for his bread are done in the friendly, chatty manner of a visiting neighbor.

Mr. Markwardt has complete faith in the effectiveness of a personalized radio advertising campaign and recommends it to any independent baker who wants to increase his sales by concentration.

It is this homey, personal touch that Bill Markwardt uses to sell his bread over the air. And he gives his long-popular radio program the most credit for the results shown in the sales record.

Hi-Jinx for High Schools

*With Program Written, Produced and Broadcast by Teen-Agers,
Lazarus Co. Provides Radio Outlet for High School Students*

HI-JINX, a half-hour variety program, presented entirely by the teen-age group of Columbus, O., took to the air waves February 2, over WCOL. The program originates in the Assembly Center of the F. & R. LAZARUS COMPANY DEPARTMENT STORE each Saturday from 10:30 to 11:00 A.M. At the initial broadcast the auditorium which seats 300 was filled to capacity and many were turned away.

The purpose of the teen-age show is to give the youngsters an opportunity to display their talents, and that they did, with 136 auditioning for the first broadcast. It is interesting to note that even the auditioning of the talent is handled by the youngsters. There is a high school board composed of one representative from each local high school, and this board selects the performers for each week's program. The script for the program is written by Margaret Koch, who is a student at Capitol University, in collaboration with the high school board.

It is the advertiser's purpose to reach the teen-age group of Columbus to promote its high school ready-to-wear department

and to publicize the services of its high school consultant. No commercials are used on the program and no merchandise is advertised. Credit for the broadcast is given at the opening and the close of the program to the *Hi-Jinx Department*, and tickets for the broadcast and registration for auditions are handled through this department. Each week's broadcast devotes five minutes to a discussion of teen-age problems with the high school consultant as moderator.

PROMOTION for the program is done by both the advertiser and WCOL. Through the high school Board 1,000 mailing pieces were sent to teen-agers in the city telling them of the coming show and of the auditions. News releases were sent to the local high school papers. Advertisements appeared in the four Columbus papers preceding the initial broadcast: there were news stories and pictures in the four papers and courtesy announcements were scheduled over WCOL. Five large posters are on display throughout the department store featuring the next week's broadcast.





TO THE WINNER!

● (Left) . . . Good Samaritans get their reward from Lillian Kirk, hostess of the WKBW *Woman's Page of the Air*, broadcast over WKBW, Buffalo, N. Y. Here Lillian Kirk (center) presents a corsage to Mrs. Jacob Dauber, while Mr. Dauber stands by.



SHOWMANSCOOPS

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

MEET THE QUEEN

● (Right) . . . Listeners to WHLB, Virginia, Minn. met their Snow Queen in a special broadcast, with music supplied by the high school string ensemble. Bud Germ (left) was in charge of advertising and promotion. Bill Schechter (right) did the writing and production.



CONGRATULATIONS

● (Left) . . . For its encouragement of safety through *Lowney's Young Canada Club*, the WALTER M. LOWNEY CO. was presented with a Beaver Award for Distinguished Service to Canadian Radio in 1945. Here Harry E. Foster, president of the Harry E. Foster Agencies, Ltd. congratulates Edmund Littler, Jr., assistant to the president of Walter M. Lowney Co.



AIRING THE NEW

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

Dairy Products

ART VAN DAMME QUINTET STURTEVANT'S DAIRY PRODUCTS company, faced with making a decision between the use of spot announcements or a radio program, decided on the latter because of the nature of the product. STURTEVANT milk is bottled in the exclusive paper container, and the firm felt it could tell this story of complete sanitation and safety to the housewife more effectively through a program aired over WOC, Davenport, Ia.

With that decision reached, STURTEVANT'S wasted no time when a 7:45-8:00 A.M. period just preceding the news became available. Since the housewife would not yet have placed her order or bought groceries for the day, 7:45 A.M. represented a good opportunity to make friends, influence people.

Next step was to determine what type of program would best serve the sponsor's purpose. Since the time was early morning, a lively type of show seemed indicated. Because *Art Van Damme's Quintet* and songstress Louise Carlyle had an already established group of followers in the area, STURTEVANT selected the new transcribed series as its radio mouthpiece.

AIRFAX: An NBC-RRD transcribed feature, *Art Van Damme Quintet* features Art Van Damme, the man who gets a rocking beat from the accordion. With the addition of bass, guitar, vibraphone and drums, the quintet puts accent on rhythm. Songstress Louise Carlyle is currently starred on the network feature, *Sunday Evening Party*.

First Broadcast: February, 1946.

Broadcast Schedule: T-Th-S, 7:45-8:00 A.M.

Followed By: News.

Sponsor: Sturtevant's Dairy Products.

Station: WOC, Davenport, Ia.

Power: 5,000 watts.

Population: 218,000.

Producer: NBC Radio Recording Division.

COMMENT: For those concerned with the problems of local and regional radio advertising, why they bought it and how they use it represent the crux of the matter. The more carefully the answers to these two questions are worked out, the greater are the chances for a successful campaign.

Drug Products

CROSSROADS CAFE Listeners may be dining in their own homes at 6:30 P.M., but the meal is made more enjoyable because they can be present in spirit at the *Crossroads Cafe*. With Rita Hackett as hostess, the WLW feature offers Cincinnati, O. listeners plenty of music and entertainment at this mythical restaurant.

In addition to a 12-piece WLW orchestra and featured vocalists, those who dine at the *Crossroads Cafe* get ring-side seats to observe celebrities at first hand. Program is slanted for a mixed audience of both urban and rural listeners, and a prominent guest is interviewed on each show. Movie and legitimate stage stars, lecturers, authors, farm leaders, or anyone with an interesting story to tell end up at the *Crossroads Cafe*, where Vicks currently is host.

AIRFAX: First Broadcast: October 2, 1944.

Broadcast Schedule: Monday through Friday, 6:30-6:45 P.M.

Sponsor: Vicks.

Station: WLW, Cincinnati, O.

Power: 50,000 watts.

Population: 685,945.

COMMENT: Here's a relatively simple format that can be adapted to the needs of almost any sponsor. Programs of this kind have been as successful on small stations in small market areas as they have been in metropolitan centers. In their favor is the fact that musical selections can be geared to local preferences.



SHOWMANSHIP IN ACTION

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

Dairy Products

TEEN-AGE TIME In Philadelphia, Pa., Saturday, 9:00 A.M., is *Teen-Age Time* over WFIL, with ABBOTTS DAIRIES as party host. Aiming to entertain the entire family with emphasis on the teen-age group, the program features a 25-voice chorus of teen-age girls with Candy, Angie, and Eddie, stars of WFIL's *Junior Music Hall*, as soloists.

With plenty of audience participation, *Teen-Age Time* features a question-of-the-week, with prizes for the winners. Teen-agers attending the show also select the song-of-the-week.

In a weekly radio column, *What's Cookin'*, the younger set gets the low-down on the current and choice in recordings, movies, books, shows, athletic, civic and social events from two teen-age reporters. In a weekly *Dear Mom* letter, teen-agers present their side to such questions as curfews, blind dates, etc., with a rebuttal each week by a guest parent.

Widely publicized by both ABBOTTS DAIRIES and WFIL, the show played to a lull house on its first broadcast, continues to maintain that record. Tickets are distributed in answer to written requests.

AIRFAX: Edmund (*Skipper*) Dawes, WFIL educational director, emcees the show.

First Broadcast: March 9, 1946.

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

Sponsor: Abbotts Dairies.

Station: WFIL, Philadelphia, Pa.

Power: 1,000 watts.

Population: 2,081,602.

COMMENT: Throughout the country, the younger set has given its enthusiastic

support to features of this kind. It's a new trend in programming, and one of its virtues is the fact that it reaches what is pretty largely a non-reading group.

Dairy Products

FINDERS KEEPERS It's *Finders Keepers* in Washington, D. C. when neighborhood shoppers identify a specific object in the store from rhymed hints passed out by the CARRY ICE CREAM CO., distributor for "smooth freeze" MEADOW GOLD ice cream, product of the BEATRICE CREAMERY CO., Chicago, Ill.

Persons interviewed in grocery and drug stores handling MEADOW GOLD ice cream are given clues to prizes hidden about the store, with prizes ranging from alarm clocks to roasts of beef. If the object is identified in 30-seconds, it's *Finders Keepers*.

Conceived and copyrighted by the HENRY J. KAUFMAN ADVERTISING AGENCY, the program is produced at various neighborhood stores throughout Washington, D. C. and recorded for transcription the next day. With consolation prizes for losers, five contestants are interviewed on each broadcast.

At the start of each program, the announcer sets the stage, introduces the store manager and explains the game. The five contestants are interviewed briefly before the questioning begins. After the second contestant speaks, there is a brief commercial announcement. Closing commercial aired after the fifth contestant has had her say advertises both the store and the product. Promotional remarks are ad-libbed by the quizmaster and announcer throughout the show.

Extensive poster and store display support for the series is planned. In addition, stores to be featured on the broadcast send advance notice to their customers.

AIRFAX: **First Broadcast:** February 1, 1946.

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

Preceded By: Hymns You Love.

Followed By: News.

Sponsor: Carry Ice Cream Co.

Station: WOL, Washington, D. C.

Power: 1,000 watts.

Population: 1,686,851.

Agency: Henry J. Kaufman Adv. Agcy.

COMMENT: Here's a series that stimulates dealer good will and listener preference; it directs the attention of the radio listener to both product and dealer.

Department Stores

CALLING ALL GIRLS When STEVENSON's, La Crosse, Wis. department store, put its seal of approval on *Calling All Girls*, it was to create teen-age interest in its sportswear. And when STEVENSON's began *Calling All Girls*, the girls themselves were quick to answer. Increased sales of merchandise offered over the air was evidence that STEVENSON's wasn't a voice in the wilderness.

Now in the formative stage is a *Calling All Girls* radio club. Each week girls from the La Crosse high schools hear a STEVENSON commercial as read by WKBH staff announcer, Cora Houser. Future plans include regular meetings of club members and fashion shows in which club members will serve as models.

Specific items are mentioned on each program, many of which are advertised either in the *Calling All Girls* Magazine or in the local newspaper. STEVENSON follow-through: display windows feature air-vertised items.

AIRFAX: Transcribed feature was designed specifically to promote teen-age fashions.

First Broadcast: January 5, 1946.

Broadcast Schedule: Saturday, 10:00-10:15 A.M.

Preceded By: Home Economics Hour.

Followed By: Let's Get Acquainted.

Sponsor: Stevenson's.

Station: WKBH, La Crosse, Wis.

Power: 1,000 watts.

Population: 42,707.

Producer: Frederic W. Ziv.

COMMENT: It's fundamental in the successful use of broadcast advertising to beam a program at a specific audience. The experiences of a wide variety of sponsors with this feature gives evidence as to the wisdom of this course.

Do it the easy way! For results at low-cost, see page 148.

Drug Stores

MUSIC AND MILESTONES There's more to *Music and Milestones*, broadcast over WIBC, Indianapolis, Ind., than meets the eye. When it was put under the microscope by the Indianapolis Advertising Club it came off with first prize for being, in the opinion of the judges, the best radio commercial show heard on local radio stations during the month.

Sponsored by the HAAG DRUG COMPANY, *Music and Milestones* is written and produced by WIBC staff men under the direct supervision of Ethel Swartz, advertising manager of the HAAG DRUG COMPANY.

Its musical appeal is to all classes, with two programs a week devoted to semi-classical music; one program to modern, popular songs, and Saturday's program features the *Top 7 Tunes* as determined by vote by the listening audience of preceding programs.

Its human interest appeal is two-fold: a dramatic narration based on the life of an outstanding American whose accomplishments are milestones in American progress is the highlight of each Monday broadcast. On Friday, the program features a similar narration based upon some dramatic incident in the field of medicine, to tie-in with the business of the sponsor.

A potent merchandising tie-up is written into the program itself, and is impressively reflected by means of point-of-sales activities in each of the 36 HAAG stores. On each program, listeners are asked to vote for the *Top 7 Tunes*, with a chance of winning a prize. Their attention is called to ballot boxes and voting ballots located in prominent spots in HAAG stores. Those who get ballots, list their seven favorite tunes in the order of preference, and also list merchandise totalling \$10.00 in value they would like to have as a prize.

Votes are tabulated each week by giving seven points to each tune leading the list; six points to each tune voted second, etc. Total points for each tune determine its standing in the final list, and the prize is awarded to the listener whose individual ballot comes nearest to the final

standing. The winner of each week's contest is announced on the Saturday program, and HAAG awards the winner the merchandise he had listed on his ballot.

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

Broadcast Schedule: M-W-F-S, 10:15-10:45 P.M.

Preceded By: News.

Followed By: Sports.

Sponsor: Haag Drug Co.

Station: WIBC, Indianapolis, Ind.

Power: 5,000 watts.

Population: 422,666.

COMMENT: Here's a complete advertising-merchandising package, containing entertainment, human interest and audience building elements, plus a potent point of sale merchandising tie-in. More power to the local station that takes the time and trouble to build such programs for its local advertisers!

Luggage Stores

ORCHIDAIREs Desire for a *prestige* means of reaching potential customers for a prestige luggage and accessories store led KAMBER's, Oklahoma City, Okla., to turn to radio and KOMA. What KOMA came up with was a smooth listening cocktail entitled KAMBER's *Orchidaires*. Show was recently signed for a 52-week run, three times weekly at 6:30 P.M.

Beamed to the discriminating feminine listener, the quarter-hour show features music by Jean Knight at the Hammond organ, with songs by Jean Gordon, Oklahoma City singer who has appeared with Cass Daley, the Merry Macs, Jan Garber, Chuck Foster and Red Norvo. Commercials woven into the script between and over the songs and music are read by Jerry Marx. Program plugs new luggage, handbags and other travel items, with institutional copy promoting the store as a mecca for smart shoppers.

A gimmick in the form of an orchid presented to a selected feminine listener is part of the format of each broadcast. Orchid is delivered the day following.

Upon signing the contract which saw his entry into program radio, Milton Kamber had this to say: "We've long felt that radio offered a forceful means of reaching a new and greater market, but until we could get the right program, we

left all but spot radio out of our advertising budget. We're highly enthusiastic about this new show."

AIRFAX: Three commercials used on the quarter-hour period evolve from clever tie-ups between song titles and the featured merchandise. Allan Page produces the show, with Jerry Parrick as account executive.

First Broadcast: December 3, 1945.

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

Preceded By: Jack Smith Show.

Followed By: Phillips 66 News.

Sponsor: Kamber's.

Station: KOMA, Oklahoma City, Okla.

Population: 202,662.

COMMENT: Dead right is the local or regional advertiser who insists upon the right program, the right time, the right station, and all the rest of it, when he goes into program radio. Balance these factors and you have a tailor-made pattern for broadcast success.

Jewelers

NATIONAL STREET QUIZ It's worth money to the passers-by to linger in front of the NATIONAL JEWELRY CO., Greensboro, N. C., when the *National Street Quiz* goes on the air over WBIG. Cash prizes are awarded those who correctly answer the questions of quizzier Bill Jackson. Consolation prize for losers: one dollar cigarette lighters.

Commercials play up seasonal items in jewelry, luggage and other merchandise, with emphasis on good will. Only one commercial at mid-point on the 15-minute weekly feature gives the sales pitch for NATIONAL, a credit jeweler. Evidence that it is a successful formula: NATIONAL's recent 52-week renewal.

AIRFAX: *First Broadcast:* September 20, 1945.

Broadcast Schedule: Thursday, 11:45-12:00 (Noon).

Preceded By: Treasury Salute.

Followed By: Kate Smith Speaks.

Sponsor: National Jewelry Co.

Station: WBIG, Greensboro, N. C.

Power: 5,000 watts.

Population: 73,055.

COMMENT: Programs of this type represent a short-cut to the mass audience. When there is sufficient variety in program content from broadcast to broadcast to maintain listener interest, that audience is almost certain to grow from week to week. Not to be overlooked here is the opportunity to create store traffic.



SPECIAL PROMOTION

Short radio promotions that run but a day, a week, or a month yet leave an impression that lasts the year around.

Department Stores

REQUIEM Out in the Midwest, a store that celebrates a Golden Anniversary is looked upon with great respect, and the event becomes a matter of civic pride. In Fort Wayne, Ind., **WOLF & DESSAUER** has been part and parcel of civic development and improvement for fifty years, and to commemorate the event, something special was in order.

Identified as it is with community betterment, **WOLF & DESSAUER** had done its part in the support of the Fort Wayne Philharmonic Orchestra, and here in the year of its fiftieth birthday, the orchestra had taken on a final ambitious effort of the season. It was the presentation of Verdi's *Requiem*, with four Metropolitan Opera stars to sing the solo roles. The 88-piece orchestra and a chorus of 100 voices was under the direction of *maestro* Hans Schwieger. Here was something indeed to which Fort Wayne could point with pride. Here was an opportunity for public service and **WOLF & DESSAUER** took advantage of the opportunity. Its civic gesture to the city was to sponsor the broadcast of the complete performance over **WOWO**.

Twenty-three thousand 12-page programs went out to the entire **WOLF & DESSAUER** charge-a-plate list, and an additional 5,000 were given to people who attended the opera. Only mention of **WOLF & DESSAUER** was on the back cover, with dignified mention of the firm's sponsorship of the broadcast. With the programs went a business-reply postcard requesting that if listeners enjoyed the broadcast they return the card to **WOLF & DESSAUER**.

Paid newspaper space, including a full

page advertisement, also called the public's attention to the event. In addition, **WOWO** mailed releases to over 100 newspapers in the area, and a special bulletin went to factories, stores and manufacturers in the area.

Pluses which added to the color and effectiveness of the broadcast included having the entire orchestra and chorus visit the **WOWO** studio where they heard a play-back of the entire performance. To G. Irving Latz, representing **WOLF & DESSAUER**, **WOWO** presented a complete



set of electrical transcriptions of the performance in a gilded carrying case.

In the entire campaign, not a line of merchandising advertising was used, other than store credit. Plans are underway for the broadcasts of all the concerts next season.

WOLF & DESSAUER is on the air five days a week, has been for more than four consecutive years. During the war, all broadcasts carried only credit lines, with copy devoted to the sale of War Bonds.

AIRFAX: First Broadcast: March 20, 1946.

Sponsor: Wolf & Dessauer.

Station: WOWO, Fort Wayne, Ind.

Power: 10,000 watts.

COMMENT: An important event from a *showmanship* angle, it also illustrates what foresight and cooperation between station and client can mean in ultimate results in the terms of prestige and listeners.



WHAT THE PROGRAM DID FOR ME

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

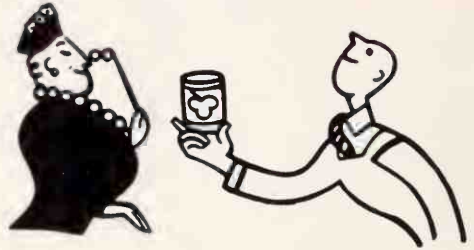
Department Stores

WISHING WELL "As radio director of the HEVENOR ADVERTISING AGENCY, I am very pleased with the results our client, W. M. WHITNEY & Co., is getting with the syndicated feature, the *Wishing Well*.

"The program content of the *Wishing Well* offers a great variety of promotional possibilities, and we have started one that we think is both timely and original.

"Every week our client, W. M. WHITNEY & Co., Albany's largest department store, takes a picture of the week's *Wishing Well* winner and publishes it as a newspaper advertisement. This means that the winner not only receives the article wished for, but has her name mentioned over the air and her picture published in the newspaper showing the article won by complying with the rules of the *Wishing Well*.

"In addition, we plan to blow up these pictures and use them as the basis for a



window display of *Wishing Well* winners."

ROBERT D. GUTHRIE
Hevenor Advertising Agency, Inc.
Albany, N. Y.

AIRFAX: Latest fashions are related between musical selections on this syndicated feature produced by H. A. Goodman Radio Productions. To the person who writes the best letter to the *Wishing Well*, sponsor awards the merchandise wished for. The four runners-up letters get five dollar merchandise certificates. Included among the retailers who have used the series are Carson, Pirie, Scott & Co., Chicago, Ill., and J. N. Adams & Co., Buffalo, N. Y.

Series here is broadcast over WTRY, Monday through Friday, at 5:45 P.M. What makes the series popular with listeners generally is its combination of making a wish come true, plus songs and music by stars and big name bands. Fashion notes and advice by Whitney's fashion expert, Anne Sterling, are an equally popular aspect of the format. Account executive Guthrie is a former Ruthrauff & Ryan radio man, now home from five years' service with Uncle Sam.

Broadcast Schedule: Monday through Friday, 5:45-6:00 P.M.

Sponsor: W. M. Whitney & Co., Albany, N. Y.

Station: WTRY, Troy, N. Y.

Power: 1,000 watts.

Agency: Hevenor Adv. Agcy.



COMMENT: Combination here of excellent merchandising tie-ins with good radio entertainment has proved remarkably successful for a wide variety of department stores. As an added element in its favor is the fact that it provides retailers with opportunities for strong local tie-ups, an element not always present in syndicated programs.



PROOF O' THE PUDDING

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

Department Stores

VALUES WE LIVE BY Eddie Guest was right when he said it took a heap o' living to make a house a home, and in Tulsa, Okla., the **BROWN-DUNKIN DEPARTMENT STORE** reminds KVOO listeners of the *Values We Live By* in a quarter-hour feature aired five times weekly.

With Lewis Meyer as the radio sage, a typical week's package may contain book reviews, humor, human interest, philosophy, movie criticism, music or a public service feature, all done with the light touch, and in an informal atmosphere.

Evidence that the series strikes the right note with listeners: book stores other than his sponsor's have been known to stock up on books to which commentator Meyer has given air mention. When listeners were asked to contribute to the *March of Dimes* campaign, they responded not in thin dimes but in one and five dollar bills.

AIRFAX: *First Broadcast:* November, 1943.

Broadcast Schedule: Monday through Friday, 11:15-11:30 A.M.

Preceded By: Aunt Mary.

Followed By: Life Can Be Beautiful.

Sponsor: Brown-Dunkin Department Store.

Station: KVOO, Tulsa, Okla.

Power: 50,000 watts.

Population: 219,000.

COMMENT: What may be meat for the network advertiser may well be poison for the local or regional sponsor. Here's one advertiser who through the years has maintained a consistent radio schedule and has made a concerted effort to program to fit the interests of its own particular community.

Department Stores

JANE DILLON When **READ'S DEPARTMENT STORE**, Bridgeport, Conn., offered **CANNON** towels, four to a customer, during its quarter-hour commentary by Jane Dillon on WICC, it took 16 switchboard girls and 20 trunk lines to handle the incoming calls. Announcement was made only on the WICC program, and it pulled 1,123 telephone calls from five states.

Listeners were told that **READ'S** would fill phone orders only from 8:00-9:30 A.M. following the broadcast, and many housewives failed to get their calls through because of congested lines.

COD'S outranked charges three-to-one, giving the store a new list of potential charge customers.

AIFAX: Program includes a daily public service picture of what's-what, interspersed with specials. Jane Dillon brings in Uncle Pete, commenting on affairs of the day as well as department store specials.

First Broadcast: June, 1944.

Broadcast Schedule: Daily, 7:45-8:00 A.M.

Preceded By: News.

Followed By: News.

Sponsor: Read's Department Store.

Station: WICC, Bridgeport, Conn.

Power: 1,000 watts.

Population: 147,121.

COMMENT: While offers of hard-to-get merchandise are no real test of radio's sales-ability, they do give dramatic emphasis to the fact that the broadcast medium provides immediate results.

Drug Products

TOBIE AND SUSIE When *Tobie and Susie* first went on the air over WMT, Cedar Rapids-Waterloo, Ia., the listening audience was quick to take on as its own the humorous adventures and poignant troubles of this youthful couple. Advertisers, too, found *Tobie and Susie* their best introduction to the family circle.

When *Tobie and Susie* went back on the air this spring after a two-year lay-off, the question before the house was whether the couple would recapture its pre-war popularity. And if so, how soon?

Both questions were answered to the satisfaction of **WAIT'S G-M COUGH SYRUP AND LINAMENT** when WMT made a free

offer to *Tobie and Susie* listeners. In the script, the couple was married, and listeners were offered an 8x10 wedding photograph. As the result of two announcements, 9,000 listeners in Iowa, Minnesota, Wisconsin, Illinois and Missouri requested the photograph.

AIRFAX: Continuity is written by Neil Schaffner, who also plays the role of *Tobie*. WMT's program director, Doug Grant, is in charge of production.

First Broadcast: March 21, 1938.

Broadcast Schedule: Monday through Friday, 1:00-1:15 P.M.

Preceded By: Market Reports and Iowa Cornhuskers.

Followed By: Perry Mason.

Sponsor: Wait's G-M Cough Syrup and Liniment.

Station: WMT, Cedar Rapids-Waterloo, Ia.

Power: 5,000 watts.

COMMENT: Mail response of this kind gives evidence a-plenty of the value of programs with human interest appeal. It's programming of this kind that gets results.

Drug Stores

RHYMALINE TIME Listeners start the day off with a laugh and a song with *Rhymaline Time*. Broadcast over KMBC, Kansas City, Mo., six times weekly for the KATZ DRUG COMPANY, with stores throughout the middlewest, the half-hour feature is heard at 7:45 A.M.

When KATZ introduced the program, the time contract was for 15-minutes, five times weekly. On the last day of the year, the program was expanded to a half-hour feature, with Saturday added to the schedule March 16.

Listening audience receives daily eight cash awards of one dollar for the best requests in rhyme for individual musical selections provided by Harry Jenks at the piano and organ; Ted Ross, tenor vocalist. Saturday is known as a *super-dooper* day when a grand prize of ten dollars is given for the best bit of doggerel submitted during the week. David Andrews, emcee, reads the prize-winning verse, provides the laughs.

AIRFAX: **First Broadcast:** August 13, 1945.

Broadcast Schedule: Monday through Saturday, 7:45-8:15 A.M.

Preceded By: The Tune Chasers.

Followed By: The Food Scout.

Sponsor: Katz Drug Co.

Station: KMBC, Kansas City, Mo.

Power: 5,000 watts.

Population: 602,046.

COMMENT: There has been a tendency to clutter up audience participation shows with too many complicated angles. The idea here is simplicity itself, but it provides the sponsor with an excellent merchandising hook.

Jewelers

BIRTHDAY CLUB When Peoria, Ill. residents light the natal candles, the KAY JEWELRY CO. doesn't let the event pass unnoticed. For 15 years, KAY has used radio time on WMBD with a five-minute birthday feature, six days a week, plus a periodic schedule of spot announcements at various times of the year.

With WMBD the only station carrying advertising for the Peoria store, KAY reports excellent results from its consistent use of broadcast advertising. Comments manager, Ralph Caplan: "Our steady use of WMBD has paid generous dividends, year after year."



AIRFAX: Five-minute feature combines music with birthday greetings to those celebrating natal days.

First Broadcast: 1931.

Broadcast Schedule: Six times weekly, 5-minutes.

Sponsor: Kay Jewelry Co.

Station: WMBD, Peoria, Ill.

Power: 5,000 watts.

Population: 105,087.

COMMENT: Jewelers have found a combination of institutional advertising and direct selling at peak seasons a successful formula for broadcast advertising. Sponsor here applies that principle with a combination of spot announcements and a year-round program.

Women's Wear

STYLE NOTES *Style Notes* off the GORDON'S STYLE SHOP cuff and broadcast over KGNC, Amarillo, Tex., has helped determine *milady's* preference in the fash-

ions of the moment since June 1, 1935. Since that time, the five-minute feature has established itself with an ever increasing audience until currently it has a CONLAN rating of 12.3.

Well pleased with results is assistant manager, James L. Gordon. One proof-of-pull: out-of-town customers with no newspaper contact invariably mention radio as the force which brought them into GORDON'S. Currently, GORDON'S diverts 50 per cent of its advertising budget to broadcast activities.

AIRFAX: *First Broadcast:* June 1, 1935.

Broadcast Schedule: Monday through Saturday, 9:10-9:15 A.M.

Preceded By: Safety Program.

Followed By: Lora Lawton.

Sponsor: Gordon's Style Shop.

Station: KGNC, Amarillo, Tex.

Power: 5,000 watts.

Population: 54,385.

COMMENT: Here's evidence of the value of consistent effort over a period of years. A program need not be elaborate. It need not be expensive. But if it's a program a specific audience wants to hear and is aired at the time that audience is available, it's almost certain to be a success.

Participating

HOMECHATS *Live, Laugh and Love.* theme song of CKLW's *Homechats* program, epitomizes the spirit of this weekday feature aired in the Detroit area by Myrtle Labbitt. That the approach is a short-cut to the feminine ear is indicated by returns of a free trial package and recipe offer which put Myrtle Labbitt up close to the top when an analysis was made for this spot broadcasting operation on the basis of cost and mail returns. While the average cost per inquiry in eight metropolitan markets was 26c, the cost per inquiry in the Detroit market was only 14c. That record was topped





**"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

only by Martha Brooks, over WGY, Schenectady, with a low of 11c. Cost range: from 11c to \$2.11!

A participating program, the series is designed primarily to appeal to the modern homemaker. Editorial material includes news of local events of particular interest to women, as well as cultural and club news, in the informal manner. The *Homechats* audience is also given news of the latest developments in household appliances, new foods, unusual recipes, new fabrics, *etc.* Reviews of current books, interviews with visiting celebrities, other tid-bits of this nature, add spice.

Additional evidence that Myrtle Labbitt strikes a responsive chord from her listeners: in 1945, approximately 600 organizations contacted her for talks.

AIRFAX: *Broadcast Schedule:* Monday through Saturday, 9:30-9:45 A.M.

Station: CKLW, Detroit, Mich.

COMMENT: Homemaker's programs have turned in remarkable sales records. They have also contributed in full measure to audience confidence in radio.

SHOWMANTIPS

New program ideas
briefly noted.

Beverages

MARTIN AGRONSKY NEWS Always on the alert to new program ideas, the JACKSON BREWING CO. added another notch to its program belt when it recently took on sponsorship of *Martin Agronsky News*. Broadcast over WDSU, New Orleans, La., Monday through Saturday at 7:00 A.M., this cooperatively sponsored show has been tremendously successful in a variety of markets. Agency credit line: ANFENGER ADVERTISING AGENCY, New Orleans. Show is preceded and followed by music. Department of coincidence: newscasts aired at the same time over three other New Orleans stations, ie, *World News* (WVL); *World Round-Up* (WSMB) and *News Pictures* (WNOE).

Department Stores

CALLING ALL GIRLS In Winston-Salem, N. C., it is the ANCHOR COMPANY who is *Calling All Girls* to remind them of its ready-to-wear and sports wear departments for teen-age girls. Transcribed series is aired over WSJS Saturday morning at 10:15 A.M. Girls are invited to join the *Calling All Girls Club*, and the ANCHOR COMPANY plans fashion shows and parties for the teen-agers. Newspaper publicity and courtesy announcements have promoted the club idea.

Department Stores

PREVIEW TIME In San Francisco, Calif., there's a new inducement to audience participation. Instead of a prize-for-the-correct-answer, *Preview Time* penalizes contestants for wrong answers.

Each contestant is given three top-selling phonograph records from the record shop of the EMPORIUM, sponsor of the show, and the catch is that he must give one back for each wrong answer. Each forfeited record reverts to a musical jackpot. Climax of the contest comes when a featured bandleader, guest artist of the program, poses a jackpot question. The contestant who answers correctly collects all the records in the pool, plus an album of records. Emcee for the KYA weekly feature is George Ruge, with high school student, Don Pitts, as junior emcee.

Series is pitched to the boby-sox league, and a salute is fired to one of the Bay Area high schools on each broadcast. Contestants usually represent the featured school.

Finance

NEWS ROUNDUP Few banks have taken their services directly to their customers. But that's exactly what the VERMONT SAVINGS BANK has done with its ten offices in ten Vermont communities. Through radio, the bank is carrying this policy of service right into its

customers' homes. With sponsorship of the *CBS Morning News Roundup* at 8:00 A.M., over WKNE, Keene, N. H., the bank offers listeners up-to-the-minute news, also keeps them posted on the banking services available to the public.

Groceries

BERT VINCENT When Col. W. C. Taylor, head of SUPREME FOODS, Knoxville, Tenn., put the name of his company to a quarter-hour series on WNOX he made but one stipulation. He wanted the briefest commercial in radio today. To that end, the show is introduced with the words, "*Supreme Foods presents . . .*" At the very end of the show, the Colonel allows what is practically a splurge: "*Supreme Foods, manufacturers of Supreme Lemonized Mayonaise.*" Weekly series aired at 6:30 P.M. features Bert Vincent, columnist of the *Knoxville News-Sentinel*. Results: excellent!

Milling

FARM COUNSELOR TALKS Five years of continuous twice daily sponsorship of farm broadcasts is the record set up by the STALEY MILLING CO. over KMBC, Kansas City, Mo. Broadcasts are conducted by Phil Evans, KMBC's farm editor. At 6:15 A.M., five days weekly, listeners hear *Farm Counselor Talks*, with *Feed Lot Chats* aired at 12:20 P.M., Monday through Friday.

Participating

POLLEY'S POTPOURRI Mr. Webster defines *Potpourri* as a medley, a mixture. That's exactly what WHBF, Rock Island, Ill., listeners get when they tune in *Polley's Potpourri* at 9:15 A.M. A mixture of timely information seasoned with music and sprinkled with light chatter, the 30-minute program is aired five times a week. Chats on fashion, foods and homemaking, timely news events and on-the-spot interviews are part of the format. Studio parties and contests keep listeners on their toes. *Woman of the Week* and *Man of the Month* presentations are audience stimulants. Show is offered on a participating basis, with Millicent Polley at the microphone. But Millicent Polley doesn't confine her activities to the airwaves: she's active in business, social, and civic affairs, is in demand and on call for talks to women's groups.

Participating

ALL REQUEST HOUR For a full-hour, six days a week, listeners have only to call the tune and KXOX, Sweetwater, Tex., pays the piper. An all-request program, the series averages 60 cards a day from listeners who request musical selections. Show first went on the air in 1939, and is sponsored on a participating basis.

Participating

AT YOUR COMMAND For listeners in Eugene, Ore. with favorite tunes, the playing of those songs is *At Your Command*, over KORE. An all-request program consisting of written requests only, the show pulls 500 letters a month. Program was on the air for ten continuous years until wartime conditions put it on the casualty

list. At war's end, the show was immediately put back on the air and in jigtime it had recaptured its previous audience. Broadcast six times weekly, the 45-minute show goes on the airwaves at 2:15 P.M. Participating sponsorship is limited to 50- and 75-word announcements. Those who request a tune are requested to include the name of one of the participating sponsors.

Public Utilities

MAN ON THE STREET CAR Street car and bus riders in Atlanta, Ga. have a chance to hear themselves as others hear them, thanks to the GEORGIA POWER CO. and WGST. A wire recorder is used to record interviews with transit passengers, with the recordings played back over the air at 6:30 P.M. the same night. Interviews are handled by the WGST announcers, Jimmy Kirby and Francis Harden.

All-out promotion is the order of the day for the *Man On The Street Car*. GEORGIA POWER is using the outside display card of 250 street cars to plug the series. It is also publicized in GEORGIA POWER'S weekly publication, *Two Bells*, placed on street cars for passengers. Car cards are also used inside street cars and newspaper ads are scheduled.

WGST promotion includes outdoor poster boards, newspaper ads, courtesy announcements and special envelopes with time-and-station data. To each person interviewed on the show, WGST sends a letter of appreciation, backs up the letter with 12 street car tokens as a gift from the GEORGIA POWER CO.

Shoes

INQUIRING REPORTER For Tulsans who like to go on the air with opinions and pet peeves, the sidewalk in front of the TULSA SHOE REBUILDERS AND DYERS SHOP is definitely the place to be. Monday through Friday at 12:45 P.M., passersby swap *raptee* with *Inquiring Reporter*. Jack Evans. Series is aired over KTUL, Tulsa, Okla. Broadcasts are on an informal, easy-to-answer basis, with a *pet peeve* session once a week.

Sustaining

AROUND THE TOWN O. Henry or Ben Hecht set the pattern for getting the public's attention with human interest stories about the teeming millions. And if there's one spot where such copy is made in full measure, it's New York. To bring the public such material with the same speed as it gets its front page news, WEAf now offers listeners *Around the Town with John Cooper*. The weekly half-hour show is made up of special features, human interest and the inside pages of the news.

Women's Wear

SHOW STOPPERS The curious in the WBIG, Greensboro, N. C. area will have a chance to find out what is behind the present fame of noted personalities in the show business. The transcribed feature, *Show Stoppers*, dramatizes the ladders used to reach the top by the biggest, brightest, best-loved stars in the entertainment world. Top-flight talent and a smooth background orchestra constitute the 12:30 P.M., Sunday program of FIELD'S, women's wear. Store promotion includes a window display of giant pictures of those featured on the show. Series is FIELD'S first air venture.

STATION PROMOTION

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

TOLD THE WORLD

When WPAY, Portsmouth, O., joined the Columbia Broadcasting System, it set out to tell the world! Newspaper stories and pictures in the Portsmouth *Times* told the complete story of the two-day celebration and Open House. Local advertisers took paid space in the newspaper to salute WPAY. In turn, WPAY used advertisements in the *Times* and in ten weekly newspapers in the state to say "thank you." As a part of the festivities, WPAY sent out key cases to time buyers, others throughout the country interested in the Portsmouth market, with its embossed message on both sides of the leather key case. Moving forces behind the all-out promotional campaign: Paul Wagner, Gerald F. Boyd and Robert Kuhn.

SALUTE TO ADVERTISERS

A blotter with its letterhead reproduced in the upper right hand corner is a new merchandising feature which WCAE, Pittsburgh, Pa., is offering its advertisers. The first in the series featured Greystone Wines, with time and station data on *Eleventh Hour News* presented by Greystone at 11:00 P.M. six times weekly. Plenty of white space for a sponsor's message and product identification is provided on the blotter. Series is planned for retailers' desks. Greystone blotter was mailed to a select list of 500 taverns and bars in the WCAE primary coverage area.

PUT IN WRITING

In Akron, O., listeners with comments to make about radio had a chance to make them at a profit. Listeners to WADC were asked to write in and tell what programs they enjoyed, what programs they didn't like, and what suggestions they had to offer for improving programming. To the writer of the best letter, WADC offered \$500, with \$350 for the second best letter, \$200 for third best and \$100 for fourth place. The writers of the next eight best letters received checks for \$25. Hundreds of letters containing honest opinion, criticisms and worthwhile suggestions were judged by four civic leaders in the community.

IN THE KNOW

A program designed to keep CKOC's listening audience posted on the better programs heard every day from 11:50-on-your-dial, is the latest show to hit the Hamilton, Ont. airwaves. In *This is CKOC* listeners get a full-hour show using themes, musical numbers and dramatic cuts from programs aired over the station. Announcer Bud DeBow and producer Frank Kirton also present the highlights of new offerings coming to CKOC. Series is aired Saturday at 11:00 A.M.

LITTLE RED SCHOOL HOUSE

Teachers who bemoan the interest their pupils show in blood-and-thunder radio offerings are quick to champion the cause of radio-fare with educational value. To call attention to just such programs, WOWO, Fort Wayne, Ind., releases a weekly school bulletin for members of high school teaching staffs.

Mimeographed bulletin is divided into departments to give teachers at-a-glance information about programs on the air of special interest to their departments. First bulletin of the fall featured programs of interest to teachers of speech and drama, social science and speech, physical education and sports. Bulletin goes to superintendents, principals and teachers in the schools throughout WOWO's primary area in Indiana, Ohio and Michigan.

PRETTY PICTURE

When Mrs Housewife does her morning shopping, it's a safe bet that her selection of brand name products will be influenced by the radio programs which the food manufacturers broadcast over the airwaves. Such programs do double duty in that they create national consumer preference and they also stimulate local dealer good will.

With its *Radio Picture News*, KFAB, Omaha-Lincoln, Nebr., has gone one step further. Distributed through all SAFEWAY stores, the four-page brochure features a photographic display of such air favorites as *Aunt Mary*, whose story is brought to KFAB listeners by KITCHEN CRAFT FLOUR. Another picture layout reminds listeners of *Dr. Paul*, sponsored by EDWARDS COFFEE. In each case, the reader is reminded that the products are sold at all SAFEWAY STORES.

Center spread includes the KFAB program schedule, with photographs of network stars as eye-catchers. First edition of the *Radio Picture News* came off the press in February.

CANDLES WERE LIGHTED

To commemorate radio's silver anniversary and the fourth birthday of KPRO, Riverside, Calif., a duo of gala shows featured radio executives and celebrities: programs were held at community clubs; a series of man-on-the-street broadcasts were conducted and a studio open-house was given.

Two weeks prior to National Radio Week, KPRO broadcast spot announcements pointing up the pending birthday parties. A mayoralty proclamation designated a Riverside Radio Week. Newscasts were broadcast direct from the station's news rooms to the Fox Theatre, and a 15-minute daily man-on-the-street show further spread the good word.

On the occasion of the first birthday party, a two-hour mirth-packed program filled the San Bernardino Municipal Auditorium. A second party drew a full house at the Riverside Municipal Auditorium.

Throughout the week, a continuous open house was held at the KPRO studios in Riverside and in San Bernardino.

Direct mail invitations, printed posters and newspaper advertising were also part of the promotional package.

IN THE GOOD BOOK

To establish a beach head with St. Louis, Mo. listeners 260,000 booklets listing KSD radio programs were distributed in St. Louis and St. Louis County. Two hundred and fifty thousand of the listings were distributed from door-to-door, one for almost every home in St. Louis. Ten thousand were distributed by mail. Booklets, indexed for easy reference, list programs according to their content: news, news features, news commentators, popular music, variety and comedy, fine music, dramas, quiz programs, religious programs, daytime serials and miscellaneous.

CLAIMS TO FAME

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

SALUTE TO WPAY

When WPAY, Portsmouth, O., joined the Columbia Broadcasting System and opened its newly-enlarged quarters to the public on March 1, another milestone was reached. The two-day celebration, with open house and special programs, was a far-cry from the radio infant that Portsmouth listeners first heard in April, 1935. It was at that time that what had been little more than a hobby for a Mt. Orab garageman was moved from this village near Cincinnati to Portsmouth. WPAY went on the air as the radio servant of Portsmouth.

What happened in January, 1937, is indicative of the fact that WPAY has established itself as an integral part of the community. With flood waters raging, WPAY provided a means of communication for rescue work in the flood area, with short-wave transmitters and receivers, on a 24-hour basis. In addition to public service, 80,000 personal messages were relayed.

WPAY's public service extends to help in fires, accidents, airplane crashes, Victory Bond drives, War Chest and Red Cross campaigns, civilian defense, search for missing persons, calls for blood donations and advice to employes in regard to changes in schedules or resumption of operations of local industries.

That this same principle of service applies to the people who make local radio possible, namely, the local and regional advertiser, is indicated by the support local advertisers gave WPAY on the occasion of its switch from Mutual to Columbia. Almost 30 advertisers took paid space in the March 1 edition of the Portsmouth Times to extend congratulations to the station. Most of the advertisements featured a tie-in between the firm and its WPAY radio offering.

In 1938, Brush-Moore Newspapers, Inc., purchased half interest in WPAY, and a new organization, The Scioto Broadcasting Co., was formed, with Ralph H. Patt, Jr. as general manager. Under his direction, the staff of WPAY was enlarged, a new antenna system installed, and the power raised. Mr. Patt, now in the navy, was succeeded by Paul Wagner, with Gerald F. Boyd as assistant manager. To offer a wider coverage of local events, WPAY has set up a news department, with United Press and Press Association wires.

In the days that lie ahead, radio can do much to link the freedom-loving people of the world together in a great communication system. WPAY is striving to play its part to achieve international understanding and co-operation. Recognition of this activity came during National Radio Week, when John M. Salladay, Portsmouth mayor, broadcast a proclamation extolling the efforts of radio in the education of America, with special praise for the activities of WPAY in times of crisis. At that time the mayor presented the station a plaque from the National Association of Broadcasters given for meritorious service on radio's twenty-fifth anniversary.



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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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