

# S Showmanship



**JULY 1946**

**25c**

30c IN CANADA

**Front Row Center . . . . . p.225**  
Don McClure, N. W. Ayer & Son, Inc.

**Why Commercials Were Born . . . . . p.222**  
Tom Paul

**Case of the Direct Sale . . . p.232**  
Leo Boulette, Boulette Adv. Agcy.

**PLUS REVIEWS OF  
CAMPAIGNS FOR**

- *Smart & Final Co.*
- *Fields Chevrolet Co.*
- *Zinsmaster Bread Co.*
- *Polar Ice Cream*
- *Crib Diaper Service*
- *Derst Baking Co.*
- *Ohio Bell Telephone*

**THIS ISSUE READ BY**

**RADIO**

**BUSINESS**

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

# YOUR BUSINESS AT A GLANCE

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

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

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★ 16 BUSINESS FIELDS ★  
20 RADIO ADVERTISERS

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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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**SUBSCRIPTION RATES:** United States and possessions, \$2.50 one year; Canada, \$3.00. Single copies—25 cents. Canada—30 cents.

**CHANGE OF ADDRESS** should be reported to Radio Showmanship Magazine, 1004 Marquette, Minneapolis 2, Minn., three weeks before it is to be effective. Send old address with new.

presenting ... a sparkling new

# TRANSCRIPTION SERVICE

by *Capitol*



Take a million dollars worth of musical talent. Etch them into Vinylite with brilliant clarity and depth. Add the smartest job of programming yet seen. Result: the new Capitol Transcription Service! Ready now for radio station directors who know the special appeal of big-name artists and top-hit tunes.

ON A PLATTER FROM HOLLYWOOD



**BIG NAMES LIKE THESE RAISE YOUR LISTENER LEVEL**  
 Every Capitol name is an audience-builder. And every listener can find programs to enjoy. Singers ... top bands ... western stars ... variety groups—all under exclusive contract to Capitol. Even the smaller stations can headline the biggest stars:

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**BIG NAME SINGERS**

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**BIG NAME VARIETY**

Buddy Cole's Four of a Kind • Frank DeVol • King Cole Trio • Danny Kuaana • Del Porter and his Sweet Potato Tooters • Juan Rolando • Dick Shannon's Aleutian Five • Paul Weston.

**BIG NAME WESTERN**

Shug Fisher • Wally Fowler • Jack Guthrie • Karl & Harry • Oak Ridge Quartette • Tex Ritter • Merle Travis • Wesley Tuttle • Uncle Henry's Original Kentucky Mountaineers.

**SHOWS THAT SELL SPONSORS...**

With 22 different program formats—30 hours of programmed entertainment each week—you can build a show to please any listener, any sponsor. Each dated format in your conveniently-bound Capitol format service suggests each transcription by title number, and times every phase of the period. Perfect programming aids, flexibly prepared to favor that extra zip and zest that can come only from your own program staff.

- 16 Quarter-hour shows • 3 Half-hour shows • 3 One-hour shows
- 2000 SELECTIONS ... 50 MORE EACH MONTH

The basic library of the Capitol Transcription Service contains more than 2000 selections. Every month Capitol guarantees you a minimum of 50 additional numbers. (As an extra bonus, production schedules indicate not 50 but 70 new monthly releases ... and at no cost increase.) Your library comes in this handsome metal sliding-drawer cabinet designed to simplify selection.

**CAPITOL SIMPLIFIES YOUR PROGRAMMING**

Like This—from sign-on to sign-off, production brighteners refresh every Capitol program format. Open and close each show with a brilliantly arranged musical theme. Perk up your audience with a few remarks by the featured artist. And background your commercials with distinctive musical interludes.



**A RECORDED DEMONSTRATION SAMPLE FOR YOU**  
 To show just what the Capitol Transcription Service can do for you, Capitol will be glad to send you a recorded demonstration. Hear many of the features that make the Capitol service different

SUNSET AND VINE

# That's Why



**W**HEN the technicians in the control room get a kick out of a radio commercial, that's news. When the announcers enjoy doing them, the station's sales department quotes them and even the elevator girls repeat them to their passengers, its phenomenal. But when the radio audience laps them up and writes for more, that's fantastic!



It's happening, however, at KNX, Hollywood, Calif. The reason? A short, dapper little fellow named Johnny Murray who has been dishing out commercials that actually please for more than six years for SMART & FINAL COMPANY, LTD., the largest wholesale grocery firm on the Pacific Coast.

Not so long ago, on April first, to be exact, Joe Walters, announcer for Johnny Murray, took his place at the microphone, waited until the theme music had died down, came on with his usual introductory words, ". . . and now, Johnny Murray Talks It Over. . . ." There was silence; frantic, long-winded silence. Joe began biting his fingernails, almost start-

ed the introduction again to fill the gap. Then a whisper of a voice came through. It was Johnny Murray. He explained he had suddenly lost his voice, huskily begged Joe to take over the show for him. It was a bad spot until, after several minutes, Johnny surprised both announcer and his audience with the reminder that it was *April Fool*, tied this theme into a commercial that had everybody chuckling and loving it.

## HOPE FOR THE BEST

It's been the same every day for more than six years. No one knows what's going to happen, hopes for the best, usually gets it. And the commercials sell merchandise. Witness the Thursday morning when Johnny casually mentioned that poor coffee was more deadly than a mother-in-law's kiss, offered to send a sample of S&F COFFEE to those who would drop him a line. By week's end more than 3,500 letters, telegrams and postal cards had been received and more were on their way. Over 700 pounds of coffee, packed in small tins made in the replica of the large, one-pound can, were shipped by mail to anxious radio fans who, over a period of the next four months, boosted S&F COFFEE sales from 25,000 pounds to more than 125,000 pounds a month.

**J**OHNNY works on the theory that while the primary object of the commercial message is to sell merchandise, it defeats its own purpose unless it is also listenable, interesting and unusual. Sometimes he has no commercial at all, but instead an interesting anecdote dealing with SMART & FINAL'S wholesale grocery operation, told in his personalized "me-to-you" style. At other times Johnny's *commercial*

# Commercials Were Born!

Trick Commercials Which Audiences Enjoy Give 6-Year Old Series High Hooper Rating, Also Sell Groceries for Smart & Final Co., Wholesalers

by TOM PAUL

lead subjects deal with everything from botony, zoology, geography, mathematics, cryptography and grammar to just plain nonsense.

## FLAIR FOR THE UNUSUAL

Main credit for the novel sales technique used on the show goes to an attractive young lady named Virginia Phillis who, through the company's advertising agency, HEINTZ-PICKERING, has been working closely with Johnny for the more than six years he has been on the air for SMART & FINAL. It is Miss Phillis' nimble mind and flair for the unusual which snares odd facts from every conceivable source and turns them into what are among the most listened-to and thoroughly enjoyed commercials on the air today.

At random, let's take a few of the subjects with which Johnny Murray opens his show, immediately grabs his listeners' attention. One morning he told what Romulus and Remus have in common with the *Luck of Roaring Camp* (a highly imaginative sketch with a logical conclusion); a story of Tin Pan Alley another day; again *What's a Lichen?*; the prevalence of the snuff habit; the story of the Quipu (which, by the way, is an old-time method of calculating) and thousands of others equally as amusing and as amazing.

"WE spend most of our time in the commercial lead getting the listener's at-

tention and interest," explained Miss Phillis. "When we are certain we have that, then we slip in the *rabbit punch*. It ties-up completely with our lead, no matter how far afield we have gone, and it seems to get results."

## NO CHANGE IN FORMAT

And so goes the story of a radio program which has passed broadcast 1,500 without a basic change in format or a change in sponsor. *Johnny Murray Talks It Over*, which is a 15-minute, six-day-a-week strip, has always been near the top of the heap on Hooper ratings and, just to make this story complete, the last Hooper survey showed Johnny Murray with the highest rating he has ever had. Best of all, the radio audience is still writing to Johnny for more trick commercials because it enjoys them, and the sponsor is highly pleased with their selling punch.



# Radio Parade of Mannequins

Radio Series Tied-in With Window Display Campaign Latest Broadcast Effort of Whipple's Ladies Ready-to-Wear Store

FOR a ladies' apparel department store, WHIPPLE'S, on Main Street in Salt Lake City, U., the KDYL program the *Parade of Mannequins* is an innovation in the treatment of fashion copy for radio.

The program is closely tied-in to the window display campaign of the store. The front windows have six mannequins in them, and the windows leading to the front door have an additional four. For the promotional purposes of the radio program, the six mannequins of the front windows were selected and given names.

## WEEKLY STYLE SALON

Each Wednesday evening their apparel is described over the radio. The supposed setting of the program is a style salon. There is a musical background and a woman commentator who gives an eye-witness account of the clothing worn by each mannequin as the mannequin supposedly parades across the stage.

THE last of the six is highlighted in detail as though she were appearing as the fashion preview model.

The style show ends with the mannequins walking off the stage to return to their place of honor in the store windows. The next day a placard appears in the window bearing the name of the fashion preview model: "*Marie, from the Parade of the Mannequins, KDYL, 9:15 Wednesday evening.*"

## MUSICAL BACKGROUND

The following week when the windows are redressed, another mannequin with a different name is highlighted in the fashion preview portion of the parade.



● Mrs. Zelda Whipple Morris (right) checks over copy for her *Parade of the Mannequins* radio show with Betty Haskell of KDYL.

THE part of the program not devoted to the actual parade consists of bright current musical selections; two building up to the parade which is, of course, the climax. A short musical number after the parade fills the bill as the pay-off.

The opening commercial, inserted after the first musical selection, is institutional and the closing commercial is merely an invitation to return to the style salon the next week.

# FRONT ROW-CENTER

*Tele-Coverage of Penn Football Home Games and Other Sporting Events Develop Techniques Which Promise Viewers Ringside Plus*

by DON McCLURE, television bureau, N. W. Ayer & Son, Inc.

**F**INDING and affording the best seat at an athletic event is a luxury permitted to the few. Television puts an end to this unintentional class distinction. The best spot for football is usually on the 50-yard line. In baseball, unless you like to sit behind home-plate, somewhere along the first or third baseline is the most satisfactory. Needless to say, the grandstand at the finish line in racing comes as a top spot for a photo-finish. All sporting events have their front row center seats. Unfortunately there are not enough to go around. Television offers the best seat in the house. At the track, on the field, or in the stadium, with the multiple use of cameras, every play is performed before your front row-center seat.

Far-seeing baseball club owners have already called in consulting engineers to survey their parks for the best possible camera locations. Early experimental telecasts of our national sport has shown that two cameras along the first or third baseline are not adequate for a good coverage via television. If a wide angle shot, taking in the entire field is used, the ball and players become so small on the receiving screen that all



● Viewers follow play-by-play close-ups of the Penn-Navy game, 1945.

~~~~~

## DON McCLURE

*After graduating from Carnegie Tech, Don McClure spent four years in Hollywood as a writer, actor, and director. Moving to New York, he applied the same trio of talents to Broadway. In 1936 he turned to radio and joined the radio writing and directing staff of the J. Walter Thompson Advertising Agency. Later, he wrote and directed radio programs for Young & Rubicam. From Pearl Harbor until last autumn he served as a test engineer for Consolidated Ship Builders, producers of PC boats. He is now director of television for N. W. Ayer & Son, Inc. One of the pioneer members of the American Television Society, he is serving his second term as treasurer.*

~~~~~

definition is lost. With the proper placement of more cameras, various areas on the field can be covered so that every bit of action will be a close-up. Often the fielding of the baseball is not the dramatic highlight of the play. Other areas of the diamond hold the spotlight; the play which quite often decides the game.

### COMFORT AT THE TRACK

At the track, once the horses have left the post they invariably bunch up on the turn, growing smaller and smaller as they



go into the backstretch. Binoculars help if you're at the track but strategically located television cameras keep the bang-tails in close-up on your set from "They're off!" to "Whirlaway wins by a nose!" And how comfortable it all is. You're there with the color, excitement and atmosphere, but the crowd can never see what you see. The view from your front row-center is almost as if you were riding in the race itself.

In football, we have been continuously developing coverage techniques of the University of Pennsylvania home games for the ATLANTIC REFINING COMPANY since 1940. Our early experiments were handicapped, mainly by the lack of pick-up equipment. We soon learned that two cameras placed on the respective 20-yard lines was not satisfactory. As long as the play was near either goal line, good action shots were available. Of course, one camera did most of the work. However, when the teams moved to the center of the gridiron the resulting pictures were far from satisfactory. Again, during those early days we tried using the voice of the radio announcer for our television commentary. We realized only too soon a sportscaster for television would have to develop a special technique. In radio, the announcer must continually paint a word picture while in television the picture is always there. Rather silly telling the viewer what he's seeing. And, quite often our radio announcer was describing a particular play many seconds after it had taken place.

### RIGHT ON THE FIELD

Now, we've our special television commentator seated on the camera platform hung from the second tier of the stadium who has a line monitor before him so that he can always be sure that his comments are tied-in with what is being telecast at the moment. We now use three cameras on the 50-yard line, a wide angle, taking in about two-thirds of the playing field, a medium shot camera taking in both teams when in a close formation, a telescopic close-up camera which just about permits three or four players in the picture. Players' numbers and faces are easily recognizable with the telephoto lens giv-

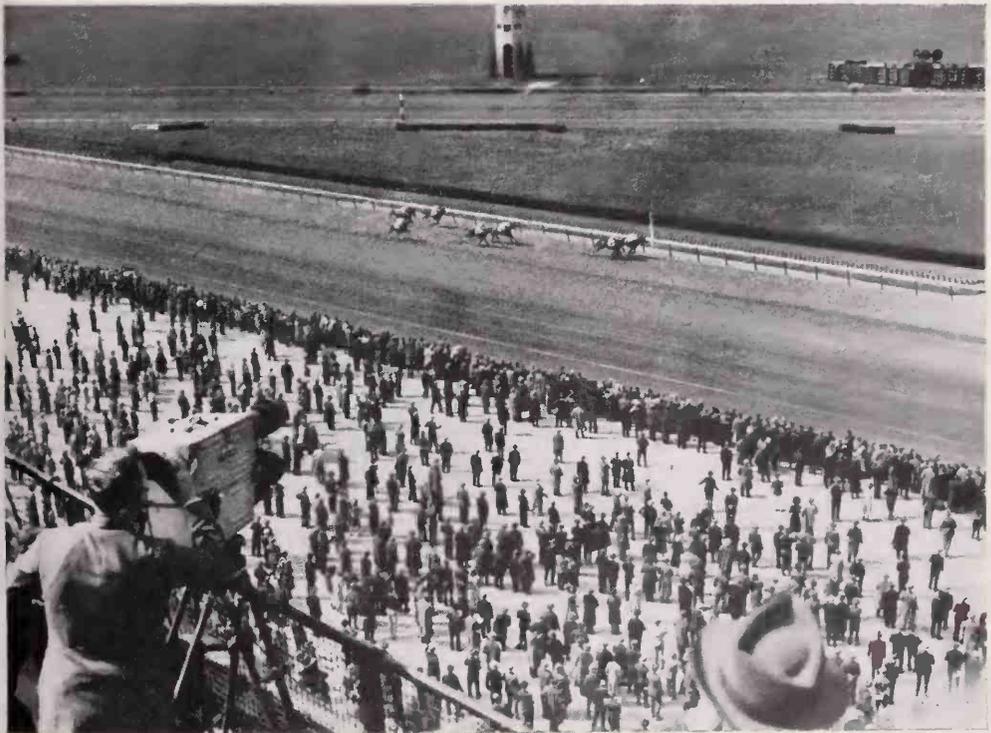
ing you a better seat than the best in the stadium. Complimenting the three cameras on the 50-yard line, we've added another eye-level camera running on a dolly tract parallel to the playing field. Shots picked up here are exactly what the head-linesman sees. In other words, you're right in the middle of the play; the twenty-third player on the field. And we do mean player, because we've watched too many people cheer and jump to their feet as the star fullback smacks through the opposing line for a first down.

Needless to say, sports played in more confined areas such as boxing, wrestling, basketball, and ice hockey are naturals for the television camera. Here again your seat is ringside plus. Only too often your full enjoyment of the game is far greater than that of the guy who shelled out *beaucoup* dollars, and battled the crowd only to find his so-called ringside seat is preceded by the press, celebrities, scalpers' row, and boys-in-the-know.

#### WHO PAYS WHOM

THERE is a cloud on this beautiful horizon, but it is still too early to tell whether it will develop into a full-blown cyclone or pass as a spring shower. The owners of professional clubs, baseball, football and boxing, to mention a few, are asking themselves if television can put a ringside seat in every home in the country, what is that going to do to their life's blood, the box office. Without an audience to buy tickets, there can be no event. Some say television, like radio, will make us more sports-minded. Having got to know the players, understand the fine points of a game, we'll become converts and join the crowd through the turnstiles. That's what radio did for baseball, football and horseracing. Regardless of what the final decision is on this matter of who pays whom, you can place your bet on a sure thing; your televue of sports will be from the Front Row-Center.

↓ National Broadcasting Co. was on hand to cover this horserace.



# Bouquets in the Air



Weekly Radio Series on Consistent Schedule  
Increase for Braswell's Flower Gardens, Houston

EXECUTED BY: GIEZENDANNER CO.

**W**HEN Sunday, 1:00 P.M., rolls around in Houston, Tex., and surrounding territory, KTHT, and the program *An Orchid to You*, are top favorites in this area. Divided into three parts, the program embraces a personal tribute to outstanding Houstonians, facts on flower etiquette and show tunes of the *sweet music* type.

This program, simple in format, has been a success since its inauguration December 3, 1944, by BRASWELL'S FLOWER GARDENS.

Opening with a brief introductory commercial, the show swings into a recording of *Blue Orchids* which fades and continues behind a 120-word commercial followed by a musical recording. The introduction of the week's *honoree* follows.

Following a word sketch of the honor-

ed person's life, the narrator weaves a story of the accomplishments and achievements of the *honoree*, especially those pertaining to his or her civic interests and the contribution to the cultural progress of the city through philanthropic endeavors and general good citizenry.

Upon completion of the accomplishments and the reason for the eulogy the narrator says, "*For these accomplishments Mr. Blank, we present, An Orchid to You! If you will answer the doorbell Mr. Blank, you'll find Mr. B. W. Braswell waiting with An Orchid to You.*" Mr. Braswell generally makes the presentation personally, but in the event this is impossible, a messenger is used.

When the orchid is presented, a scroll is also given to perpetuate the event. On the Thursday preceding the broad-

*In 1931 B. W. Braswell started a very modest floral business in a tent. The quality of his stock, the range of the selections and the uniqueness of his floral creations, added to the man's natural ability to make friends, caused his venture to prosper. There were a number of additions before he moved to his present location in 1939.*

*Previous to the war he maintained his own greenhouse and floral developing plant a short distance from Houston. Because of the wartime labor shortage he curtailed his operations and is now making most of his purchases in California, Denver and St. Louis. He plans to reopen full scale operation of his greenhouse within a short time.*





↑ To General Dwight Eisenhower went the world's record prize capon with floral decorations arranged by B. W. Braswell (left). Capon was purchased at the Houston Fat Stock Show auction for \$1,200 by restaurant owner, Bill Williams (center). W. A. Richardson, commercial agent for Railway Air Express, supervises the shipment.

cast from 20 to 50 cards are sent to friends and business associates inviting them to listen in the following Sunday.

Selection of men and women to be honored is limited to those who have made, or are making, a definite contribution to civic welfare or cultural progress in this area. Suggestions for the weekly *honorees* generally come from listeners. The background information is gathered from intimate friends, the family and business associates. Biographical material is assembled in secrecy, and in a high percentage of cases the subject of the orchid presentation is entirely unaware of the honor until the presentation is made. Members of the family aid in making arrangements to have the honored person at home to listen to the broadcast and receive the orchid.

The importance of *An Orchid to You* in the progress of this firm is immeasura-

ble. In the belief of Mr. Braswell, the popularity of this Sunday show has been directly responsible for a big share of the increased business.

---

*Mr. Braswell has made the offer of extending the advantages of An Orchid to You to any floral company in the country and has authorized that this article include the offer of this radio show, complete with adaptable scripts and the secret of its success to floral companies everywhere. The advancement of the flower business is the prime interest of Mr. Braswell, and his belief in radio as one of the chief mediums of bettering business for florists prompts the offer. Just address requests to Braswell's Flower Gardens, Houston, Texas.*

---

# Good Will . . .



# . . . On Wheels

Public Service and Good Entertainment Designed to Create Good Will Now, Sales Later, Puts Fields Chevrolet Co. On the Radio

by KEN TILLSON, radio director, Mac Wilkins, Cole & Weber, Adv.

**I**N designing a radio program for our client, the FIELDS CHEVROLET COMPANY, Portland, Ore., we aimed at two important objectives. One: to produce a program which would combine the values of public service and good entertainment. And two: because of the lack of new cars to sell, to justify the client's expenditures in an advertising campaign which could not realize immediate financial returns. In other words, to establish favorable sponsor identification with the public and to protect a good will which had been built up over a long period of time.

In *Oregon Album* we worked out a radio vehicle suitable for this twofold purpose; a program deliberately designed to create good will as a public service feature *now*, and to directly sell the sponsor's merchandise when that merchandise again becomes available in a competitive market.

**O**UR finished presentation met with enthusiastic response from Arthur L. Fields, head of the FIELDS CHEVROLET COMPANY, and the program was contracted for after a single audition.

Set up as a weekly half-hour show on KGW, *Oregon Album* features drama and music in balanced quantity. The title suggests the format: "dramatized vignettes from the history of our rich and colorful Northwest," but with no chronological pattern to restrict timely scripts written around significant dates in Oregon history. Among the stories depicted: *The Barlow Road*; *The Origin of the Name "Oregon"*; *How Lost Lake Got Its Name*; *The Story of "Goose Hollow"* (original site of present-day Multnomah Stadium); *The First White Women in Oregon*; *The Legend of Neahkahnie Mountain*; *The Romance of John McLoughlin's Son, David*; and so on.





On Easter Sunday, the story of the missionary founder of Willamette University, Jason Lee, was told, and woven into the script were hymns and appropriate songs associated with Lee's time and with Willamette University. The idea met with such hearty cooperation from members of the University that similar college dedicatory programs, as related to other Oregon institutions of learning, may be used in the future.

**T**HE historical dramatizations, however, consume less than half the program time. Although operating on a comparatively modest production budget, it was found that good musical entertainment does not necessarily call for big name talent. Featured each week are a feminine vocalist; a male quartet (labeled, for this program, the *Fields Stylemasters*); an organist for mood settings, theme, and accompaniment, and a guest instrumentalist or singer. As all talent on the show is local talent, the entire production lives up to its name: *Oregon Album*.

**D**RAMATICALLY interesting stories and varied musical selections are chosen with an eye to family appeal, that the result might be a packaged show appropriate for its time of broadcast, mid-Sunday afternoon.

Commercials are kept to a minimum, with a one-minute spot early in the show and a shorter, institutional plug following the dramatization. The latter employs the theme, "Know your own North-

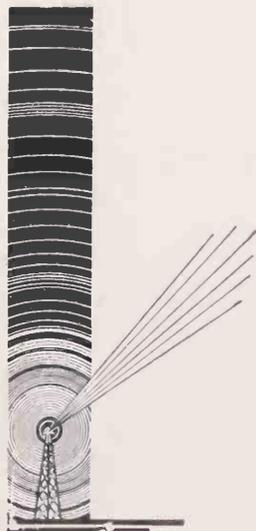
west," and urges listeners to develop a keener interest in their state, through a better understanding of its history. It also accents the tourist appeal of attracting motorists to the outdoors and various places of interest described in the script.

A small cast of professional actors relates the dramatic segment, with a narrator to set the scenes. Phil Irwin, 1945 national winner of the NBC-Davis Memorial Award for announcers, is the narrator.

After less than 13 weeks on the air, the program had created listener interest to the extent of favorable fan letters, and also notices in out-of-town papers which had a regional interest in the stories used.

**W**HEREVER possible, publicity is given to nonprofit organizations which work for the maintenance and improvement of state and community, such as the Oregon Historical Society, which furnishes us with authentic historical data.

One individual's comment on the show is worth mentioning, for it comes from no less a source than William (B Mike) Moyes, hard-to-please radio critic of *The Oregonian*, who recently referred to *Oregon Album* in his column as a "Grade A show"!



# The Case of the Direct Sale

## Murder W

I HAVE never known a radio station to advertise, "*We are a rather mediocre outlet and our staff is a little incompetent. . .*" Nor have I heard of an advertiser say, "*Confidentially, the claims we make for our product are not entirely true. . .*" Nor do advertising agencies say, "*In our opinion, Mr. Client, you're going to lose money on the campaign we've just outlined for you. However. . .*"

It isn't in the picture. But if it's true that every human being has a speck of larceny somewhere in his heart, then it follows that we have stations and advertisers and agencies with *con* men at the controls and I don't mean *conscience* men.

In the beginning, the handwriting was on the air. I remember working at a station in Buffalo in the early thirties where the boss had four or five numerologists, graphologists and astrologists on the air within two years; sometimes two at a time. I remember one of them opening 700 or 800 letters a day, replete with specimens of handwriting and U.S. currency, usually a dollar bill.

The handwriting harvest lasted on the air until the FCC started cutting teeth. Then it became the typewriting on the stipulation, and it said cease and desist.

\* \* \*

WHEN the editor asked me to do a piece for RADIO SHOWMANSHIP dealing with the direct sale advertiser's place in broadcasting I asked if the opinions expressed were to be *candid* or *candied*. By all means candid, said the editor.

Fine. We can try for a little constructive criticism without whitewash. We can step on people's toes while they're look-

ing and stop stepping on their faces when they're not. And I hope you're not one of the advertisers or stations or agencies referred to in this article. If you are, if the shoe does pinch, then you'd better get with it, or you'll wake up barefooted.

I know (and so do you) a national advertiser whose business proved to be ideally suited to radio merchandising. He went on the air several years ago with a special direct sales offer. It worked like a charm and he used as many as 300 stations for quite a spell. On one station alone his billing ran over a \$1,000 a week. This one station consistently produced more than 10,000 orders a week for him. Good? It was perfect! The station and the agency made money; the client made money and the consumer got a good value. At first. Then. . .

THIS advertiser figured, "*I'm making this much money on every package. Why not cut a few corners? Slip in a little third rate stuff here and there, and make so much more?*" He did, and naturally his net profits increased. So, naturally, did the complaints. He ignored them and continued cutting corners. Today he's off the air. No quality station will touch his business at any price. He wasn't satisfied with a nice legitimate profit; he had a chance to cheat and couldn't pass it up. He forgot the rules of good poker. If you get caught bluffing you lose.

When you make a direct sale over the air and the consumer is dissatisfied, he doesn't squawk to you, the advertiser. He doesn't write to the agency or the station *rep*. He writes directly to the radio station and says in plain English that he's been robbed.

# It in the Mail Department

by LEO BOULETTE, Leo Boulette Adv. Agency

How many of these complaints can a station afford to receive? The answer is obvious, and when next you come around to buy time, it's no go. When a reputable advertiser in the same line of business comes along he's liable to get the same brush-off.

**D**ON'T get the idea that the advertiser is the only violator in direct selling. There are stations and station *reps* who have absolutely no business carrying direct sale accounts. They do an excellent job of broadcasting but they just simply are not mail pull stations. However, they'll spend \$50 on long distance calls soliciting an account when they know in advance that it will be cancelled after three or four weeks because of no response.

There are agencies who buy time on these stations, knowing in advance that they won't pay out, that the schedules will be cancelled. But if the station billing is a hundred a week and they buy 40 of these unproductive stations they can cancel out after a month and pocket 15 per cent of the client's \$16,000.

**T**HE average American housewife has an extremely generous temperament and she's not quite as naive nor as gullible as some people think. She's got the bucks to pay and the desire to buy. She's been exposed to a terrific amount of high pressure salesmanship, and when she goes to the store to buy a box of soap flakes she knows that all of the brands on display are not the *best*. It's true that she can be rooked. But only *once*, as a rule!

If you *tell* her Grade A then *sell* her Grade A. It's what she wants, it's what she's paying for and it's what she has every right to expect. Give her anything less than Grade A and you've lost the best customer in the world.

**T**HERE are a dozen exceptionally fine mail pull stations in the country who have experienced so much grief with direct sale accounts that they have simply stopped accepting any product involving direct sale over the air. Other large stations have created consumer acceptance groups, groups of women in their listening audience who examine and okay every direct sale deal before it is accepted. This system works pretty well on most deals, but unless the advertiser is sincerely concerned with doing an honest job, it's a shallow assurance at best.

What's the answer? How can the industry segregate the honest advertiser from the unscrupulous promoter? How can the honest advertiser determine which station wants to do a merchandising job and which station is interested only in a fat billing? It's a \$64,000,000 question and the NAB ought to answer it before the FCC does!





● Merchandising and program promotion in a 14-foot window display.

# Homemakers' Memory Time

... Ups Consumer Preference in 3 Minnesota Markets

**W**HENEVER available supplies of a particular food item are curtailed, the choice of which brand of the item to purchase becomes even more important to the consumer. The customer, and in the case of food she is usually the homemaker, is more than anxious to be sure she is receiving the finest quality, the greatest nutritional value and the most pleasing flavor for her money.

Realizing that homemakers constitute the major portion of its actual and prospective market, it was natural for the ZINSMAS<sup>T</sup>ER BREAD CO., makers of MASTER BREAD, to select a program that would reach a maximum number of homemakers. From the time Bill Conner's *Memory Time* went on the air in August, 1945, it was immediately successful.

When an offer was made to send listeners a collection of selected poems read on the program, 2,000 requests were received within a very brief period. This was the more remarkable because each request had to be accompanied by ten cents in coin or stamps to pay for the booklet.

Dealers throughout the area have stated, too, that requests for MASTER BREAD have definitely increased since ZINSMAS<sup>T</sup>ER'S started sponsorship of *Memory Time*, and that many customers specifically mention the program as having

motivated their purchases of MASTER BREAD.

Coming at 9:15 A.M., Monday through Friday, the program is spotted for a time during which housewives can give it undivided attention. For many, it is a quarter-hour of relaxation after other members of the family have left for work or school.

The format of the program includes an opening theme, *Memories* (organ), followed by a brief introduction and a commercial. Commercials written to conform to the mood of the program run about a minute or less and are read over the theme. Mr. Conner then reads poetry against a background of appropriate organ music. As the theme comes in to close, another brief commercial is read.

Promotion for the program has included the 16-page *Memory Time* booklet, bus cards, air plugs, a window sign and a 14-foot window display, combining merchandise with program promotion.

*Memory Time* is sponsored by the ZINSMAS<sup>T</sup>ER BREAD COMPANY over the Arrowhead network stations, WEBC, Duluth, Minn.-Superior, Wis.; WMFG, Hibbing, Minn., and WHLB, Virginia, Minn. The program originates at WEBC, key station of the Arrowhead network.

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# THE READERS WRITE

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## ANY CHALLENGERS?

Dear Sir:

"We feel honored to find the CRESCENT MACARONI & CRACKER Co. among the elite on your Advertisers' Roll of Honor. CRESCENT radio programs began in 1925, and have been varied to keep pace with changing times and conditions.

"We are wondering if any other pioneer radio advertisers have remained on the air as consistently? Almost since the first cat's whisker scratched a crystal, CRESCENT has never been off the air! Not a blank week in all the years since our first broadcast."

BEN MULHAUSER

*Crescent Macaroni & Cracker Co.*

Davenport, Iowa

## PLEASE CHECK A POINT

Madam:

"For several years we have been shouting about CRESCENT MACARONI & CRACKER Co. being the oldest *consistent* radio advertiser in the world.

"In your Advertisers' Roll of Honor you list the FISHER BAKING Co. as having started radio advertising in 1923 over KDYL, Salt Lake City. Would you mind checking one point? Has the FISHER BAKING Co. used KDYL *each and every week* since its first program in 1923?"

"Since, according to the best information available, WOC was the first station west of the Mississippi River to broadcast regularly scheduled programs, we are inclined to question the record of the FISHER BAKING Co. on the basis of consistent weekly use of radio time since 1923."

L. O. FITZGIBBONS

*WOC Radio Station*

Davenport, Iowa

## TO THE DEFENSE

To the Editor:

"If it will ease any aching hearts in Davenport, I might point out that FISHER BAKING Co. did miss one of its weekly broadcasts on a Sunday night about a year ago. That was upon the occasion when broadcasting stations suspended their commercial schedules due to the death of President Roosevelt.

"Our accounting records further show that the company's billings were light late in 1938, indicating that there was a slight interruption in the schedule.

"There is another technicality. FISHER BAKING Co. was known originally as the AMERICAN LADY BAKING Co., changing its name with a change in ownership in 1932.

"I am certainly in no position to question the claim that WOC was the first station west of the Mississippi to broadcast regularly scheduled programs. Yet I can assure you that radios, bathtubs, electric lights and short skirts aren't exactly a novelty here in the West.

"We heard about this thing called wireless out here quite a while ago, and KDYL went on the air May 8, 1922, as a prodigy of the *Salt Lake Telegram*.

"I am in no position to advise the exact date in 1923 when the AMERICAN LADY BAKING Co. placed its first announcement. The station changed hands twice in the early days, and the records are a bit vague.

"Since this is all in fun anyway, I suggest that WOC and the CRESCENT MACARONI & CRACKER Co. keep right on plugging. There's a good chance that the FISHER BAKING Co. will suspend its radio advertising during a rebuilding program at the plant. In that case, the Davenport firm will be undisputed champion insofar as the Salt Lake firm is concerned."

FRANK K. BAKER

*KDYL Radio Station*

Salt Lake City, Utah

*(To both advertisers, and to all other pioneer boosters of the broadcast medium, the radio industry owes a debt of gratitude, a vote of thanks.)*



# SHOWMANSCOOPS

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



(Left) . . . Representative of true Western hospitality was the *Welcome to Salem* extended to English war bride, Mrs. Earle Shreve. Merchants presented gifts, and 300 spectators jammed the Senator Hotel to witness the program broadcast over KSLM, Salem, Ore.

(Right) . . . Dash cards on 70 trucks reminded the public to tune-in *Your Baby*, aired over KFWS, Hollywood, Calif. (For story, see *Showmanship in Action*, p. 241.)

(Center) . . . Grouped about the WFIL, Philadelphia, Pa., microphone are the winners of the duck contest staged in connection with the *Magic Lady*, juvenile series aired for LIT BROTHERS, Philadelphia department store.

(Left) . . . Airmail pilots are welcomed to Boise for Idaho Airmail Week by KIDO news editor, Hugh Shelley.

(Right) . . . On his 300th weekly broadcast, Ralph S. Hinman, *Dutch Uncle* to KFH listeners in and around Wichita, Kan., got a surprise. Since 1938, *Dutch Uncle Talks* have exposed rackets and sharp business practices. On hand to present the birthday cake were KFH program director, Vernon Reed; president of the Wichita Chamber of Commerce, Hobart Brady; R. D. McKay of the Wichita Business Protective Bureau, and Harry A. Funke, vice president of the Fourth National Bank.





## AIRING THE NEW

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

### Electrical Appliances

**VICTOR VARIETIES** Radio advertisers in all fields have found musical programs top favorites with the listening public. Reasoned the **FREDERICK (Md.) APPLIANCE Co.**, if the approach worked for the butcher, the baker, the candlestick maker, it ought to be even better for its *Record Bar*. *Victor Varieties* was born as a half-hour of musical relaxation on **WFMD**. Top tunes recorded by the "World's Greatest Artists" are on **RCA VICTOR** records at the **FREDERICK APPLIANCE COMPANY Record Bar**. Intent and purpose behind the weekly program: to promote the sale of **VICTOR** records. Sponsorship was arranged by **FREDERICK APPLIANCE** working through **D & H DISTRIBUTOR**, Baltimore.

Directed to the people interested in popular music, the *Hit Parade* type of audience, the program introduces to the listener songs or albums of popular music as well as tunes not so widely known, with an eye to educating the public to the music and the artists involved.

A brief, informative script describes the music played, with human interest bits about the composer and the history of the composition, with ad lib comments on personalities and tunes. Opening and closing commercials of approximately one-minute each, plug the *Record Bar* and **RCA Victor** quality.

Promotion for the series includes mention at the bottom of the advertiser's daily newspaper column of new record listings.

**AIRFAX:** Music for the weekly program is jointly selected and prepared by T. W. Kirksey of **Frederick Appliance**, and **WFMD** disc jockey, Roger Carroll, who emcees the show.

*First Broadcast:* March 23, 1946.

*Broadcast Schedule:* Saturday, 8:45-9:15 P.M.

*Preceded By:* Your Hit Parade.

*Followed By:* Celebrity Club.

*Sponsor:* Frederick Appliance Co.

*Station:* WFMD, Frederick, Md.

*Power:* 500 watts.

*Population:* 15,802.

**COMMENT:** Direct tie-ups between program and product contribute in no small measure to the success of any broadcast effort. Here, the entertainment itself is an excellent product advertisement.

### Electrical Appliances

**BATTLE OF THE BARITONES** Savannah's younger generation, and a goodly portion of its older as well, are arguing the relative merits of favorite crooners as a result of the *Battle of the Baritones*. This all-record show, sponsored by the **MODERN ELECTRIC APPLIANCE COMPANY**, and aired by **WSAV** at 10:15 P.M., features current records of Bing Crosby, Frank Sinatra, Dick Haymes and Perry Como. It is aired as a singing competition among them.

A relatively new show, the *Battle of the Baritones*, has already established itself as a good mail puller, and has contributed to increased store traffic as well. The sponsor merchandises the program with big display cards in the store.

**AIRFAX:** *First Broadcast:* March 4, 1946.

*Broadcast Schedule:* M-W-F, 10:15-10:30 P.M.

*Preceded By:* News.

*Followed By:* This Is the People.

*Sponsor:* Modern Radio Appliance Company.

*Station:* WSAV, Savannah, Ga.

*Power:* 250 watts.

*Population:* 155,000.

**COMMENT:** Here's a new twist which lifts a program out of the class of the run-of-the-mill record show. It's an angle which creates increased listener interest and also pulls mail. The combination should stimulate store traffic.

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*For news of authoritative medical scripts or platters adaptable to a wide variety of business needs, see page 245.*

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## Ice Creams

**JOE PALOOKA** "Are you ready, gang? It's *Polar Ice Cream Time!*" Thousands of boys and girls in the Austin, Tex., area know that's the introduction to another adventure with *Joe Palooka*, presented over **KNOW** by the **POLAR ICE CREAM Co.**

That the guy named Joe has made plenty of friends for **POLAR ICE CREAM** is indicated by Hooper ratings. Latest survey gave the 5:45-6:00 P.M. time slot 43 per cent of the 15 per cent of radio sets in use in the Central Texas area.

Commercials are pitched to the average school boy or girl. From copy which plugs healthy eating it's a short skip and hop to ice cream and better school work. More than pleased with the satisfactory increase in sales is **POLAR ICE CREAM**. Example of copy which has upped sales in the Austin market:

"Say, gang, have you ever noticed how a good boxer is one who has perfect timing . . . that old one-two punch just won't do unless it's delivered at exactly the right moment. Well, that's not only true in boxing . . . or just in sports, for that matter. It's the person who knows just when to do a thing who comes out on top. But wait a minute . . . there's one exception . . . you've probably guessed it . . . anytime and every time is the cue for eating that better-than-ever Polar Ice Cream. Between meals, with meals, refreshment-time . . . it doesn't matter . . . there's something that always tastes good. And you know, Polar Ice Cream doesn't specialize in just one flavor . . . any and all of 'em are equally good. There's a taste thrill in every bite. And here's something else to note . . . Polar Ice Cream is actually good for you. It's got what it takes to build a sturdy body. The result is a treat that is a winner on every count. But you know the score . . . just always be sure that you get Polar Ice Cream . . . that's the flavor that's in favor."

*Promotionation:* hundreds of window displays featuring *Joe Palooka* in the stores of dealers featuring **POLAR ICE CREAM**.

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

*Preceded By:* Jack Armstrong.

*Followed By:* Headline Edition.

*Sponsor:* Polar Ice Cream.

*Station:* **KNOW**, Austin, Tex.

*Power:* 250 watts.

*Population:* 87,930.

*Producer:* No. Central Broadcasting System.

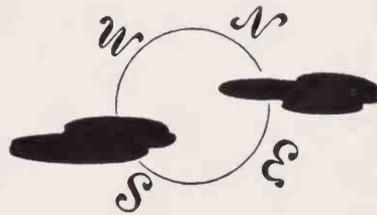
**COMMENT:** National advertisers have found that the technique of advertising to the tremendous youth market through the medium of radio programs appealing primarily to children is highly successful. Such programs really do business, because

children usually get their own way and parents buy what their children want. One of the most successful appeals to this audience has been through comic strip personalities. What gives such features an added punch is the fact that almost as many adults as children listen to kid show programs. In the experience of this advertiser, there's evidence that what works on a national basis is equally effective for the local or regional sponsor.

## Sustaining

**PHILADELPHIA AND SUBURBAN TOWN MEETING** Vital topics of international, national or local interest get the spotlight in *Philadelphia and Suburban Town Meeting*, new public service feature offered over **WFIL**, Philadelphia, Pa. One problem is discussed on each broadcast, with outstanding authorities in that field presented on each program. Discussion which follows each talk is presided over by a distinguished moderator.

A board of supervisors selects the topics for discussion, also recommends speakers and moderators. Members of the board represent outstanding public spirited citizens. Topics discussed include, *Does the U.N. Give a Reasonable Guarantee Against War?*, and *What Can Be Done to*



*Curb the Growing Rate of Crime in Philadelphia?*

Broadcast each Sunday from the **WFIL** studio, the half-hour series goes on the air at 4:00 P.M. Members of the studio audience are invited to participate in discussions.

**AIRFAX:** *First Broadcast:* April 28, 1946.

*Broadcast Schedule:* Sunday, 4:00-4:30 P.M.

*Station:* **WFIL**, Philadelphia, Pa.

*Power:* 1,000 watts.

*Population:* 2,081,602.

**COMMENT:** Here's a new addition to

radio's roster of diverse features presented to serve the public. A planned schedule of information and entertainment of high character is an important element in the growth and development of loyal listening audiences.

## Sustaining

**FOR CHILDREN ONLY** Back in the days before newsprint rationing and streamlined journalism, the children's page in the Sunday paper was one of the high spots of the week for younger members of the family. Much in the same tradition is *For Children Only*, broadcast over WJAG, Norfolk, Nebr. In addition to music and story telling, letters from listeners and interviews with studio visitors are featured on the week-day show.

Children are encouraged to write letters about things that most interest them. Pets (one boy had two pet skunks), the first robin, events and games at school and home, etc., are all subjects of interest to the juvenile writing public. During the Christmas season, best letters to Santa Claus rate special prizes.

Request music ranges from such juvenile favorites as *Animal Crackers in My Soup* to *Who Threw the Mush in Grandpa's Whiskers*.

Story telling is an integral part of the series, with animal stories the most popular among the small fry for whom the quarter-hour is a listening *must*.

**AIRFAX:** *First Broadcast:* July 11, 1938.

*Broadcast Schedule:* Monday through Saturday, 5:00-5:15 P.M.

*Preceded By:* Hawaiian Melodies.

*Followed By:* Musical Cocktail.

*Station:* WJAG, Norfolk, Nebr.

*Power:* 1,000 watts.

*Population:* 10,490.

**COMMENT:** Success of such features belies the old adage that children should be seen, not heard. Participation of the kind here contributes to the healthy personality development of children over a rather wide age spread.

## Women's Wear

**HI-TEEN BOARD** Why can't girls get along with girls? That's a moot question, but it's not too tough a problem for Rice's *Hi-Teen Board*. Once a week, style-minded teen-agers from Norfolk, Va., high schools give their reactions to controversial topics. Sponsored by RICE'S FASHION CENTER, the quarter-hour series also includes the latest in school news, fashion hints and music. Following the WTAR broadcast, members of the *Hi-Teen Board* model teen department styles personally selected by them as outstanding teen fashions.

For RICE's, the series presented a solution to a two-fold problem. With the labor situation tight in the Norfolk area, the eight high school seniors who are members of the *Hi-Teen Board* help relieve a serious condition in that they both model and sell teen-age clothes. Series itself focuses teen-age attention on RICE's as a fashion center at the right price.

Although the series is spanking new, RICE's is already making plans for merchandising the program as a check on listener interest. A give-away offer is in the offing. Plans are also being made to invite listeners to submit discussion questions, with a prize for the one chosen each week. Commercials are beamed to the teen-age audience, written in the language they know best.

**AIRFAX:** Rice's personnel director, Dorothy Seibert, is moderator on the show. WTAR's Bill Johnson handles the announcing chore. To whip the show into shape, members of the *Hi-Teen Board* have a full hour rehearsal on Thursday. On Saturday, the panel runs through the program twice for timing before the show goes on the air.

*First Broadcast:* March 30, 1946.

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

*Preceded By:* Music.

*Followed By:* Public Interest.

*Sponsor:* Rice's Fashion Center.

*Station:* WTAR, Norfolk, Va.

**COMMENT:** Not the least of the merits inherent in the broadcast medium is the opportunity provided advertisers to establish a direct and personal contact with customers.





# SHOWMANSHIP IN ACTION

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

## Florists

**FLOWERS FOR THE HAPPIEST HAPPENINGS** In San Antonio, Tex., listeners to KMAC are extended a floral key to the city, and those who are quick to accept the hand of friendship receive an orchid from the KELLY-SCHERRER FLOWER SHOP. A brief history of one particular flower is given on each broadcast, and that flower is the floral key of the day. The city of San Antonio is broken down into areas, and each day the residents of one particular section are eligible to telephone KMAC, giving the floral key. To the first person calling the station goes a card which entitles the listener to a free orchid when the card is presented at the KELLY-SCHERRER FLOWER SHOP. Names of winners are announced on the following program.

With two flower shops, the KELLY-SCHERRER FLOWER SHOP and the ST. ANTHONY HOTEL FLOWER SHOP, the sponsor uses the series as a semi-educational campaign for *Flowers for the Happiest Happenings*. Although advertising for the sponsor in previous years had run the gamut of most media, the current campaign is this florist's first use of the broadcast medium.

What the sponsor had to report: within two months, by actual check, a 49.9 per cent business increase over the same period the previous year. Since radio was the *something new* that had been added, to the show went much of the credit.

With a semi-educational campaign as the basis for the radio series, the show combines soft words and soft music directed at feminine listeners. Commercials

written in the same style as the continuity blend into the script. *Example:*

*"Tomorrow is somebody's birthday . . . perhaps somebody who grows dearer to you with each passing year . . . perhaps a very recent acquaintance who fills you with regret that fate hadn't brought you together long ago. Whatever the case may be, that somebody's birthday, to you, represents the beginning of another year of happy association . . . the completion of a year during which he or she added much to the world's abundance for you. Express your warm remembrance of that someone with FLOWERS."*

Over-all theme behind all commercial copy: *Flowers for the Happiest Happenings*. Strategy behind the motif is to increase the use of flowers for home and office, for odd moments and off seasons.

To increase the tune-in for its thrice weekly syndicated series, florist installed show-cards plugging the program in various window displays. Newspaper advertisements also served to step-up the tune-in.

**AIRFAX:** Syndicated format, originated by Harold Gingrich and Irene Drexler, is scripted by Frances Jervis. KMAC announcer, Charles Feike, emcees the show.

*First Broadcast:* March 4, 1946.

*Broadcast Schedule:* M-W-F, 10:30-10:45 A.M.

*Preceded By:* Morton Downey.

*Followed By:* Morning Melodies.

*Sponsor:* Kelly-Scherrer Flower Shop; St. Anthony Hotel Flower Shop. (Same ownership.)

*Station:* KMAC, San Antonio, Tex.

*Power:* 250 watts.

*Producer:* W. E. Long Co.

*Agency:* Al Newman Adv. Co.

**COMMENT:** Both individual florists and florist associations have found that radio is an effective method to level off what is pretty generally a feast-or-famine seasonal business. Here, it isn't the product but rather its more general use that is sold. For such an approach, a semi-educational campaign is just the ticket.

## Laundries

**YOUR BABY** What's what among the cradle crowd with gifts and prizes for listeners is what CRIB DIAPER SERVICE offers listeners to KFWB, Hollywood, Calif., with *Your Baby* getting top billing. In a question and answer department, mothers get sound advice on child care. Center slot of the daily show is devoted to a build-up story on the birth of a new baby, with a golden shower of gifts for mother, father and His Majesty, the baby. A famous Hol-

lywood restaurant, a portrait studio, a beauty salon and an infants' bootery shop get credit as gift donors.

To beat the drums for *Your Baby*, KFWB in cooperation with CRIB DIAPER, installed dash cards on the panels of 70 trucks which distribute for CRIB DIAPER. In addition, 100,000 program inserts were supplied for enclosure in 2,000 laundry bundles sent out daily by the COMMUNITY LAUNDRY, parent company of CRIB DIAPER. Mail pull after four weeks on the air: excellent!

**AIRFAX:** Series is produced by Atherton & Greshan Advertising Agency.

*First Broadcast:* April, 1946.

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

*Sponsor:* Crib Diaper Service.

*Station:* KFWB, Hollywood, Calif.

*Power:* 5,000 watts.

*Population:* 1,805,687.

*Agency:* Atherton & Greshan.

**COMMENT:** What's worth buying is worth promoting. The value of program promotion is pointed up here by the heavy mail response in a short period of time. (For pic, see *Showmanscoops*, p. 237.)

## Photographers

**STUDER STREET REPORTER** In Austin, Tex., KNOW listeners get a photographic impression of public opinion on vital issues of the day. Who puts public opinion into focus is STUDER's, camera supplies and photographers. Shutter which catches candid opinion is snapped on Austin streets by the *Studer Street Reporter*, Conrad Vernon.

An ad lib program of interviews with passers-by, the series gives the man-on-the-street a chance to discuss questions such as *Should the U.S. Continue the Draft?* or *Who Should Control the Atom Bomb?* Each participant is also asked a direct question, and if it is answered correctly, he receives a roll of film, compliments of STUDER's.

If it pays to be right, it also paid *Street Reporter* Vernon to be wrong on one occasion in terms of evidence of listener interest. When a participant failed to

receive her roll of film on the grounds that the question had not been correctly answered, 200 telephone callers in a three-hour period chided the emcee for his boner. The next day there was a follow-up of 300 letters and postcards.

According to the latest Hooper survey, the program has a listening audience of 50 per cent of the 18 per cent of radio sets in use in the Central Texas area.

Commercials are focused on special services offered by STUDER's. *Example:*

*"If you discover treasured family photographs are fading, take them immediately to Studer's for copying. By means of photo-restoration, Studer's skilled artists can restore and copy photographs that seem beyond repair. So, for expert copying, take your faded or damaged photographs to Studer's."*

Three 50-word commercials are used on the show. As an additional boost to sponsor identification, participants are asked questions about STUDER's, its services, etc.

**AIRFAX:** Series was on the air for six years prior to the war, and was resumed when mike-man Vernon was released from the Armed Forces in November, 1945.

*Broadcast Schedule:* Monday through Friday, 12:45-1:00 P.M.

*Preceded By:* Swingsters.

*Followed By:* John B. Kennedy.

*Sponsor:* Studer's.

*Station:* KNOW, Austin, Tex.

*Power:* 250 watts.

*Population:* 87,930.

**COMMENT:** While the man-on-the-street has been a staple item in the radio bill-of-fare for many years, the current trend is toward less *corn*, more *content*. Used as a method of sampling opinion, it represents a splendid opportunity for public service. From the advertiser's point of view, it's adaptable to almost any business and to any advertising purpose. It's also a good will builder and a traffic builder. All to the good here, is the fact that the sponsor concentrates on specific services.



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### DON'T MISS IT!

● For an important message to everyone concerned with radio programming, turn to pp. 220-221.

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# WHAT THE PROGRAM DID FOR ME

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

## Optometry

**CONTACT LENSES** "For over four years I have used KXL, Portland, Ore., with results that are outstanding.

"Not so long ago I started in a new field of Contact Lenses. While I used other media such as billboards, newspapers and street car cards to make people eye-glass conscious, I scheduled the specific Contact Lenses advertising exclusively on KXL. The acceptance of the new mode of eye wear in this territory has been beyond our expectations."

**DR. WILLIAM L. CORBIN**  
*Corbin's Optical Center  
Portland, Ore.*

**AIRFAX:** *Sponsor: Corbin's Optical Center.  
Station: KXL, Portland, Ore.  
Power: 10,000 watts.  
Population: 305,349.*

**COMMENT:** Here's a prime example of what radio can do alone and unaided. That a broadcast campaign could introduce a new and untried line of corrective lenses, selling at about ten times as much as standard glasses is another indication of the power of radio.

## Photographers

**PHOTO SHOP** "We were one of the first accounts to use radio in Butte, Mont., and we have made consistent use of KGIR for the past 16 years.

"We have found from experience that KGIR has brought fine results in the promotion of our merchandise, and when normal supplies are again available, we will enjoy developing new radio sales promotion campaigns."

**AL GUSDORF**  
*Al's Photo Shop  
Butte, Mont.*

**AIRFAX:** *Sponsor: Al's Photo Shop.  
Station: KGIR, Butte, Mont.  
Power: 5,000 watts.  
Population: 67,883.*

**COMMENT:** Here's a record for consistency that's hard to surpass in this business field. It's a record that has helped establish the sponsor as photographic headquarters both for the town and the countryside.

## Women's Wear

**KONNER'S YOUNG THIRD** "To put it mildly, the opening of **KONNER'S YOUNG THIRD** was far beyond our fondest expectation. Our opening was scheduled for 9:30 A.M., and at 8:45 A.M. there was a line that put any nylon line to shame. Before 10:30 A.M. it was necessary to tell hundreds of people that it was impossible to allow any more on the floor.

"When the **WPAT** broadcast from our third floor was over and we settled down to business, we finished the day with the largest day's business in the history of our store. We sincerely feel that without **WPAT** to publicize our show prior to the opening, and without the station's splendid cooperation in producing the show for us, the event would not have been the success it was."

**MORRY GOLDSTEIN**  
*Konner's  
Paterson, N. J.*

**AIRFAX:** *Children's program in connection with the opening of a children's department was broadcast over WPAT, with program director Teb Webbe as producer and radio star-maker Carrie Lillie as featured mike-stress.  
Sponsor: Konner's.  
Station: WPAT, Paterson, N. J.  
Power: 1,000 watts (d).  
Population: 39,656.*

**COMMENT:** Many are the uses of broadcast advertising.



## PROOF O' THE PUDDING

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

### Bakeries

**DERST CHOIRS** In a market with a large negro population, which has a limited means of self-expression, *Derst Choirs* has a unique record of combining public service with building good will for the sponsor. The program features a different negro church choir each Sunday, with a short spiritual message from the church's pastor. Commercialization is limited to sponsor identification at beginning and end of the half-hour program, aired over WSAV, Savannah, Ga., for the DERST BAKING CO.

Effectiveness of this program best indicated by the fact that it has been a regular Sunday feature of WSAV since March 1, 1942, under the same sponsorship. From all indications it will continue for an equally long period.

**AIRFAX:** *First Broadcast:* March 1, 1942.  
*Broadcast Schedule:* Sunday, 3:00-3:30 P.M.  
*Preceded By:* One Man's Family.  
*Followed By:* World's Most Honored Flights.  
*Sponsor:* Derst Baking Co.  
*Station:* WSAV, Savannah, Ga.  
*Power:* 250 watts.  
*Population:* 155,000 (metropolitan, estimated).

**COMMENT:** Sponsored broadcasts can and do perform a definite public service, provided such a program is carefully chosen, and the sponsor keeps commercialization within limits appropriate to the spirit of the program. Program here is suitable for many types of sponsors, and adaptable to almost any community with small change in format. Minority groups represent a real opportunity for sponsors whose products have mass appeal.

### Public Utilities

**SERENADE FOR SMOOTHIES** When the OHIO BELL TELEPHONE COMPANY, Cleveland, O., embarked on the *Serenade for Smoothies* over WGAR it was with some misgivings as to its ultimate worth in assisting the company in recruiting young women for various telephone positions. What created the anxiety was not the type of program, but rather the fact that OHIO BELL was embarking on a venture that had not been tried in its section of the country.

Try-it days are now over. For many months, OHIO BELL has been on the other side of the fence, telling BELL SYSTEM companies the benefit of this program. OHIO BELL now believes that radio has more than proven its worth as a regular medium for recruiting young women for work in the company. What the company had to report: in January, 1946, 14.2 per cent of all applicants attracted to its employment office came as the result of the radio series.

OHIO BELL statistics also point up the value of consistent, sustained effort. In January, 1944, 1.2 per cent of all applicants had been attracted to the work as the result of the radio series. With seasonal and other variations, the upward trend began the following month, still continues.

*Kudo:* winner of the Award of Merit for the most effective direct selling sponsored program developed by a clear channel radio station, awarded at the second annual Radio and Business Conference sponsored by the City College School of Business, New York City.

Evidence that a good *selling* program can also rate top billing with listeners: due to the show's increased popularity, WGAR now feeds the program to WHIO, Dayton, and WBNS, Columbus.

**AIRFAX:** Designed to appeal to teen-agers or young people in their early twenties, the program features both sweet and swing music, and in many cases has included new tunes many weeks before they became popular nation-wide hits. All music is especially arranged for orchestra and vocalists. Talent includes a tenor, a sister quartette, and the *Serenaders*, a 16-piece orchestra directed by piano soloist, Henry Pildner. Musical personalities who appeal to teen-agers are *guestarred* on the show when they appear in Cleveland. Series is produced and directed by WGAR's own Wayne Mack.

*First Broadcast:* January, 1944.  
*Sponsor:* Ohio Bell Telephone Co.

Station: WGAR, Cleveland, O.

Power: 5,000 watts.

Population: 1,111,449.

**COMMENT:** Results here indicate that radio has many more possibilities than the conventional classified advertisement. Commercial copy is alive with enunciated voice inflections on that part of the commercial where emphasis need most be placed. Too, word pictures of situations and work opportunities have a better chance for mind indelibility than cold seven point type. Not to be overlooked is the pure entertainment value of such a series in creating good will and strengthening public relations.

### Participating

**KITCHEN KLATTER** This is the story of a radio pioneer who has helped a generation of homemakers. The pioneer is Leanna Driftmier, KMA Homemaker, with a record of 20 years of service to Shenandoah, Ia., listeners. The original format was conceived in 1926, and it's still cut pretty much from the same cloth.

A service program broadcast direct from the Driftmier home six times weekly, the show is a clearing house of information on cooking, canning, child rearing, menu making, sewing and housework. To keep up with the requests for recipes and hints given on the program, Leanna publishes her own magazine, *Kitchen Klatter*. She is also the author of a well-known series of cook books, two party and game books, one book on household hints, a sewing book and a book of verse.

Well satisfied are participating sponsors with the selling job the program does. There are no high-pressure sales talks. Rather, the utility of the product is featured.

Her premium response for a nationally known yeast company was 15,169 on a free recipe booklet in five weeks. For a nationally distributed coffee, her premium response in 11 weeks was 11,259 for a house plant specialty requiring a label and ten cents. For a chrysanthemum plant, also a label and ten cent offer, she produced a response of 11,686 in seven



## "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

and a half weeks. Series pulls over 100,000 pieces of mail annually.

**AIRFAX:** *First Broadcast:* March, 1926.

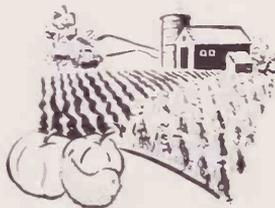
*Broadcast Schedule:* Monday through Saturday, 3:15-3:45 P.M.

*Preceded By:* Jack Berch Show.

*Followed By:* Cornbelt Jamboree.

*Sponsor:* (Current) Crete Mills; Dr. Brooks' 3 Daughters; Deodorant; Dwarfies Corp.; Western Stationery; Arch Heeler Co.; La Dana Shampoo, and Clean-It.

**COMMENT:** When service to the listener is the motivating factor in a homemaker's program, it's an easy matter for sponsors to experience constant, successful results month after month. Because of the tremendous listener loyalty such features build up through the years, the radio personality upon which this loyalty is centered is indeed the power behind the throne.



## Participating

**SPANISH PROGRAM** To KGGM, Albuquerque, N. M., listeners, the *Spanish Program* announcer and his three sons are old friends. For the past decade the four voices have been on the air six times a week for an early morning, full-hour program. During the war years, father carried on while the sons served Uncle Sam.

Show is made up of records and transcriptions with spot announcements to round out the show. What pulls the Spanish speaking public to the dials: the program is conducted entirely in Spanish. Commercials are given in both Spanish and English.

**AIRFAX:** National advertisers with time on the show include K. C. Baking Powder, Miles Laboratory, and Park Laboratory. Local sponsors include: Losh Lumber; Hall's Budget Shop; Babytown; Rainbo Bakery; M. Vaio's & Sons, Wholesale Grocers; United Furniture Store; Duke City Winery; Ruppe Drug; American Furniture; Mountain States Telephone Co., and Stromberg's Clothiers.

**Station:** KGGM, Albuquerque, N. M.

**Power:** 1,000 watts.

**Population:** 35,449.

**COMMENT:** For the advertiser who wants to reach the mass market, there's a loyal and responsive audience in minority racial groups.

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## CAN YOU TOP THIS?

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From WLAW, Lawrence, Mass., comes a record of 11 advertisers whose years on the air in combination total 84 years on the one station.

| Sponsor                   | Program          | Starting Date |
|---------------------------|------------------|---------------|
| Curran & Joyce Co.        | Opportunity Hour | 1937          |
| Morehouse Baking Co.      | Varied           | 1937          |
| Wirth's Cafe              | Spots            | 1937          |
| Clayton Shoe Store        | Spots            | 1937          |
| Wessell's Laundry         | News             | 1938          |
| Summerfield Furniture Co. | Varied           | 1939          |
| Cherry & Webb Co.         | Varied           | 1939          |
| Fashion Clothing Co.      | News             | 1939          |
| Kray's Men's Store        | Varied           | 1939          |
| Community Opticians       | Spots            | 1939          |
| Log's Store for Men       | Varied           | 1941          |

Nine different business fields are represented in the group.

## Women's Wear

**FRANKLIN NEWS** Until breakfast is out of the way, the children ready for school and father on his way to work, the average housewife has but little time to listen to the radio or to read the morning newspaper. Those tasks done, *milady* begins to relax after the early morning turmoil. To bring her up-to-the-minute news while she has a second cup of coffee in peace and quiet, FRANKLIN's, Austin, Tex., presents a five-minute news bulletin over KNOW.



For over three years, FRANKLIN's has found the five-minute news packet more than satisfactory in terms of direct sales results. Hooper ratings indicate the reason why: of the 19 per cent of radio sets in use at 7:55 A.M., *Franklin's News* has a 68 per cent rating.

Commercials tie-in with the news-on-the-hour theme, sell Franklin's as the "store of the hour for mother and daughter alike." Copy combines item merchandising with the institutional approach.

**AIRFAX:** News compiled and edited by KNOW news editors is presented by Harold Bakke.

**First Broadcast:** 1943.

**Broadcast Schedule:** Monday through Saturday, 7:55-8:00 A.M.

**Preceded By:** Musical Clock.

**Followed By:** Cliff Edwards.

**Sponsor:** Franklin's.

**Station:** KNOW, Austin, Tex.

**Power:** 250 watts.

**Population:** 87,930.

**COMMENT:** While costs for a five-minute program are little more than the cost of two spot announcements, the advertiser earns a credit rating from the listening audience for the editorial content of his program. Three years of continuous sponsorship also indicate that such capsule programs also have a way with them, saleswise.

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# STATION SERVICE

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Radio activities in behalf  
of public interest.

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## RADIO GOES TO SCHOOL

WFIL, Philadelphia, Pa., and Temple University have joined forces to found the Temple University School of Radio, the first institute of its kind in the Philadelphia area. The school will be operated on a cooperative basis and will include courses on all phases of radio and television. Classes will begin in September. Four-year courses will lead to a Bachelor of Science degree with a major in radio. Programs of merit developed at the school will be broadcast over WFIL. Much of the laboratory work in the school will consist of writing and producing radio and television material for such agencies as the Red Cross, Salvation Army, United Charities and other community and welfare organizations. New undertaking was announced jointly by Dr. Robert L. Johnson, president of Temple; Walter H. Annenberg, publisher of the Philadelphia Inquirer, owner of WFIL, and Roger W. Clipp, general manager of WFIL.

## SUMMER INSTITUTE

Practical instruction in the various phases of radio and television will be the bread-and-butter basis for the first annual Radio-Television Summer Institute held June 17-July 27 in Cincinnati, O. Sponsored jointly by the College of Music of Cincinnati and WLW, the Institute will operate under the guidance of an advisory committee headed by James S. Shouse, vice president in charge of broadcasting for WLW-WLWO. Field trips, lectures and forums will supplement classroom-studio instruction. Television instruction will be directed by Richard W. Hubbell, Crosley Corporation television consultant and the author of numerous books and articles on television.

## TAKES TO THE ROAD

An increase in power for KFBI, Wichita, Ka., to 10,000 watts was the go-sign for increased service in the expanded listening area. Most ambitious public service segment is a campaign to improve primary and secondary roads throughout the state. First step in the campaign: *Highways for Kansas.*

## PUBLIC INTEREST

Public affairs programs which tie-in with the public's increased interest in current problems get top billing at WWDC, Washington, D.C. Among the programs of this nature now aired on WWDC is *Great Americans*, a dramatic presentation of famous Americans. Quarter-hour program is presented every Sunday at 7:45 P.M. through the cooperation of B'nai Brith. *Around the Town* features news about cultural and significant public events taking place in the District, and is heard three times weekly.

Members of the Senate and the House of Representatives have their own program three times a week at 10:45 P.M. Problems and legislation of interest to veterans is another public service feature. Five veterans organizations have taken over *The Veteran Speaks*, and

these organizations make the analysis for listeners. Greater unity and increased religious tolerance is the keynote of a program sponsored by the National Conference of Christians and Jews. The *Junior Chamber of Commerce* winds up the public affairs program schedule. Each week listeners hear a discussion of District problems and what is being done to correct them. It adds up to three hours a week for new public service features.

## OLYMPIA REPORTS

Because broadcasters were convinced that radio could give a more complete account of the capitol news than wire services and newspapers, 18 radio stations in Washington set up the Washington State Radio News Bureau to forge a closer link between the state government and the people.

The 15-minute weekly broadcasts are transcribed at KGY, Olympia, and copies are later made for the 18 stations subscribing to the new service. Why's and wherefore's of state government, along with departmental policies and complete capitol news developments are aired on *Olympia Reports*.

Tom Olsen, State Broadcaster's president, and owner-manager of KGY, says that the news bureau will also provide special programs requested by participating stations, in addition to weekly news letters and thorough coverage of spot news developments affecting particular areas. Carl Downing as executive manager of the news bureau arranges and emcees the program series.

As a non-profit agency, operator costs are pro-rated to subscribing stations. Stations utilizing the facilities of the news bureau include: KGR, KOMO, KXA and KOL, Seattle; KVOS, Bellingham; KVI and KTBI, Tacoma; KGA, KHQ and KPFY, Spokane; KPO, Wenatchee; KRKO, Everett; KGY, Olympia; KXRO, Aberdeen; KWLK, Longview; KELA, Centralia-Chehalis; KVAN, Vancouver, and KTYW, Yakima.

## SAGINAW SPEAKS

To enlist the active cooperation of civic leaders in the development of local public interest programs. WSAM, Saginaw, Mich., formed and sponsors a Saginaw Radio Council, with its own staff members as expert advisers. All suggestions for public interest program which come to the station are discussed and cleared through the Council.

First organized in 1944, the Council performs a four-fold purpose: (1) coordinates and produces public interest programs in the Saginaw Valley; (2) fosters the effective and continuous use of radio in community interpretation; (3) improves the quality of radio programs sponsored by community organizations, and (4) stimulates community interest in educational radio.

Milton L. Greenebaum, WSAM president, points with pride to the more than 150 broadcasts of a public interest nature which have been presented to the community as the result of the work of the Council. Among the programs presented, *Adventures for Youth* is an outstanding example of cooperation with the school system. For the benefit of adult listeners, *Saginaw Speaks*. This series is an open forum designed to air information pertinent to the community.



# SHOWMAN VIEWS



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

**ADVENTURES OF DICK COLE AT FARR MILITARY ACADEMY** New juvenile character. Primarily for Saturday morning airing.

Type: E.T.  
Episodes: 52.  
Time Unit: 30 Minutes.  
Appeal: Juvenile.  
Producer: Charles Michelson.

**AMERICA CONVERTS TO PEACE** Expert and explicit information on new developments, new arrangements and opportunities.

Type: Script.  
Schedule: 6-a-Week.  
Time Unit: 5 Minutes.  
Class: Informational.  
Producer: United Press.

**AMERICA TO VICTORY** True, authentic stories about individuals who helped bring *America to Victory*. A two-part presentation, the first half is a dramatic feature which ties-in with the true-life story presented in the second part. Victory Bond award weekly for the best listener-sent letter.

Type: E.T.  
Time Unit: 30 Minutes.  
Producer: National Radio Features.

**AVENGER, THE** Companion series to *The Shadow*. Half-hour, open-end transcriptions.

Type: E.T.  
Time Unit: 30 Minutes.  
Episodes: 52.  
Class: Mystery Thriller.  
Producer: Charles Michelson, Inc.

**BLACKSTONE, THE MAGICIAN** Series features Blackstone, the magician.

Type: E.T.  
Episodes: 78.  
Time Unit: 15 Minutes.  
Producer: Charles Michelson.

**CALL FROM LES PAUL, A** Les Paul, his electric guitar and Trio. Hit tunes from the past 30 years. A World Audi-Flex feature.

Type: E.T.  
Episodes: 156.  
Time Unit: 15 Minutes.  
Class: Music.  
Producer: World Broadcasting System, Inc.

**CLIFF EDWARDS SHOW** Swingtime instrumental quartet featuring Cliff Edwards.

Type: E.T.  
Time Unit: 15 Minutes.  
Class: Music.  
Producer: Press Association, Inc.

**FIESTA GRANDE** Latin American rhythms by Latin American artists presented in a North American way. A World Audi-Flex feature.

Type: E.T.  
Episodes: 156.  
Time Unit: 15 Minutes.  
Class: Music.  
Producer: World Broadcasting System, Inc.

**MIKE-ING HISTORY** History dramatized, with top flight talent. Documented fact presented in the on-the-spot technique.

Type: E.T.  
Schedule: 3 or 5 a Week.  
Time Unit: 5 Minutes.  
Class: Historical.  
Producer: Moo-Vie Auction Sales, Inc.

**MURDER AT MIDNIGHT** Mystery dramas. Top-notch writers, actors, directors and producers.

Type: E.T.  
Time Unit: 30 Minutes.  
Producer: World Broadcasting System, Inc.

**SIZING UP SPORTS** Review of highlights of the week. Analysis and dramatization of events and trends.

Type: Script.  
Schedule: Once Weekly.  
Time Unit: 15 Minutes.  
Class: Sports.  
Producer: United Press.

**SONG STORIES OF THE WEST** Curley Bradley's *Song Stories of the West*. Series is produced by Evelyn Stark, former radio director of MacFarland, Avevard Adv. Agcy., Chicago, and framed to the organ settings of Irma Glen.

Type: E.T.  
Schedule: Five Times Weekly.  
Time Unit: 5 Minutes.  
Class: Music.  
Producer: Transcription Sales, Inc.

**SPECIAL ASSIGNMENT** Dramatizations of the unusual and startling in the news as gathered by the nation's outstanding reporters. Presented by Oliver Gramling.

Type: E.T.  
Time Unit: 15 Minutes.  
Class: News.  
Producer: Press Association, Inc.

**SPORTS STAR SPECIAL** Stars of the sports world in dramatizations. Localized with the Cue-In technique.

Type: E.T.  
Time Unit: 15 Minutes.  
Class: Sports.  
Producer: Press Association, Inc.

**STARTIME** Personalities from the news in dramatizations. Stars of Hollywood and Broadway with Cue-In technique that localizes the show.

Type: E.T.  
Time Unit: 15 Minutes.  
Producer: Press Association, Inc.

**TELETIME** Telephone quiz feature designed for small market stations. Novel twist: listener telephoned must give the correct time within 30 seconds according to the studio master clock. Cash prizes for winners and sponsor merchandise for consolation prizes. Mail contest angle: cash-on-the-line for giving the correct downtown temperature. Two studio announcers handle the show. Time allowance for three short commercials and musical selections. Scripts prepared by Howard C. Caine.

*Type:* Script.

*Time Unit:* 15 Minutes.

*Schedule:* One to Seven Per Week.

*Class:* Quiz.

*Producer:* Imperial Radio Productions, Toronto.

**TODAY'S UNITED PRESS COMMENTARY** Analysis of the biggest story of the day. Successor to *Today's War Commentary*.

*Type:* Script.

*Schedule:* Daily.

*Time Unit:* 5 Minutes.

*Class:* News.

*Producer:* United Press.

**VETERANS OF VICTORY** First hand accounts of experiences in World War II, with the happy ending of the veteran's return to civilian life. Moral to each story: what the nation can do for him, how and why. Part II consists of talks by authorities connected with veterans' organizations.

*Type:* E.T.

*Episodes:* 13.

*Time Unit:* 15 or 30 Minutes.

*Class:* Patriotic.

*Producer:* National Radio Features.

**WIFE SAVER, THE** The same Allen Prescott who set the nation giggling via the nationwide network of NBC, with Brad Reynolds as stooge and songster. A women's show packed with valuable information and plenty of laughs.

*Type:* E.T.

*Schedule:* 3-a-Week for 52 Weeks.

*Time Unit:* 15 Minutes.

*Class:* Informational.

*Appeal:* Feminine.

*Producer:* NBC Radio Recording.

**WISHING WELL** Latest fashions related between musical records. Prize for the best letter, plus merchandise checks to four runner-up letters.

*Time Unit:* 15 Minutes.

*Appeal:* Feminine.

*Producer:* H. S. Goodman.

*Sponsors Include:* Carson, Pirie, Scott & Co., Chicago, Ill.; J. N. Adams & Co., Buffalo, N. Y.

**YESTERDAY'S HEADLINES:** Headlines from yesterday. Series has been aired over 32 radio stations, including the Don Lee network. One announcer. Priced at \$1.50 per script per broadcast.

*Type:* Script.

*Time Unit:* 5 Minutes.

*Schedule:* One to Seven Per Week.

*Class:* News.

*Producer:* Addison F. Busch.

**YOUR NEW HOME** New materials, new inventions, new plans of interest to home owners.

*Type:* Script.

*Schedule:* Once Weekly.

*Time Unit:* 15 Minutes.

*Class:* Informational.

*Producer:* United Press.

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# STATION PROMOTION

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

## WAR DIARY

While the war is over, it's still a vivid experience to hundreds of thousands of people. To give its listeners an accurate chronological outline of the progress of the war, CJCA, Edmonton, Alberta, prepared a *War Diary* compiled from the files of the Canadian press from 1939 to 1946. More than 30,000 copies of the 20-page booklet were distributed to listeners. Included in the pamphlet was the CJCA news schedule, with plugs for the HUDSON'S BAY COMPANY'S newscast and for the news offering of the EDMONTON CITY DAIRY, LTD. on alternate pages. Each sponsor also rated a full page ad.

## SECOND ANNIVERSARY

When KBIZ, Ottumwa, Ia., celebrated its second anniversary under new management, it took a full-page in the Ottumwa *Courier* to renew its pledge of affording the 350,000 listeners in southeastern Iowa and northern Missouri with the best in network programming and the finest in local radio service.

As a part of the day's celebration, KBIZ produced a three-hour evening program with a cast of 75, filled with local names, places and voices, pointing out the KBIZ service to the area. Keynote to the anniversary broadcast: "Thanks for Listening."

## LAND O' COD

Radio performs noble service for every product and service under the sun, but when it comes to advertising its own wares, that's another story. To those who have the industry's welfare at heart, the question before the house is why radio doesn't do a better consumer relations job?

There's an exception that proves every rule, and one of them is WCOP, Boston, Mass. In 1945, WCOP spent \$85,000 to tell Boston what was going on. Under Cowles ownership and management, newspapers, transit advertising, radio, billboard, window displays, magazines and special stunts were used to focus the eyes and ears of the community on the station. Still going great guns in 1946 are the WCOP promotion guns.

One phase of WCOP's 1945 promotion included a miniature 21" x 26" easel presentation in which WCOP told Boston about its American Broadcasting Co. network affiliation. Brochure presented reproductions of newspaper advertising, car cards, window displays, et al.

While consumer advertising is a part of the WCOP promotion plan, the station doesn't let the matter drop there. Dealer promotion is also an important part of the picture, with a monthly dealer magazine with a circulation of 4,000 copies among retailers one phase of campaign. Harry D. Goodwin is promotion manager.

## THESAURUS PROGRAM NEWS

To present complete information on new releases from NBC Thesaurus, NBC Radio-Recording Division is issuing a monthly eight-page brochure of *NBC Thesaurus Program News*. Color and clever drawings serve as eye catchers for interesting text on various availabilities. Brochure is the brain child of William R. Seth, director of advertising and promotion.

Monthly release is in line with NBC Thesaurus plan to devote the major portion of its efforts toward building exclusive program organizations for its subscriber stations. First two issues give a cross-section of the type of musical program organizations 275 radio stations throughout the country are receiving for extensive local programming.

## WORTH SHOUTING ABOUT

Highlight of CJOR's twentieth anniversary celebration in Vancouver, B. C., was the dedication of a new 5,000-watt transmitter. To mark the event, a nation-wide radio show originated in Vancouver and was sent coast-to-coast by the CBC-Dominion network. For the benefit of businessmen unable to tune-in the broadcast during working hours, the program was presented the same day at a luncheon of the Vancouver Board of Trade Ad and Sales Bureau. As a tie-in with the event, a special edition of the *CJOR News* was distributed through the mails and to persons attending the broadcast and luncheon.

## SOMETHING TO TIE TO

Every radio receiver repaired or serviced in the Philadelphia area by members of the Philadelphia Radio Service Men's Association now returns to the listener's home with a novel promotion piece attached to the dial, listing outstanding WFIL-ABC programs, and announcing WFIL as PRSMA's standard testing station.

Attachment is in the form of a necktie, with WFIL programs listed across the multi-color stripes. On the reverse side, the promotion piece explains that WFIL has been selected by the Service Men's Association as their official test reception station.

The audience promotion feature is a part of a mutual benefit agreement recently reached by WFIL and PRSMA. The association clears all service calls through a central agency, and the member located nearest the particular listener's home is sent to service the receiver involved. WFIL and WFIL-FM carry spot announcements explaining PRSMA service to listeners.

## ROUND-UP

To keep public interest in MALLEY'S new show, *Sun-up Round-up*, station WELI, New Haven, Conn., used billboards, trolley car posters and railroad station displays. This all in addition to the habitual reminder spot announcements and the editorial columns of *WELI-Life*. Campaign is part and parcel of the WELI tune-in reminders for programs of outstanding interest.



# 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 WWDC

WWDC, Washington, D.C., was founded in April, 1940.

Its oldest advertising account, the CARRY ICE CREAM COMPANY, began using the station when it first went on the air.

WWDC has a great record for public service programming. During the Seventh War Loan drive it was cited by the Treasury Department for selling more than \$700,000 in E Bonds (more than anywhere else where the sub was displayed) in connection with the appearance in Washington of a captured German submarine.

WWDC was the originator of singing jingles as station break announcements in War Bond promotion, and the Treasury sent transcriptions based on the WWDC idea all over the country.

The United States Coast Guard cited WWDC for its exclusive broadcasting of the musical programs of the Spars Band.

Throughout the war all WWDC programs were piped to Walter Reed general hospital. In the Sixth Loan drive, in cooperation with Walter Reed patients, it conducted a Bond auction.

Cooperating with the Army, WWDC produced the *GI Oscar Award* program at Walter Reed hospital when honors voted by GI's all over the world were bestowed on noted entertainers.

So far as is known, WWDC originated the first quiz program dealing with biblical subjects. In Washington it was the first station to make awards to persons who had performed some unusually courteous act.

For the past four years WWDC has sponsored the *Miss Washington* beauty and talent contest for the national *Miss America* pageant.

IF YOU WANT WHAT YOU  
WANT WHEN YOU WANT IT

YOU WILL APPRECIATE A  
RADIO SHOWMANSHIP  
FILE

BINDER

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