



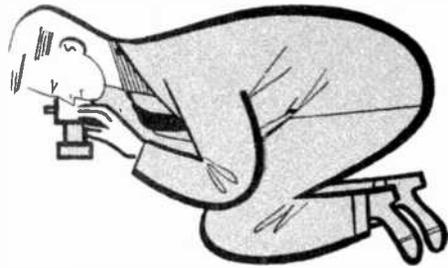
## **THIS ISSUE**

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Department store sold on radio for selling  
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Merchandise parade boosts sales for St. Augustine,  
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## **TESTED PROGRAMS FOR BUSINESSMEN**



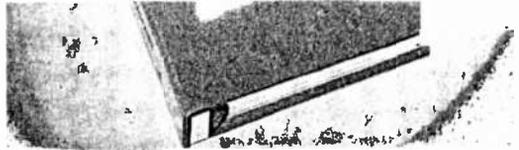
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## THE READERS WRITE

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### EXCUSE IT PLEASE

To the Editor:

I would appreciate it if, in your next issue, you would put in a correction to the effect that my title is Executive Vice President, and not Vice President as it appeared in the article in your June issue.

**EDGAR KOBAK**  
*Executive Vice President*  
*The Blue Network*

New York City

RS sends its apologies both to the Executive Vice President and to the Vice President. To author Kobak goes an orchid for his keen analysis of the field of radio programming. (See *June, 1944, p. 206.*)

### COVER TO COVER

Sir:

I am extremely pleased to receive RADIO SHOWMANSHIP Magazine each month. I read it from cover to cover, and catalogue some of the ideas in it for consideration by our store, when, as, and if changing conditions will warrant our undertaking radio.

**JOSEPH W. MARSHALL**  
*Advertising Manager*  
*The Goldenberg Co.*

Washington, D. C.

### ONLY RADIO READING

Gentlemen:

Your handy little book is about our only radio-reading source, and we enjoy it very much.

**L. H. CUMMINGS**  
*Advertising Manager*  
*Sears, Roebuck & Co. Retail Store*

Birmingham, Ala.

An Editorial

# Strike Up the Band, Boys!

**W**HAT'S AHEAD in the post-war period is something of a pig-in-a-poke, but one thing is certain. Retailers have plenty at stake in the maintenance of full employment. Levels for 1933 won't do. That would leave some 16 million people without work. Even in such relatively good years as 1937 and 1940, there were more than 9 million unemployed. After this war we must employ from seven to nine million more than the U. S. did in 1940.

To avoid catastrophe, there must be *markets*. Markets are the key to sales and *sales* are the key to production and employment. Goods have to be sold to be produced. And it's up to the retailer to sell the goods. "Pent up demand" will be only a short lived boom.

To achieve the volume distribution necessary to maintain the national economy, retailers will have to develop new methods or schemes to promote expanded consumer buying.

What then, can be much more important tomorrow than advertising? Unless advertising builds up a consumer demand for the wonders of the future there will be no need for any manufacturer to make anything.

There will be a *real* mass market to sell, and radio, the truly *mass medium*, offers actual circulation at a far lower cost per thousand than any other medium. Radio advertising has shown the sharpest rise of all media, and has increased in volume without interruption. Because of its incomparable service during the war, radio will emerge an even more potent medium.

YES! RADIO will help the retailer carry the torch in the preservation of the American economic system through preserving our gains and maintaining our standards.

*The Editors*

# Crackers, Cookies and Courtesy



Almont J. Walsh

Colonial Biscuit Company makes  
Friends with Courtesy Campaign

Executed by Walker & Downing  
Advertising Agency, Pittsburgh

**T**HIS is the story of a radio campaign based on old-fashioned *courtesy*, the brand of friendly dealing which has built the business of the COLONIAL BISCUIT COMPANY OF PITTSBURGH, a division of the UNITED BISCUIT COMPANY OF AMERICA, into one of the major bakery organizations in the nation.

Some folks have expressed the opinion that "*courtesy*" is just a lot of "*wind*." But it might also be pointed out that there's a lot of wind inside a tire, but it makes riding along rough roads a great deal more pleasant!

Such sentiments about the virtue of courtesy have been held by Mr. A. J. Walsh, manager of the COLONIAL BISCUIT COMPANY. In fact, these convictions were the basis of an idea Mr. Walsh has had in the back of his head for years with regard to radio advertising. It was an idea which he had never found the opportunity to try out, but the idea had been growing in importance through the years as the business philosophy which he had expounded to his sales force. It was not a complex theory. There was nothing hard to understand about it. On the contrary, it was remarkably simple, for it had as its prime factor the two friendliest words in the English language; "*Thank You!*"

One day, early in 1914, Mr. Walsh was discussing advertising plans with

company officials. "I've got an idea that's been kicking around in my head for a long time, boys, and I'm going to get it off my chest today!" The group sat back to listen as A. J. continued!

"We're *not* going to spend the advertising dollar of the COLONIAL BISCUIT COMPANY with the expectation of raising the sales volume of cookies and crackers which we bake. We *can't* supply the demand as it is. Wartime restrictions make it impossible to expand our present distribution, so I propose that we try something different, and I want your approval of the idea!"

**W**HAT kind of a scheme did the boss have up his sleeve? They were soon to learn, for Mr. Walsh continued. "I've been listening to the radio a great deal of late, and I'm getting sick and tired of hearing '*Glutz's Galoshes have gone to war. If you can't get Glutz's Galoshes when you ask for them . . . remember the boys in the service come first!*' Why doggone it all! Every citizen with half a brain knows the fighting forces come first. Most folks are well aware that we're fighting a war, and they don't have to be reminded 20 times a day *why* they can't buy curtain rods or curling irons! I propose a completely different technique." What was A. J. leading up to?

"I think we'll win a lot of friends, build genuine good will, and plant good seeds for the future, if we translate into



● Old-fashioned courtesy begins at home for the COLONIAL BISCUIT CO., Pittsburgh, Pa.

our projected radio campaign, a good measure of that old-fashioned *courtesy* that I've been preaching to our sales force. Yes, in plain language, let's say, 'Thank You' to every home-maker for buying COLONIAL BAKER-MAID SALTINES and GRAHAMs and all our other delicious crackers and cookies! As you well know, I've always said that, no matter how small the order, it's *never* too small to deserve a 'Thank You.' I believe 'Thank You' is just about the most friendly phrase you can mention, with the possible exception of 'I Love You,' and we don't intend to get *that* chummy. If 'Thank You' works in *personal* contacts it will work over the air, for radio is essentially a person-to-person proposition!"

Mr. Walsh's listeners responded warmly to the idea. It made an immediate hit, and without further ado a plan of action was plotted. Important decisions had to be made with regard to marketing areas which should be covered, the selection of radio stations, the choice of the program, and many more.

There followed a series of conferences with the agency which handled the advertising of the COLONIAL BISCUIT COMPANY, WALKER & DOWNING, Pittsburgh, Pa. A map of COLONIAL's territory was prepared in order to show the major

cities which were essential to the campaign. They included communities in four states, and called for the use of 13 radio stations. This regional network had a primary coverage area closely matching the distribution activities of COLONIAL. Thus, the medium had been carefully plotted.

Next it was necessary to choose the right *program*, the

type of feature which would appeal warmly to women. After weeks of auditioning various features which held potential promise, a transcribed series was chosen by Mr. Walsh and his associates. It was the recorded series titled *Modern Romances*, an NBC RADIO RECORDING DIVISION feature with top-flight actors, and the polished technique common to the best radio network productions. *Modern Romances* was fashioned along the lines of the tremendously successful daytime serials. Each was a dramatic love-story keyed to the tempo of today.

A NUMBER of different promotional techniques were employed to give *Modern Romances* the greatest possible attention value. A complete publicity brochure was forwarded to each outlet containing news stories, mats, pictures, and prevues of the series. Store displays were employed to tie-up the program with the product. Newspaper ads were inserted to call attention to time and station. These were all part of a comprehensive plan, augmented by truck posters, store cards, and dealer letters.

The campaign is well under way and the COLONIAL BISCUIT COMPANY feels certain that its radio vehicle will build good will for its products, because fundamentally sound principles of business ethics have been applied.

# Candy Fights, Too!



● (Above) . . . William C. Kimberly, secretary of the Association of Manufacturers of Confectionery and Chocolate, has been identified with the candy industry about half a century.

by VERNON RADCLIFFE, vice president, in charge of production, for American Institute of Food Products



## Radio Sells Idea of Candy as a Food Essential for Quick Energy

EVERY advertising man has balanced at some time in his mind the relative advantage of the sense of sight in publications, and the sense of hearing in radio; the visual impression of the package and sales argument, and the persuasive human voice linked with entertainment.

A selling medium that uses all five senses, sight, hearing, touch, taste and smell, could be expected to be high-powered, and so it has proven for the ASSOCIATION OF MANUFACTURERS OF CONFECTIONERY AND CHOCOLATE. Although it is only one of ten participating sponsors on *Dr. Eddy's Food and Home Forum*, results have been phenomenal in starting the swing to candy as quick-energy food rather than a luxury indulgence, according to Mr. William C. Kimberly, secretary of the association.

"In selecting Dr. Walter H. Eddy to carry the message of candy's part in the war effort," says Mr. Kimberly, "we certainly hit the jack-pot. Way back in the last war Major Eddy was a staff officer in charge of nutrition for the A.E.F., and succeeded in having candy issued as an army ration in the front line trenches, where previously it had been considered a luxury indulgence confined to canteens back of the lines.

"The whole future of the candy industry rests in this switch of opinion. Candy advertising has been largely a vacuum into

◀

● Latest achievement of Dr. Walter H. Eddy, nutritionist, consultant to leading companies of the food industry and pioneer in vitamins, is the popularization of candy as essential food.

Ella Mason, home economist, is assistant to Dr. Eddy on the daily broadcast.

by the raising of an applause card. It is a genuine and involuntary reaction.

People go home from this *Food Forum* party as individual boosters in their community. They attract other visitors.

Through the week, every afternoon at 3:30, Dr. Eddy introduces the program with a talk on food keyed to the news, and then answers questions on nutrition. It's a format which builds an ever-increasing listening audience.

As a tie-in with the radio campaign, pamphlets are circulated by the millions in all candy boxes of the association. In it Dr. Eddy has described *Life Raft Ration*, the *Five-In-One-Ration*, the *'K' Ration*, *Jungle Ration*, *Mountain Ration*, *Bail-Out Ration*, and under the title *Candy Fights Too*, has pointed unescapably to what candy is achieving for victory as food.

Some idea of what these simple leaflets are doing for the ASSOCIATION OF MANUFACTURERS OF CONFECTIONERY AND CHOCOLATE is evident in the writer's experience with one dealer recently, a small cigar store on Eighth avenue, New York. He had just left the production of the Eddy program and had dropped in for cigarettes. He took up the pamphlet.

"Don't take that away," yelled the dealer. "That's my rabbit's foot. Any number of people have read it, and they're beginning to buy candy like food, regularly, just as they buy eggs and bread. Just read there how our soldiers depend on it, and how the army issues it in regular rations."

Yes, Dr. Eddy has told simple scientific truths about candy, and the knowledge of what candy can do in the diet is spreading for the benefit of all. Advertising agency for CANDY ASSOCIATION is the SCHECK ADVERTISING AGENCY, Newark, N. J.

# Sold on Radio for Selling

Service Dominates Brown-Dunkin Radio Plan Writes BEN A. JUMPER, Sales Promotion Manager, Tulsa

● Some advertisers need to reach only a small segment of the available radio audience, but the BROWN-DUNKIN COMPANY, Tulsa, Okla., department store, had a different problem. That was to dominate the airwaves as it dominates the local retail scene. Accordingly, its radio schedule is designed to reach as large a percentage of all listener groups as possible.

Women and children rank high in the audience groups that BROWN-DUNKIN wants to reach, but the all-family circle is not ignored. To achieve the maximum penetration for its message, BROWN-DUNKIN selected not one program, but a series of programs, each designed to appeal to some one specific audience group.

However, the BROWN-DUNKIN plan for radio does not stop with the selection of the audience. Each program must carry a sales message which will make the use of radio time profitable. While BROWN-DUNKIN does not ignore the institutional approach, it has found that radio is an effective sales medium when the right commercial approach is used. To that end, it doesn't attempt shotgun tactics. Instead, each program serves one particular purpose. One program promotes its mail order department, another the fabrics department. Conditions determine in each case just which department will be emphasized, but it is done on a consistent basis.

The total effect of this varied schedule creates a radio store personality that is as dramatic and forceful as the store itself. It is significant, however, that this



Glenn Hardman Entertains for KTUL listeners, Tulsa, Okla.

personality was not built in a day. Neither was Rome. BROWN-DUNKIN was a pioneer in the use of radio time for department stores, and it has constantly adapted its radio schedule to meet current needs. This continuance in time has won it new friends and held old customers through the years.

● Coupled with consistency as a pattern for radio success is the element of frequency. The BROWN-DUNKIN message is heard not once a week, nor even once a day, but rather, two or three times daily, supplemented with frequent spot announcements.

Spots, shows and strips, some of each; that's the comprehensive radio policy of the BROWN-DUNKIN COMPANY, Tulsa, Okla., department store.

Sold on radio for selling, BROWN-DUNKIN for five years sponsored *The Children's Hour* over KTUL. The highly successful, store-originated show, timed to get customers into the store early, was scrapped only when late wartime opening hours eliminated the only morning time available over KTUL.

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Under the guidance of Mr. Ben A. Jumper, BROWN-DUNKIN sales promotion manager, the KTUL radio schedule has been enlarged to include a five-minute morning strip by Peggy Gray, personal shopper; a Monday through Friday quarter-hour program of instrumental music by Glenn Hardman; and a weekly half-hour show with the songs of Alice O'Connell. This morning, noon and night selling schedule is supplemented by spot announcements pushing *king-bee* items and special events.

While Mr. Jumper believes that people are interested enough in merchandise for its own sake to listen consistently to a five-minute shopping program, he adds that the BROWN-DUNKIN idea of radio includes the factor of *service*. To better serve the *Magic Empire Market of Oklahoma* in wartime, BROWN-DUNKIN continually improves its mail order department. One of its most effective means of serving the residents of this trade area is through the daily five-minute broadcast by Peggy Gray, personal shopper. On the air every morning at 9:00, Miss Gray covers the store by departments and services. Varying her technique of straight selling by personal interviews with store buyers and personnel, Miss Gray acquaints out-of-town listeners, as well as Tulsa residents, with special events and outstanding values.

● To reach the great homemaking audience of the *Magic Empire* at midday *Glenn Hardman Entertains*. Hardman, KTUL musical director, sells the street floor by *easy talking* his commercials, while he puts his finger on melody with a quarter-hour of music on piano, organ, celeste and solovox. For BROWN-DUNKIN tearoom customers, Hardman appears personally at the tearoom for an hour each Monday to play piano requests.

Three clarinets, vibraphone, piano, organ, celeste and solovox weave a varied musical tapestry for the lyrics of Alice O'Connell. The weekly half-hour *Alice O'Connell Sings* show is beamed to the Monday night family audience. Selling is done by Peggy Gray and a male announcer. Centered on the Fabric Department, commercials appeal to both homemakers and to business girls who have their clothes made by dressmakers.

Consistent, hard-hitting sales messages, service features and sparkling entertainment over a period of years add up to a definite radio personality for BROWN-DUNKIN, a personality that sells!

BROWN-DUNKIN dominates Tulsa scene.



# Merchandise Parade!

● (Below) . . . WFOY hostess personnel get set for a cruise through the city.



● WFOY general manager, J. Allen Brown, awards Easter Egg Hunt prizes. To his credit is the radio version of this time-honored event.



In pre-radio days, it was standard practice among merchants cooperatively minded to make a show of colors on special occasions such as Thanksgiving or the Fourth of July through the use of full page newspaper advertisements. While the device was considered institutional advertising, few people ever observed the individual store credit lines. To actually combine in a cooperative venture in a way to create good will for each member store was unheard of.

That remained for radio. With radio, there is no agate type, and the credit line for the

small advertiser gets the same emphasis as that of a larger retailer. For the space of time that the individual store gets participation credit, it has complete domination of the airwaves.

While cooperative ventures of this kind have served many purposes, the experience of 21 merchants in St. Augustine, Fla., illustrates that *selling* can be an integral part of such an undertaking. Here was a special event which made the entire community WFOY conscious, because of the elements of showmanship incorporated into the series.

## Showmanship Boosts Sales for St. Augustine, Fla. Merchants in 29-Day Cooperative Series

(Left) . . . One-sheet poster boards are stationed at points adjacent to Davenport Park for the WFOY Easter Parade and Egg Hunt. Giving them the go-over are (left to right) program director Frankie Collyer Walker; traffic manager Bernice Nachtmann, and general manager J. Allen Brown. Billboards are blossomed with Easter Egg Hunt promotion.

● (Right) . . . Big-time stuff for the nippers is this WFOY Easter Egg Hunt sponsored by 21 St. Augustine, Fla., merchants. Broadcast was the climax to a 29-day promotion.



A 29-day pre-Easter promotion, the series combined strong human interest with hard-selling merchandise information at a time when men, women and children were interested in casting off winter clothing for spring finery. Begun four weeks in advance of Easter, with a daily one-hour and twenty-minute *Easter Parade*, the platter show featured news of the Easter season on styles, merchandise, and services. Announcers Harry Talbert and Floyd Mihill handled the week-day presentations, while the Sunday versions were conducted by Donn Colee and WFOY general manager J. Allen Brown.

A giant *Easter Egg Hunt* climaxed the series. Hundreds of St. Augustine youngsters were awarded prizes, and the entire event was broadcast over WFOY.

Various elements combined to make this series the talk of the town. Not the least of them was its widespread audience appeal. With the daily broadcasts of music and merchandise news, the sponsors reached the feminine audience that represented the merchandise buyer in the *Easter Parade* of fashion.

Showmanship in the use of merchandise prizes for the winners in the *Easter Egg Hunt* also played an important part in making the entire community conscious of this WFOY promotion. These prizes gave the small-try a very real incentive for locating the 60 dozen Easter eggs furnished and decorated by Leroy's,

one of the 21 sponsors of the series. While the *Easter Egg Hunt* was open to youngsters under twelve years of age, various contests and stunts were staged for other juvenile age groups.

SPONSOR	GIFT
McCarter's Quality Dairy	\$5 in Cash
Touchton's Rexall Drug Store	Stuffed Easter Bunny
Pilgrim's Shoe Store	Pair of Shoes
Hughes, the Florist	Colonial Corsage
Leroy's	Easter Basket of Candy
Nordan's Pastry Shop	Easter Decorated Cake
Amavon Dress Shoppe	Silver Indian Bracelet;
	String of Sea Pearls
J. Dexter Painney Jeweler	Solid Gold Birthstone
Day Clothing Co.	Ring
Pape's Gift Shop	Shoulder Strap Handbag
Carmen's Market	Alligator Leather Billfold
	\$5 Defense Stamps (Boy);
	\$5 Defense Stamps (Girl)
Service Drug Co.	Two Big Sets of Games
S. A. Snyder's Grocery	Basket of Mixed Fruit
St. Augustine Soft Water Laundry & Dry Cleaners	Red and White Sailboat
Superior Dairies	Half Gallon Ice Cream (Cups to All Winners)
Altoonian's	Plaid Handbag; Charm Bracelet
Denmark Furniture Co.	Junior Commando Gun
Usdin's Department Store	Boy's Swimming Trunks
Bilger's Fashion Shoppe	Easter Bonnet
Capo's Children Shoppe	Boy's Polo Shirt
The Lew Shoppe	Raffia Drawstring Handbag

Set up in Davenport Park was the WFOY four-speaker sound system, and all activities were broadcast from 2:00 until 3:00 P. M. Easter Sunday.

It adds up to the fact that what is good showmanship is good radio, and good radio is the sponsor-tested success formula, whether it is done individually or on a cooperative basis.

# Sylvania Showtime

*200 Man-Hours  
Used to Stage  
Radio Series to  
Build Morale*



**A**LMOST a year ago, plant managers of four of the Massachusetts plants of SYLVANIA ELECTRIC PRODUCTS Inc. decided to hold a radio show for employees. These men appreciated the terrific strain the employees of the four plants, situated in Salem, Danvers and Ipswich had been undergoing for well over a year. They believed a radio program allowing employee participation might help in the broad program they were developing for employee relaxation.

It was decided a weekly quiz program would permit not only steady employee participation, but also would provide the extra stimulating value of inter-plant competition. Each week, teams of four from the four plants in the area competed against each other, and records were kept of the standings to keep the spirit of competition alive.

Originally the show was staged in the WESX studio theatre, which allowed an audience of 150 persons to witness each broadcast. Since only employees were al-

lowed to attend, this represented further employee participation. Approximately \$100 per program was distributed in prizes each week. This weekly half-hour show did quite a bit to create interest among employees, and in addition, it stimulated a desire among them to have an even bigger and better radio program for the workers in SYLVANIA plants.

**F**IRST, SYLVANIA was interested in even more employee participation and attendance. Many conferences with plant managers, their personnel directors, and WESX management brought about the conception of a brand new variety show, *Sylvania Showtime*. This program brought in the music of Dick Hingston and his 14-piece band, and an arranger with a different approach, Charlie Beech, from Montreal. Now, every number used is a special arrangement. Broadcasts are presented before an audience of 500 in the main ballroom of the HAWTHORNE HOTEL in Salem. There is always a



by DERBY A. DENSON, Sylvania Electric Products, Inc.

heavy demand for tickets, which are distributed evenly to the now five plants of the company, as a new plant in Wakefield has just recently been added.

In addition to Dick Hingston and his 14-piece band, there is an announcer, an emcee, a male vocalist, and a female singer, blonde Irene Donahue. In a recent broadcast, the featured musical arrangement was *The Story of Pistol Packin' Mama*, the arranger having rewritten *Poet and Peasant Overture*, along with some popular numbers. This new type of musical rendition lasted 3:40 minutes, and was symbolic of real old-time "corn." Automobile horns, gun shots, and glass crashes were part of the accompanying sound effects. Whether it's a springtime show, the Gay 90's, featuring a quartet and real died-in-the-wool Gay 90's numbers, the selections are rewritten in modern tempo.

The show is broken near the middle for a 3½-minute quiz, in which ten contestants are selected from the audience to participate in a musical story type quiz. Dorothy Rich, known as the Quiz Mistress, offers each contestant an opportunity to guess the answer suggested by tunes played on the Hammond or-

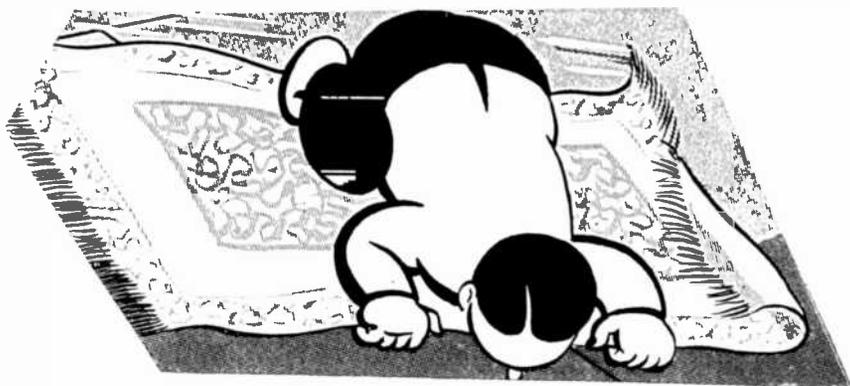
gan. In addition to the general outline of the weekly continuity, from time to time, as the occasion presents itself, guest stars from the SYLVANIA family are used on the program.

Approximately 200 man-power hours are consumed in the production of the show. This program is not intended to carry any commercial appeal, but it merely calls the public's attention to the grand job being done by nearly 6,000 SYLVANIA employees. James R. Duffy, SYLVANIA employee relations manager, is in charge of the program.

*Sylvania Showtime* tells that story in a way which gives the listening audience top-notch entertainment. More than that, it helps develop and foster the spirit of community pride in SYLVANIA ELECTRIC PRODUCTS, INC., a factor of tremendous importance in the business relations of any plant.

And for every SYLVANIA worker who either attends a broadcast, or listens to it over his own radio, the program further strengthens his personal relationship with the company. Such a show has immediate morale building value, but it also establishes a relationship which will be of value in the period of post-war adjustments.

## What's Ahead for Radio and It's Advertisers?



# It's . . . Future Unlimited!

by ETHEL N. KEANE, *Raymond Keane Advertising Agency, Denver, Colorado*

**W**ELL, I'm just one little American, and because I am just that, I can dream, and I can speak up, and get in my "two-cents" worth! And so I say let's change that question and ask:

*"What's Ahead for Our Country, for Your Business and Mine, and for Labor?"*

Because radio and its advertisers will not only be right with us in answering that question, they'll be away ahead of us! They'll lead the *Post-War Parade!*

And I have reason for saying this! Remember, back in the dark days of early 1942? That's when Hitler banked on our disunity and our low production of the 30's to win the war. Well, he was wrong, but he was very nearly right. And that taught us a lesson! We won't be caught with our-hu-uh-like that

again in any emergency, peace to war, or war to peace. And here's how I know:

By 1943, radio and its advertisers were doing a bang-up job for the war effort. That's when we were listening to radio shows designed, by the advertisers, to put a little patriotism into our souls; to appeal to us to buy War Bonds; to urge our 17-year-olds to become Aviation Cadets; to ask our women to join the WAC; to be blood donors; in fact, to make each of us conscious of his or her own important part in the war effort.

We learned through these broadcasts, the inside story of American research and industry and government, gearing itself to total war. We listened, and learned, and buckled down and worked, and suddenly it was possible for us, as a nation, to say, "*Unconditional Surrender!*" Victory suddenly became a bright possibility in our minds. But our radio advertisers didn't stop there. They continued to pound the importance of our goal; they told us how to dig our Vic-

that they might expect after the war is won. And we said, "Could you release anything we could use in our radio scripts?"

A hundred and ten letters went out in the first mailing and the all-out response flashed back to us, "Yeah! We're workin' pretty hard, only 24 hours a day, but one of our chemists *did* have a little idea for a gadget and it's. . . . ." Or, "Here's the dope on a little thing we had almost ready when the war came. We've laid it aside, but we're going to manufacture it as soon as the peace sirens blow!"

AND believe it or not, from those first 110 letters, we got enough factual information to write 78 *Future Unlimited!* scripts, with 8 to 10 items in each script!

And so we sent out another 150 letters to other great American organizations and back came another deluge of replies full of plans for our post-war world! These contained enough items to carry us through another 78 scripts. We had over 1,000 ideas for happiness!

Yes! Already industry and science have cleared the first hurdle by dreaming and inventing miracles of tomorrow. And already they're preparing the people for what's to come!

The second step, which is already in progress, is planning for the presentation of these wonders of the future, to the eager consumer! And already a great juggernaut, which, for want of a better name I shall call, "PWP" (*Post-War Planning*) is stretching his muscles. We're getting ready to bridge the gap between war's-end and peace-beginning in one single, powerful stride!

Right now, buying and selling lie fallow, but when we take that single, powerful stride, the rich soil of American buying will have been tilled by radio and its advertisers! And *without faltering*, they will bring the message of these promised miracles of science and industry to the people of America. Advertisers, through radio, will create the desire to share in these wonders and goods will pour-out for peace, at close to the rate at which goods are now being poured-out for war!

Survey Reveals What Public  
Does and Doesn't like in FM

## An Agency L

**T**HE things we of MAXON, INC. discovered about FM in a special study we made a few months ago are the kind of things that only an advertising agency would be likely to investigate. The big question we asked ourselves was: "What do the five or six hundred thousand owners of FM sets think of FM?"

The first thing we asked them was: "What prompted you to buy your FM set?" 37.8% said, "Superior Tonal Quality." This was the dominant answer in each of the four cities. On a national basis, static suppression came second with 19%. National figures can be misleading. In New York, 32.6% gave static suppression as a reason for buying FM; in Philadelphia it was 9%; in Milwaukee 7.1%; and in Detroit 5.6%.

**I**N Philadelphia, "Superior Programming" on FM Stations turned up as an important reason for the purchase of FM, with 36.2%, and in Milwaukee this was given as the reason by 16.3%.

There was another odd and interesting reaction to this question. We were surprised to get answers which added up to: "I bought FM because I wanted the newest in radio." In New York, this response was given by 4.6% of the owners, and in Philadelphia by 7.5%. However, the Mid-west picture is quite different; Milwaukee 26.1%, Detroit 34.7%.

**T**HE next question we asked was: "Has FM Lived up to Your Expectations?" Only 23% said that FM hadn't met their expectations. We asked these disappointed set owners, "If not, why not?" In New York and Philadelphia, the reasons for



## TELE-CASTS

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

### Women's Wear

**GOLD MARK SEARCH FOR BEAUTY**  
"In this series of experimental television commercial programs for GOLD MARK, hosiery manufacturer, ten girls were presented in a leg beauty contest. A board of judges consisted of a sculptor, artist and beauty expert.

"Elements of a quiz program were combined to make each program informal and gay. The winner of each week's contest was carried over to the following week, and the final elimination narrowed down to the grand winner of the series. Considerable direct results were produced from these programs.

"*Fashion Discoveries of Television* was another series of experimental commercial fashion shows presented in this case for BLOOMINGDALE'S and ABRAHAM & STRAUS, New York department stores. Each program in this series was presented as a miniature musical comedy, and the merchandise was described while the action of the stories continued."

**NORMAN D. WATERS**  
*Norman D. Waters & Associates*  
New York City

AIR FAX: Scripter and director of both series Norman D. Waters.  
Station: WNBT, New York City.

COMMENT: Fundamentals of good pro-

gramming and showmanship don't change, even though techniques do.

### Women's Wear

**ABBOTT KIMBALL GIRL OF THE MONTH**  
"While our interest in television is great, our experience is rather scant as we have only produced and broadcast a few programs, all devoted to fashion.

"The format is the complete outfitting of a model with clothes and products from the clients of this agency. There is a running descriptive comment with flashbacks to the model from the commentator. Fifteen minutes in duration, the program is called *The Abbott Kimball Girl of the Month*.

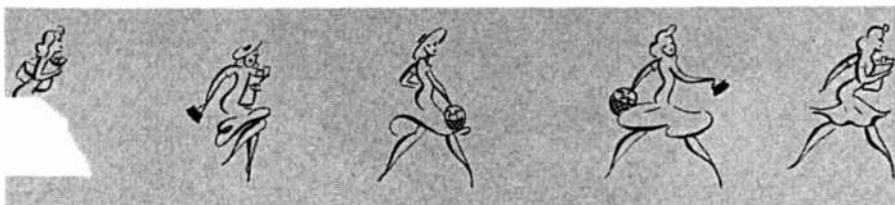
"Originally, we were somewhat disappointed in the failure of television to distinguish color designs, but experience has taught us that the product shown, insofar as color is concerned, should be prepared especially for television.

"We have found great interest in our clients in this new medium, and we are definitely of the opinion that television will be the means of an entirely new group of advertisers in radio which heretofore have been forced, because of visual requirements, to confine themselves to magazines and newspapers."

**CECIL H. HACKETT**  
*Vice President*  
*Abbott Kimball Co., Inc., Adv.*  
New York City

AIR FAX: First Broadcast: February, 1944.  
Broadcast Schedule: Quarter-hour.  
Agency: Abbott Kimball Co., Inc., Adv.

COMMENT: While much that pertains to commercial television still remains an unknown quantity, test programming will help pave the way for advertising recognition.





# SHOWMANSCOOPS

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

● (Right) . . . As Bob Fitzmaurice, member of KOA's Guest Relation Staff, empties another U. S. mail bag containing still more entries in the KOA Home Forum Sewing Contest, Lora Price (center), Home Forum director, her assistant, Betty Price (left), and Anne Walden (right), secretary to KOA's General Manager, admire some of the handiwork. (For story, see *Proof O' the Pudding*, p. 243.)



## WINDOW DRESSING HELP!

● (Left) . . . With a one-a-week amateur show the HYWAY THEATRE ALASKA FURS bring talent and customers out of cold storage. Series heard over WPAT, Paterson, N. J. (For story, see *Showmanship in Action*, p. 245.)



**BIG NEWS** *Can happen  
any time!*

.. SO KEEP YOUR DIAL TUNED TO

**KOIL** *CBS in Omaha*

**1290**

Quarter Hour News  
Each Weekday at:

- 7 A.M. SOCOMY VACUUM
- 8 A.M. MANHATTAN SOAP
- 10:30 NATIONAL A.M. BISCUIT CO.
- 12 NOON KILPATRICK'S
- 3 P.M. ORCHARD AND WILHELM CO.
- 6 P.M. NEBRASKA POWER CO.
- 10 P.M. HERZBERG'S

LISTEN MORNINGS 7:15 - 8:00

Coffee Club

KOIL *Omaha*

1290 ON YOUR DIAL

Gabby, the Gremlin, says

FOR FUN,  
TIME AND  
TEMPERATURE

SPONSORS: SAMPLE FURS MERCHANTS INVESTMENT CO. DR. SHIPNER DOWGLAS COUNTY BANK ROTHERTY CLEANERS ZALES CLEANERS

## SIGNS OF THE TIMES

● (Below) . . . Street car cards are one of the methods used to sell KOIL shows to the Omaha, Neb., public. Each card plugs some particular show, also features names of KOIL sponsors. Plus advertising makes that customer switching harder, also makes a big hit with advertisers.

● (Above) . . . In an intensive local campaign to publicize the NBC feature for feminine listeners, *Now is the Time*, KDYL, Salt Lake City, U., went all-out with promotion. Above is an AUERBACH DEPARTMENT STORE window display tie-up with the program series.



## AIRING THE NEW

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

### Amusements

**BASEBALL RETURNS** While women are an accustomed sight in the ball parks, shout "*Kill the Umpire*," with as much enthusiasm as their better halves, baseball, for all that, is primarily a man's world. To get the billiard and pool enthusiast into what is likewise a masculine haunt, the DUNCAN RECREATION Co., Vincennes, Ind., airs the daily results of major league baseball games over WAOV. Series is a daily-except-Sunday ten-minute feature.

**AIR FAX:** First Broadcast: May 1, 1943.

**Broadcast Schedule:** Monday through Saturday, 5:45-5:50 P.M.

**Preceded By:** Uncle Sam.

**Followed By:** Sports Review.

**Sponsor:** Duncan Recreation Co.

**Station:** WAOV, Vincennes, Ind.

**Power:** 250 watts.

**Population:** 18,228.

**COMMENT:** Sports enthusiasts do the sporting thing by advertisers who bring them latest news and returns, and such programs have been title-holders for almost all products with masculine appeal.

### Aviation

**SHOPPING CIRCLE** With the manpower shortage a grim reality, it's truth, not poetry, that the hand that rocks the cradle rules the world. But the little woman who used to stir up cakes or sew a straight seam with her free hand now spends her time on the assembly line turning out the tools of war.

*for your enjoyment, as a climax to any meal, ask your waiter to bring you a slice of Boston Strause Egg Milk Custard Pie, made with fresh eggs and milk . . . it tastes just like the old-fashioned custard Mother used to make."*

**AIR FAX:** Series is promoted in weekly publications and in daily newspapers.

**First Broadcast:** March, 1944.

**Broadcast Schedule:** Sunday through Wednesday, 11:15-11:30 P.M.

**Sponsor:** Monroe Boston Strause.

**Station:** WCBM, Baltimore, Md.

**Power:** 250 watts.

**Population:** 839,100.

**Agency:** Leon S. Golnick & Associates.

**COMMENT:** A vast reservoir of infrequently heard music of the masters, past and present, popular operettas and light classics is there for the tapping in a series of this kind. While such programs have been used mainly for their institutional value, their sales possibilities are only now being realized.

## Dairies

**BETTY AND BOB** For the TIP TOP CREAMERY, Vincennes, Ind., *Betty and Bob* is tiptop radio entertainment that goes straight to the heart of the WAOV feminine audience. But what TIP TOP took for a 52-week radio campaign was no pig-in-a-poke. For eight years previous to the production of the transcribed series, the story of ordinary people who lived extraordinary lives had been a top GENERAL MILLS attraction as a network feature, was the most consistently successful program GENERAL MILLS had ever used.

A steady time buyer for the past three years is TIP TOP CREAMERY, and in its program selection TIP TOP has always given the nod to serial drama.

Conservative to the *nth* degree in regard to commercials is TIP TOP. Commercials stress that fact that dairy products are among the seven basic foods as outlined by Federal food experts. War-time refrain: "*If you couldn't get your favorite product today, please ask again tomorrow.*"

**AIR FAX:** Experiences of a young married couple and their newspaper crusade against crime and cor-

ruption are what bring the housewife to the radio five times weekly. Available: 390 episodes.

*First Broadcast:* August 23, 1943.

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

*Preceded By:* News.

*Followed By:* Lum 'n' Abner.

*Sponsor:* Tip Top Creamery.

*Station:* WAOV, Vincennes, Ind.

*Power:* 250 watts.

*Population:* 18,228.

*Producer:* NBC Radio Recording.

**COMMENT:** While the soap opera may not measure up culturally to Shakespeare, audience response has proved its pulling power to countless advertisers. Here is one based on a definite success-formula with a host of available merchandising promotions to complete the radio picture.

## Drug Products

**UNCLE EZRA'S MORNING EDITION OF THE NEWS** News is a lot of things, but with *Uncle Ezra* it's absolutely unique. *Uncle Ezra*, the farmer's friend, holds to the *Jolksey* side. When things get on the stiff side newscaster Jim Monroe knows that he's in for a razzing from the philosophical hay-foot-straw-foot character whom KCMO listeners hear daily from 5:00 until 7:00 A.M.

A two-hour show of music; late news flashes, time and temperature reports with a smattering of poetry and a man-sized measure of earthy wit, *Uncle Ezra's Morning Edition of the News* is a participating feature with sponsorship limited to non-competitive accounts.

*Uncle Ezra* himself handles all commercials in dialect, is not above interpolating and interpreting in character. Music of the cowboy ballad type is part-and-parcel of the week-day feature. To boost listenership on the new feature, three transcriptions cut by *Uncle Ezra* invite listeners to share the fun.

**AIR FAX:** *First Broadcast:* March 20, 1944.

*Broadcast Schedule:* Monday through Saturday, 5:00-7:00 A.M.

*Sponsor:* Peruna Tonic; Kranks Shavecream; Les's Cres Lyptos Cough Remedy; Sul-Ray, others.

*Station:* KCMO, Kansas City, Mo.

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

*Population:* 602,046.

**COMMENT:** Warting conditions have created a tremendous shift in working

radio personality whose voice, manner and personality establish her as a friend-in-need with her listening audience.

## Hardware Dealers

**UBBY'S HOBBY** While gag-writers make copy about lonely golf widows, the awful truth is that to the little lady, a man about the house with time on his hands, nothing to do, something of a pain in the neck. If the truth were known, the lady of the house with cooking, baking and mending to do, thinks of *Hubby's Hobby* as a blessing in disguise.

In Los Angeles, Cal., housewives who can't work with a man underfoot owe a vote of thanks to the ENTZ & RUCKER HARDWARE Co. for its weekly quarter-hour feature aired over HJ. Facts for *Hubby's Hobby* come straight from one who knows whereof he speaks, ENTZ & RUCKER co-owner, Charles Rucker.

Stooge to hobby authority Rucker is HJ's Johnny Courcier. His role: the *ubby* who attempts the always-find-the-easy-way-out approach only to bungle every effort. Happy ending to the quarter-hour of fun and facts: Courcier accepts Rucker's advice to find enjoyment in hobbies. Each week a different hobby gets the spotlight. Discussions range from fishing, gardening, painting and working to wood and metal work, other types of that ilk.

Straight commercials that are an integral part of the program is the ENTZ & RUCKER method of getting its sales message across to the public. To back up this campaign scheduled for a 26-week run, ENTZ & RUCKER purchased 50 spot announcements to promote the program.

**AIR FAX:** First Broadcast: April 1, 1944.  
**Broadcast Schedule:** Saturday, 7:30-7:45 P.M.  
**Sponsor:** Entz & Rucker Hardware Co.  
**Station:** KHJ, Los Angeles, Cal.  
**Power:** 5,000 watts.  
**Population:** 1,497,074.  
**Agency:** Henry W. Welch Adv. Agency.

**COMMENT:** Program here follows the pattern established by most hardware dealers who have used radio successfully. The campaign stresses a *specific* department, and through the dealer's own participation in the series, the firm establishes an effective identification between itself and its radio offering.



## Home Furnishings

### BIRTH ANNOUNCEMENTS

With the Stork Express operating at maximum capacity these days, friends and relatives have a hard time keeping up with its stops at way stations. But in Jamestown, N. Y., the HAGLUND FURNITURE Co. keeps WJTN

listeners posted with a schedule of two-minute programs heard thrice weekly.

Sound of a baby crying introduces the series. Brief opening and closing credit lines, and one 50-word center commercial carry the HAGLUND commercial message. Radio, direct mail and window displays sell the program to the public, build an ever-increasing audience for the series.

To each parent whose child's birth is announced on the program goes a card of congratulation from the HAGLUND FURNITURE Co. Both on the broadcasts and on the cards, HAGLUND extends a hearty welcome to each new citizen.

**AIR FAX:** First Broadcast: January 1, 1944.  
**Broadcast Schedule:** M-W-F, 12:20-12:22 P.M.  
**Sponsor:** Haglund Furniture Co.  
**Station:** WJTN, Jamestown, N. Y.  
**Power:** 250 watts.  
**Population:** 51,336.

**COMMENT:** *Vital* statistics are properly so named. While programs of this kind may have more widespread interest in medium sized communities where people tend to know each other more intimately, the high newspaper readership of such columns in the metropolitan press indicate that material of this kind is generally interesting. All to the good are merchandising tie-ins which provide the advertiser with additional contacts with customers.

## Manufacturers

**G.E. PLASTICS** Production is more than a matter of raw materials and physical equipment with which to convert steel into the tools of war. To produce on a scale large enough to wage total war, the men and women who operate the machines must be driven by an urge to keep the supply lines moving right up to the moment of Victory.

In Pittsfield, Mass., some workers in the G.E. PLASTICS DIVISION tended to share the feeling of confidence that had swept the nation. Those motivated to work in the plant for patriotic reasons were inclined to feel that the war was indeed won, and that further efforts on their part were not needed. The housewife who had been taking a four-hour shift at the G.E. in addition to her home duties felt justified in laying-off because of fatigue.

The real picture was something else again. Help was vitally needed for the production of vital war materials. Question which G.E. PLASTICS DIVISION posed to WBRK: *"What can you do to point out to public the fact that the battle is not won, and that it can still be lost if war production is not maintained at a high level?"*

What WBRK achieved was a blend of human interest, drama, and hometown pride. G.E. workers themselves tell others in the WBRK coverage area why they man G.E. machines. Employees who had lost sons in the service, oldsters 60 years of age and over, people with farms or important businesses to run but who also devoted time to the war industry, and boys back from the fighting front who were working as hard as they had fought, all of these people had vital reasons for keeping production up. All of them wanted the war over, and in a hurry. For them, war production was translated into terms of saving lives, the lives of their own children and their own families.

Five-minute transcribed interviews with such workers were aired for WBRK listeners over a six-week period. Twice daily, Monday through Saturday, the stories of these workers translated war

seven weeks that entry blanks were offered on the quarter-hour feature, requests by the hundreds came from hither and yon, and on the closing day of the contest the postman's burden was a deluge of over 200 entries.

But the ability to fashion a dress isn't the only old-fashioned virtue to which KOA listeners lay claim. One advertiser on this quarter-hour blend of home economics information, guest interviews and fashion and beauty news of interest to women made a once-a-week announcement. Offered was a free Home Canning booklet. On the first announcement, the offer drew 308 replies.



Sponsors for whom the KOA Home Forum has rendered, or is rendering, outstanding service include: RESINOL; ROBERTSHAW THERMOSTAT; CEROPHYL LABS VIET; KERR CANNING JARS; CAMPBELL CEREAL CO.; TINTEX; BALL CANNING JARS; CALIFORNIA SPRAY CHEMICAL; KALMUS DRESS SHOP; ZOOM CEREAL; MALT-O-MEAL; SAFEWAY STORES; VANO PAINT CLEANER; DENVER DAIRY COUNCIL, and MONARCH RANGES.

Promotional support given the series: screen trailers in FOX DENVER and INTER-MOUNTAIN theatres; placards on the entire fleet of YELLOW TAXICABS; ads in 117 newspapers, both weeklies and dailies; courtesy announcements, merchandising letters and window displays.

**AIR FAX:** Home Forum Lora Price and her assistant Betty Price, carry the torch on the series broadcast five times weekly.

**First Broadcast:** July 13, 1941.

**Broadcast Schedule:** Monday through Friday, 11:00-11:15 A.M.

**Preceded By:** Music.

**Followed By:** Reveille Roundup.

**Station:** KOA, Denver, Col.

**Power:** 50,000 watts.

**COMMENT:** Of proven sales value is a household series which is not too encumbered with participating sponsors. What makes such programs particularly valuable is the intense listener loyalty as evidenced by remarkable response to offers of various kinds. (For pic, see *Showman-scoops*, p. 236.)



## SHOWMANSHIP IN ACTION

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

### Automobiles

**BASEBALL SCORES** When it comes to matters of moment relative to the national pastime, the baseball fan doesn't want to take any decision on the say-so of the official who makes the ruling. The man who follows swat realm doings wants to know for himself the official rules. AARON HEITIN & Co., Worcester, Mass., used car dealer, helps things along. WTAG listeners are offered the 1944 official baseball rule book. Letters average 50 per announcement.

While AARON HEITIN had previously used spot announcements without scoring a hit, *Baseball Scores* proved a winning combination. To establish the firm's name in the Worcester market is the purpose behind the series. Business-building slogan: *Aaron Heitin doesn't bargain . . . it buys.* Program closes with a jingle to the tune of *Hinkey Dinkey, Parlez-vous*, e.g.: "*Aaron Heitin will buy your car, old or new; Aaron Heitin will buy your car, old or new; Aaron Heitin will buy your car, and give you the most for it by far. That's the thing for you to do . . . see Heitin now.*"

**AIR FAX:** Format includes a brief introduction, a 50-word commercial, baseball scores, center commercial, summary and highlights of the day's games. Commercial jingle signs-off the five-minute series which features sportscaster Phil Jensen.

**First Broadcast:** April 16, 1944.

**Broadcast Schedule:** Daily, 11:15-11:20 P.M.

**Preceded By:** News.

**Followed By:** Lean Back and Listen.

**Sponsor:** Aaron Heitin & Co.

**Station:** WTAG, Worcester, Mass.

**Power:** 5,000 watts.

**Population:** 193,694.

orthy for the citation. After each oadcast, the *Woman of the Day* is ken to the EMPORIUM's Photo Studio here her picture is taken. Later she akes her selection from 12 proofs, and e print goes to the *Woman of the Day*. duplicate print is placed in the roster *Patriotic Women of the Day* which is st outside the EMPORIUM Community ssembly Room where the broadcasts iginate each day.

Purpose of the series, according to H. Fairbanks, publicity director for the EMPORIUM, was fourfold: to lend the use the radio program to promote city- e interest groups; to appeal to the erage woman by glorifying each day me average woman who is doing an utstanding job in helping the war ef-rt; to lend the use of the program to y official city planning groups en-avoring to promote a better, cleaner, ore attractive city, and lastly, to active- promote the EMPORIUM and its wide sortments, excellent service, reliability, easant shopping facilities, and local vnership.

R FAX: Community Hostess Irene Brand scripts the series, contacts the civic organizations, and finances the program.

First Broadcast: October, 1943.

Broadcast Schedule: Monday through Saturday, 11:30-11:45 A.M.

Station: WMIN, St. Paul, Minn.

Power: 250 watts.

Population: 329,007.

COMMENT: For its widespread appeal, program of this type has much to recommend it, is a super-charged institutional offering which most certainly will build a wide listenership and stimulate more traffic. All to the good are the numerous showmanship devices incorporated into the feature.

AMPLE SCRIPT AVAILABLE

## Furriers

BERT KING'S STARS OF TOMORROW In Paterson, N. J., WPAT listeners don't see stars, they hear them. What makes a hit with the amateurs who perform at the HYWAY THEATRE'S Fri-



day night, hour-long show in Fairlawn, N. J., is that the program is transcribed, then broadcast the following day. What swamps the mails with requests for auditions are the cash prizes awarded by ALASKA FURS.

Program plugs ALASKA FURS' two stores, one in Paterson, the other in Passaic, and while the contract was scheduled for 13 weeks, ALASKA FURS began renewal negotiations before the midpoint in the series. Emcee of the series: FABIAN THEATRE CIRCUIT public relations man Bert King.

AIR FAX: First Broadcast: March 4, 1944.

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

Preceded By: News.

Followed By: News.

Sponsor: Alaska Fur Co.

Station: WPAT, Paterson, N. J.

Power: 1,000 watts.

Population: 139,656.

COMMENT: In population centers sufficiently large to guarantee an ample supply of amateur talent, the amateur show is a good bet for almost any advertiser. (For pic, see *Showmanscoops*, p. 236.)

## Gasolines

NEWS IN SPORTS Baseball fans in St. Louis, Mo., don't shout *Kill the Umpire*. When they have a grievance, or think they have, the SHELL OIL CO. gives them a chance to get it off their chests through a week-day radio series heard over KSD.

Fans send in questions about strategy and plays of the two local major league ball teams, and once a week the managers of the two teams answer the criticisms or questions that listeners pitch to them.

While the series is heard five times weekly, three times under the banner of the WILDROOT CO., it varies from the straight *News in Sports* format only on Tuesday and Thursday when SHELL has front-row grandstand seats. Tuesday night fan-fare: baseball expert J.

G. Taylor Spink, *Sporting News* editor, discusses wartime angles of the national pastime.

**AIR FAX:** J. Roy Stockton, *St. Louis Post-Dispatch* baseball writer, and KSD sports commentator Harold Grams keep the program ball in play.

**First Broadcast:** 1933.

**Broadcast Schedule:** Monday through Friday, 6:00-6:15 P.M.

**Preceded By:** Music.

**Followed By:** News of the World.

**Sponsor:** Shell Oil Co., T-Th; Wildroot Co., M-W-F.

**Station:** KSD, St. Louis, Mo.

**Power:** 5,000 watts.

**Population:** 1,357,479.

**Agency:** J. Walter Thompson (Shell); Batten, Barton, Durstine & Osborn (Wildroot).

**COMMENT:** Sports programs which give the listener an *extra* reason for tuning in have the edge over the straight sportscast. Too, devices which draw listeners into active program participation give the advertiser a chance to further develop the opportunities for personal contact with customers.

## Manufacturers

**AAF QUIZ FEST** For the man in uniform who likes a little extra folding money in his jeans the *AAF Quiz Fest* is made to order. Army personnel of Air Forces Weather and Communications Wings headquartered in Asheville, N. C., get a chance to compete against each other for a \$25 War Bond first prize, and a ten-smacker second prize. Quiz portion of the WWNC 30-minute series features enlisted personnel.

Sponsored by eight industrial concerns whose major production is under government contract, *AAF Quiz Fest* originates at Newbridge Barracks Recreation Hall. Vocalists and vocal groups from both wings provide the musical portion of the show, with Sgt. Read Wilson to emcee the strictly military broadcast.

Plants receive only opening and closing credit lines, with the balance of the commercial time devoted to war effort announcements and announcements of activities of interest to military personnel. Sponsors previously had used radio only for War Loan campaigns, other patriotic occasions of that nature.

**Promotions:** WWNC announce-

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# SPECIAL PROMOTION

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

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## Department Stores

**SNOW WHITE** For Holyoke, Mass., opponents who couldn't see *Snow White* person when she appeared at STEIGER'S



DEPARTMENT STORE, radio served to bring the story-book character to life. A half-hour broadcast from its Children's Shop was STEIGER'S on-the-spot way of pushing back the walls of that department to enlarge it to the dimensions of the WHYN listening area.

A one-time broadcast beamed at mothers with young children, the sales messages were institutional. Stressed was the store's value to mothers in shopping for children's needs. Advance promotion included WHYN spot announcements. Evidence that the announcements didn't fall on thin air: audience fought for cartoons drawn by Disney special assistant Dick Litchell.

Program consisted of an interview with *Snow White*, who also sang a song. Special events announcer Ward Gardner emceed the show.

Not only for special events does STEIGER'S find radio the happy medium. Monday through Saturday its one-hour WHYN offering is the *Breakfast Hour*, aired from 8:15 to 9:15 A.M.

**AIR FAX:** First Broadcast: April 8, 1944.

**Broadcast Schedule:** Saturday, 2:00-2:30 P.M.

**Preceded By:** The Shindig.

**Followed By:** Music.

**Sponsor:** Steiger's Department Store.

**Station:** WHYN, Holyoke, Mass.

**Power:** 250 watts.

**Population:** 53,750.

**COMMENT:** Utilization of good program ideas when they materialize is one

evidence of progressive sales techniques of the kind required to build both sales and prestige.

## Manufacturers

**ELKS CHARITY BASEBALL GAME** For 15 years, the ELKS LODGE, Alameda, Cal., has sponsored an annual charity post-season baseball game. Money that the fans pay out to see the all-star major league players battle the stars of the minor leagues goes for the benefit of under-privileged children.

Something new was added to the picture when the 1943 season's end brought the annual event into the limelight. That something was radio, and KROW, "The Baseball Station." Advance KROW plugging brought out 7,000 fans. Stay-at-homes got the play-by-play description from the station which for nearly ten years has had exclusive broadcast rights in Oakland for PACIFIC COAST LEAGUE games.

Broadcast was bankrolled by the McDONOUGH STEEL Co., a fabricating firm. Commercial time was devoted to furthering War Bond sales and securing blood donations.

**AIR FAX:** Charlie Tye and Jimmy D'Arcy, local baseball and sports personalities, miked the broadcast.

**First Broadcast:** October 24, 1943.

**Sponsor:** McDonough Steel Co.

**Station:** KROW, San Francisco-Oakland, Cal.

**Power:** 1,000 watts.

**COMMENT:** Broadcasts of this kind are in line with the current interest in public relations by large manufacturing companies, others with nothing to sell directly to the public.

# SHOWMAN VIEWS



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

## Historical

**THE WORLD AND AMERICA** A new chapter in history was written in 1492. Things have been happening ever since. On the theory that people might have a better idea of where they are going if they know where they have been, *The World and America* begins with 1492, winds up with the attack on Pearl Harbor. Main thesis of the history lessons is the non-isolation of the U. S. Hammered home is the idea that the development of the nation is a result of cross-currents inter-acting around the globe.

Prepared and produced by the Radio Programs Department of *Time Magazine*, the series take the form of informational conversations between a businessman and a librarian.

Chief idea man and editor of the series is radio programs director Frank Norris, working in close cooperation with writer Carl Carmer. *March of Time* director Lester Vail directs the series.

Quarter-hour show is now sponsored on WQXR, New York City by the EAGLE PENCIL Co. To some 350 teachers in the listening area went posters representing the Statue of Liberty against the world, with the legend, "Learn History by Radio." Also available for promotion is a special booklet of original maps.

**AIR FAX:** Type: Transcription.

Episodes: 52.

Time Unit: 15 Minutes.

Producer: Radio Programs Department, *Time Magazine*.

**COMMENT:** Students of radio predict that in the post-war period, radio and its advertisers will take greater advantage of the opportunities for education which the medium provides. A series of this kind is a splendid trail blazer.

## Patriotic

**STAND BY, AMERICA!** Commodore Matt Perry slugging it out with the Japs on the after deck of his ship; the breath-taking flood in the Johnstown Valley; Eddie Rickenbacker pumping bullets through the bellies of six German Fokker planes. Of such things is the story of America made. And of such things is *Stand By, America!* made.

Problems of today give point and meaning to the transcribed series, and in *Stand By, America!* listeners hear how America solved similar problems in her star spangled past. Message behind each broadcast: "Stand by America and America will stand by you!"

A five-minute series available for use in most markets as a first-run, exclusive radio program, the feature points up the every-day folks who have helped build the nation.

How the episodes tie-in history with current problems is illustrated by these program titles: *Luther Burbank Improves Crops* relates to harvesting more abundant crops for victory; *Brother Jonathan Gets the Supplies Through* ties-in with the problem of getting supplies to the armed forces.

**AIR FAX:** Story is wrapped up with a New York cast, is excellently produced and written.

Type: Transcription.

Episodes: 225.

Time Unit: 5 minutes.

Producer: Kasper-Gordon, Inc.

**COMMENT:** As radio time gets less available, advertisers will have to make a live-minute series do the job that a quarter-hour broadcast once did. Programs of this type will make the job easier. Currently, such a program also performs an invaluable wartime service

bread in industrial feeding; on its medicinal benefits, and on the historical background of the evolution of bread and flour.

**AIR FAX:** Six interviews make up the set. Transcriptions can be used on ordinary radios with phonograph attachments as well as for regular broadcasting. Interviews run four-and-a-half minutes, allowing a half minute for the local commercial message. Series is adapted for a sustaining educational program, as part of a home forum, or, for non-broadcast purposes, in school, factory or nutrition class.

**Type:** Transcription.

**Episodes:** 6.

**Time Unit:** 5 minutes.

**COMMENT:** Educational broadcasts of this kind perform a valuable wartime service. For bakers already using radio time, this special series here offers them a chance to add variety to the listener's regular radio fare.

## Human Interest

**HOME-TOWN PHILOSOPHER** Every town has one. He's the *Home-Town Philosopher*. Now he's the *Home-Town Philosopher on the Air*. Prepared especially for small stations and for the small community advertiser on a limited budget, the package show provides nine sets of broadcasts a month. Through the specially prepared scripts, a local optician, paint store proprietor, or other local retailer, can become a local radio celebrity as the *Home-Town Philosopher* through sponsorship and personal appearance on the program.

Scripts avoid material of a controversial nature, stress topics on the folksey, human-interest side. The sponsor, the local announcer, and phonograph records for background and musical bridges are the whole show. Syndicated in the same way that newspapers are supplied with special features, the quarter-hour series is available on an exclusive basis.

**AIR FAX:** K. I. N.

**Type:** Script.

**Time Unit:** 15 minutes.

**Producers:** Walter W. Cribbins Co.  
San Francisco, Calif.

**COMMENT:** For the advertiser whose business is such that personal appearances enhance the value of his radio campaign, here is a series which will simplify the task of script preparation.



## WHAT THE PROGRAM DID FOR ME

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

### Bakeries

**A SONG IS BORN** "LANGENDORF UNITED BAKERIES have two Pacific Coast network shows at the present time. One of these is a half-hour weekly program on Monday nights called *A Song is Born*. This series is designed to bring to the listening public, and through competition, publication of the better songs written by amateur song writers. We also air three times weekly a half-hour dramatic serial, *Red Ryder*.

"In addition to these network shows, we use for the LANGENDORF account an early morning news broadcast, a juvenile strip show, and numerous spot announcements.

"We are the largest placers of radio time on the Pacific Coast, and are firm believers, as are LANGENDORF UNITED BAKERIES, in the extensive use of radio in advertising."

**MALCOLM F. TARPEY**  
*Pacific Coast Advertising Co.*  
*San Francisco, Cal.*

**AIR FAX:** Sponsorship of the *KQW 6:45 A.M. News* inaugurated May 1 by Langendorf, marked an innovation in the air advertising of this veteran radio account. Don Mozley newscasts the series.

**Sponsor:** Langendorf United Bakeries.  
**Agency:** Pacific Coast Advertising Co., San Francisco, Cal.

**COMMENT:** Market penetration with radio is to a large extent determined by how wide a wedge in the total available audience the advertiser can cut out for himself. A varied program schedule makes for area domination.

### Home Furnishings

**YOUR AMERICAN HOME** "This program features what is described as 'music for home-loving Americans', and the se-

lections are usually semi-classical or ballad type, plus some light opera. A short talk of from four to five minutes on a variety of subjects includes information on home furnishing, new development in furniture, and wartime restrictions on furniture production and sale. Usually some mention is made of the sponsoring organization, the FURNITURE RETAILERS ASS'N OF SOUTHERN CALIFORNIA.

"Advertising is of the institutional type, and is designed to explain the purposes of F.R.A. to the radio audience and by indirect methods, to prospective members of the Association. From time to time, new plans to foster increased retail sales of furniture will be explained. However, F.R.A., organized only last December, will use the series primarily to gain increased prestige.

"From time to time, F.R.A. representatives and authorities on home furnishings are to make personal appearance. Listeners will be urged to trade with F.R.A. members, and programs stress the F.R.A. emblem displayed in member stores. Short spot announcements, newspaper advertisements and window card publicize the program series."

**WILLIAM H. WELSH**  
*Allied Advertising Agency*  
*Los Angeles, Cal.*

**AIR FAX:** Scripted and voiced by Bill Welsh, a 25-minute series is scheduled for a 52-week run.

**First Broadcast:** April 10, 1944.

**Broadcast Schedule:** Monday, 9:05-9:30 P.M.

**Preceded By:** News.

**Followed By:** Music.

**Sponsor:** Furniture Retailers' Ass'n of Southern California.

**Station:** KMPC, Los Angeles, Cal.

**Agency:** Allied Advertising Agencies.

**COMMENT:** Rome wasn't built in a day. Neither is prestige. Consistent effort is what it takes to achieve the objective.

# At your finger tips

Who produces what? This up-to-the-minute directory of script and transcribed programs for local sponsors is alphabetically indexed . . . cross-indexed by time, audience appeal, and subject matter.

FOR MEN WHO BUY LOCAL RADIO TIME... A HANDBOOK OF SYNDICATED SCRIPT AND TRANSCRIBED FEATURES AVAILABLE FOR LOCAL AND REGIONAL RADIO SPONSORS. THE MOST COMPLETE LISTING EVER ASSEMBLED.

1944 REVISION

## Radio Showbook

Sponsor-tested programs and current releases to meet the requirements of radio station personnel, account executives and buyers of local and regional time.

75c

RADIO SHOWMANSHIP MAGAZINE

1004 Marquette

Minneapolis 2, Minnesota

Gentlemen:

Send me my free copy of the RADIO SHOWBOOK and enter my subscription to RADIO SHOWMANSHIP for one year at \$2.50.  Check enclosed  Bill me later

I will want  copies of the Radio Showbook at 75 cents per copy. Check enclosed  Bill me later

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