

# S Showmanship



NOVEMBER 1943

25c  
30c IN CANADA

OK

## IN THIS ISSUE

- Daytime radio takes first honors in sales . . . . . (p.368)
- *Good taste in advertising essential for brewers . . . . . (p.371)*
- Radio makes the furs fly . . (p.374)

**36 TESTED PROGRAMS FOR BUSINESSMEN**

MORE THAN A MAGAZINE

A SERVICE



# YOUR BUSINESS AT A GLANCE

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

## NOVEMBER

<i>Business</i>	PAGE	<i>Business</i>	PAGE
Bakeries	376, 393	Manufacturers	381, 388, 390
Beverages	371, 377, 379	Men's Wear	383
Building Supplies	387	Milling	390
Department Stores	385, 389	Mortuaries	382
Drug Stores	380, 386	Paint Supplies	377
Finance	380, 389	Public Utilities	378, 390
Food Brokers	384	Opticians	383
Fruit Growers	381	Realtors	394
Furriers	374	Shoes	391
Groceries	386, 393	Transportation	388
Home Furnishings	384	Women's Wear	374, 382, 392
Insurance Agencies	387		

## OCTOBER

<i>Business</i>	PAGE	<i>Business</i>	PAGE
Amusements	348	Hardware Stores	358
Automobiles	354	Home Furnishings	355
Automobile Supplies	342	Manufacturers	332, 337, 347, 348, 351, 352
Bakeries	338, 339	Meat Packers	339
Beverages	336, 346, 354	Men's Wear	344, 352, 357
Chambers of Commerce	332, 335	Merchants' Associations	331, 334
Chinaware	343	Monument Dealers	337
Dairies	348	Music Stores	344
Department Stores	337, 338, 340, 343, 350, 354	Newspapers	345, 346
Drug Products	357	Opticians	353
Drug Stores	336, 344, 350	Photographic Supplies	344
Dry Cleaners	355	Public Utilities	336, 347, 349
Employment Agencies	358	Shoes	344, 355
Furriers	348, 355	Women's Wear	344, 353
Groceries	351, 356		

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



*From the pages of a great magazine....  
comes a thrilling new Radio Series.*

# MODERN ROMANCES

Every one of these exciting dramas is true—every one is different—every one is complete in itself—every one is timely and in tune with today.

MODERN ROMANCES is more than an "escape" program. It dramatizes the domestic and love problems that millions now face, it brings relaxation, inspiration, and solace to men and women of all ages.

Taken from the pages of one of America's fastest-growing magazines, MODERN ROMANCES is expertly dramatized, excitingly acted, skillfully produced. And because each of the 15-minute programs in the series of 39 is complete in itself, MODERN ROMANCES gives you time-buying flexibility: you can spot it at whatever time is most advantageous and economical.

MODERN ROMANCES is a program so ef-

fective, so strong in audience-attraction, so certain to do a great sales job for its sponsors—that you can't afford to overlook it in making your plans. Write *today* for full information, audition records, and availability data.

MODERN ROMANCES is NOT for Sale in North Carolina, Virginia, South Carolina, Florida and Georgia.

The Columbia Broadcasting Co., Atlanta, Ga., through the Freitag Advertising Agency, is sponsoring MODERN ROMANCES in these states on 27 stations, using evening time on 17 of them.



**Radio-Recording Division**

NATIONAL BROADCASTING COMPANY

RCA Bldg., Radio City, NEW YORK • Merchandise Mart, CHICAGO  
Trans-Lux Bldg., WASHINGTON, D. C. • Sunset & Vine, HOLLYWOOD, CAL

---

# Service With A Smile

**P**RE-WAR advertisements were in the main written with one purpose—to induce people to buy. It did, but business wasn't the only one that shared in the profits. Because of advertising, the public learned to eat better things, to live more comfortably, to use gadgets instead of elbow grease. Then came the war. Some predicted that advertising itself would die; firms with nothing to sell to civilians had no ostensible reason for advertising. It was a "Wolf! Wolf!" cry that business did not heed. The fate that had overtaken firms which stopped advertising in World War I was too vivid a memory. Advertising was a vital cog in our system of free enterprise, and a potent medium for distributing information.

While advertising, *per se* stood firm, business went through a transition. Advertisers were not sure of their purpose. War angles were dragged in by the heels. Some advertisers beat their chests in self-praise. At that time, when advertising seemed to be on the point of defeating its own ends, radio advertisers suffered less than those in other media. Regardless of the commercial copy, it was the *program* that won the audience following, and the audience was charitable about the words that over-enthusiastic copywriters put into announcers' mouths. Only in radio did the advertiser get this credit for editorial content, and this element stood him in good stead at a crucial time.

Then advertising got its bearings. Business saw that strong morale, capacity production and patriotic sacrifice were the nation's real needs. What the nation needed was a home front performance to match the achievements of the men on the fighting fronts. To explain to the public what was expected of it and why, the stimulus of advertising was needed.

Inevitably this was reflected both in commercial and program content. Service became the keynote. The story of the nation's war production miracles, the complexities of point rationing, and the need for conservation took dramatic shape. Radio, always a service media, became the bridge between the advertiser and the consumer. Firms that had never before used radio saw in it golden opportunities. Old accounts stood by their guns. Many and varied are the new uses to which radio is put.

Of inestimable value to the consumer is this service note, but from the standpoint of business, there is a not-to-be-overlooked earned income credit. While the public profits from explanations of the complexities of wartime living, the shoe dealer who has to cope with ration stamps, the grocer and the butcher confronted with the "black market," find that through radio service programs they can carry their particular messages to the public with predetermined emphasis. A particular message does not get over-shadowed by larger ads, nor buried on an inside page. And in helping the public understand the war problems of a particular business, the advertiser builds good will. There's no better insurance for a bright new tomorrow! Every firm who advertises today keeps its name before the public, and lays the foundation for postwar markets.

*The Editors*

# "WAR

# CORRESPONDENT"

## A NEW TRANSCRIBED FEATURE FOR LOCAL AND REGIONAL SPONSORS!


In far off places the history of America is being written. And in each of these far off places War Correspondents are facing enemy guns and shells so that we at home may have first hand news of America's Fight for Freedom. The stories of our at-the-front War Correspondents are brilliantly dramatized in this unique series of quarter-hour transcribed programs.

THE STORY OF  
WORLD-WAR II  
AUTHENTIC!  
FACTUAL!



## PRODUCERS OF QUALITY TRANSCRIBED SHOWS

- **THE KORN KOBBLERS** . . . 260  
Fifteen-minute transcriptions featuring the music and comedy of **THE KORN KOBBLERS**. Master of ceremonies: Stan Courtney. Vocalists: Charlie Wayne, Stan Fritts. Guest stars: Kay Lorraine, Redd Evans.
- **ONE FOR THE BOOK** . . . 190  
Five-minute sports stories transcribed by America's No. 1 coast-to-coast sports commentator, **SAM BALTER**. 4 years coast-to-coast network.
- **SPARKY AND DUD** . . . 66  
Fifteen-minute musical-variety programs transcribed by those scamps of the army camps, "Private" **SPARKY** and "Strictly Private" **DUD**. Featuring Hoppy Jim Parsons, Fred Hall and Lozy Don.
- **FORBIDDEN DIARY** . 130  
Fifteen-minute episodes in this unusually dramatic continued story. Star-studded array of network talent. Scripted by one of radio's foremost writers of continued stories.
- **THE CAREER OF ALICE BLAIR**,  
a "white-collar-girl" story, starring Martha Scott, Joe Cotten, an all-star cast. Remarkable record of success. 130 fifteen-minute programs transcribed.
- **THE OLD CORRAL**  
starring Pappy Cheshire, Sally Foster, the Ranch Boys and a large musical group in an outstanding show of Western music and stories.

  
**FREDERIC W  
ZIV  
INCORPORATED**  
2436 Reading Rd., Cincinnati, O  
485 Madison Ave., New York



# Santa Isn't the Whole Show!

... His better half can show you a thing or two!

*She Calls It*

## “CHIMNEY CHATS *with* MRS. SANTA CLAUS”



A tested 25-day promotion for Christmas toys! North Pole telephone calls and Toyland adventures! Pulls mail . . . creates store traffic . . . builds good will. You can get it in script form for your station. All you need to produce it is a woman's voice, an announcer and a standard list of sound effects. And what a job it does for toy departments in department or variety stores! Results last year were phenomenal!



- *Builds a fine mailing list for future store promotions.*
- *Provides three good merchandising hooks . . . letters from Santa Claus . . . store prizes . . . telephone calls.*
- *Easy to sell, and a champion good will builder.*

Mrs. Santa Claus will gladly send you a sample script. Prices begin at \$50 for 25 scripts. Costs nothing to produce. Drop a note today for complete details on this new, novel Christmas series.



*Write or Wire*

## SHOWMANSCRIPTS

Room 201, 1004 Marquette



Minneapolis 2, Minn.

# CONTENTS

NOVEMBER 1943

VOL. 4

NO. 11



## Editorial Advisory Board

### Radio

- HERBERT PETTEY  
*New York*
- RALPH ATLASS  
*Chicago*
- WILLIAM DOLPH  
*Washington*
- DON D. CAMPBELL  
*Birmingham*
- GLENN SNYDER  
*Chicago*
- PHILIP LASKY  
*San Francisco*
- ROGER CLIPP  
*Philadelphia*
- J. HAROLD RYAN  
*Toledo*

### Business

- DR. HARRY DEAN WOLFE  
*Washington, D. C.*
- LORENZO RICHARDS  
*Ogden, Utah*
- GUSTAV FLEXNER  
*Louisville*
- J. HUDSON HUFFARD  
*Bluefield, Va.*
- MAURICE M. CHAIT  
*Peoria, Ill.*
- FRANK J. RYAN  
*Kalamazoo, Mich.*
- ALLEN C. KNOWLES  
*Cleveland*

### Staff

- PUBLISHER-EDITOR  
*Don Paul Nathanson*
- MANAGING EDITOR  
*Marie Ford*

Published by Showmanship Publications, Minneapolis 2, Minn. Subscription rate: \$2.50 a year, 25c a copy. Address editorial correspondence to 1004 Marquette, Minneapolis 2, Minn. Tel.: Ge. 9619.

Copyright 1943 by Showmanship Publications, publishers of Radio Showmanship.

- All Thru the Day! ..... 368  
Weston Hill  
Daytime radio sells the personal, direct way says the president of Hill Advertising, Inc., New York city.
- Good Will on Tap! ..... 371  
George Creadon  
Good taste in advertising essential for hometown sales writes the general manager of Standard Brewing Co., Cleveland, O.
- It's Radio Fur Fact! ..... 374  
Fred Provol  
Use showmanship to sell furs by air says the manager of the Hudson Bay Fur Co., Salt Lake City, Utah.
- Best Tunes of All ..... 376  
H. Wm. Nolde  
Korn Kobblers get sales results for the Nolde Brothers Bakery, Richmond, Va.
- A Shining Light ..... 378  
Duquesne Light Co., Pittsburgh, Pa., combines commercial restraint with established talent in its prize winning radio series.
- Airing the New ..... 379  
Read about new radio programs.
- Showmanship in Action ..... 384  
New twists give programs life.
- Proof O' the Pudding ..... 385  
Radio results speak for themselves.
- Special Promotion ..... 388  
Short radio promotions also work.
- What the Program Did for Me ..... 389  
Radio tips from businessmen.
- Showmanviews ..... 393  
Current syndicated releases.
- Johnny on the Spot ..... 394  
Tips on spot announcements.



# All Thru the Day!

For Personalized,  
Direct Selling  
Use Daytime Radio

By Weston Hill,  
President, Hill  
Advertising, Inc.,  
New York City

**A**MONG my treasured possessions is a yellowed copy of the *Ulster County Gazette* for September 1, 1800. It is chuck-full of advertising; an indication that even in those early days advertising had its use.

Most of those ads, in fact all of them, were inserted by these sturdy advertisers for a purpose; to get a definite result. Mr. John Prescott, farmer, announces one of his cows has strayed; finder please return. A slave from Georgia has escaped and is believed to be in the vicinity. For sale: Healthy negro wench. For sale: Ten bags barley grain. Couched in the beautiful typography of those days, these early ads hold a lesson for many of today's advertisers. They all mean something, and the meaning is crystal clear.

Despite radio's phenomenal growth as an advertising medium, perhaps the time has come for us to take a long look back to 1924 when radio took its first toddling steps, and see whether there isn't a lesson for us in the *Ulster County Gazette*. It is my own impression, supported by more than my share of radio script-writing, commercial writing and show production, that in spite of radio's phenomenal growth as a money venture, it still has a long way to go to realize its tremendous potentialities as a *straight selling medium*.

There are two schools of thought on the commercial uses of radio advertising. One, the *night school* of radio, thinks almost exclusively in terms of showmanship, show-business, drama, glamour. It considers the commercial announcement merely as a necessary evil. The technique of this school has been to strive, by every trick of the script-writer's trade, to make the commercial announcement an integral part of the program. Jingles, songs, limericks, dramatizations, talent participation; they have tried everything. But show me, if you can, a jingle, singing, dramatized, or woven-into-the-script commercial that ever was directly responsible for one single sale of any product.

The other school of radio advertising can best be described as the soap-opera school. It was Mr. and Mrs. Frank Hummert, I believe, who first realized that regardless of anyone's individual opinion or aesthetic taste, it was possible to use radio advertising as an extension of personalized, face-to-face, door-to-door *selling*. When the soap-opera first got under way, and the fifteen minute script shows started to hit the jackpot, there were



thousands who held up their hands in holy horror. Think of it! These shows were actually trying to sell something over the air!

But nothing could stop the daytime show. With 50,000,000 box tops a year showering down on the big soap companies alone, it finally dawned even on the aesthetes that the Hummerts had something. Grudgingly, agency men whose wives "wouldn't listen to a soap-opera if you paid me" had to admit to their clients that in continuing to look at radio as a mere secondary or supporting medium for printed-word advertising, they had been missing the boat. To their amazement, they made discovery after discovery about daytime radio that the Hummerts had known all along:

1. *The cost of daytime radio time is only half the cost of nighttime radio time.*
2. *The daytime radio listening audience is almost 100 per cent feminine, and women are responsible for the purchase of over 87 per cent of all the goods and services in America.*
3. *The talent cost of daytime radio is only a fleabite compared to the cost of the big-name night time stars.*
4. *Through the use of daytime radio it is possible to buy practically 100 per cent daytime women listeners, that is, actual buyers, for around \$1.85 per 1,000, as compared with the \$5.87 per 1,000 it costs for the mixed audiences (mom, pop and the kids) of even the highest rated nighttime shows on the air.*
5. *Through the proper use of self-liquidating premium offers, daytime radio can produce millions of traceable sales of package products, in terms of box tops or labels, for as low as 1.7c per sale.*

In no time at all, lady script-writers with the peculiar knack of soap-opera were knocking down \$1,000 per week. The big companies had as many as eight daytime shows on the air at a time. The box-top shower became a

deluge. And nighttime radio suffered accordingly. Still there were those who felt there was some sort of magic in a nighttime variety of glamor show. There were those who continued to spend \$20,000, \$30,000, \$40,000 a week for nighttime talent alone.

But somehow, whenever these die-hards tried to make the nighttime show produce traceable evidence of sales, nothing much happened. Except for the wartime rise of news broadcasts, and increased emphasis on nighttime audience-participation programs, nighttime radio still remained in *status quo*; lots of entertainment, with but mighty little salesmanship.

Then came another amazing discovery on the part of radio advertising. It suddenly dawned on them that in minute spots and station-breaks, they had another new advertising medium not only phenomenally cheap in dollar costs, but, like the soap opera, phenomenally high in traceable returns per dollar invested.

Spot availabilities became more precious than diamonds. Those few agencies who had pioneered in spot announcements as a straight selling medium gathered in big accounts on the strength of this one ability alone. Here again, spot-announcement technique quickly became evident to advertisers using this medium entirely for sales results.

1. *The body copy of the minute commercial must hammer its message home again and again by sheer weight of repetition and high-frequency, rather than by novelty.*
2. *The announcer must deliver an absolutely deadpan selling talk; no winning ways or microphone personality whatever.*



3. Copywise and appealwise, the minute spot must select its audience in the first sentence, preferably in the first six words.
4. Dramatization, if any, must be held at a minimum; no more than three dialogue speeches at the opening, and from there go directly into the body copy of the commercial.

Almost without exception, competent spot announcement advertisers found these rules to be standard. But what happened? Again the aesthetes of advertising thought they could *improve* this standard. The air was suddenly infested with a whole new crop of songs, jingles, skits, one minute dramatizations, and all manner of showmanship tricks. Tricks which were oh, so clever, but again, in ratio to the entertainment value of these tricks spots, traceable sales began to fall off. All of which brings us just about up to date on where radio stands today as a *selling* type of advertising medium.

Certain great truths about radio as a *selling* medium are beginning to emerge. *Reader's Digest* to the contrary notwithstanding, both soap-opera and spot commercials indicate that the housewife prefers her radio commercials straight. Questioned, she will deny this; but when she needs a stomach remedy or a cold-tablet, a straight selling commercial will make her buy where a trick commercial leaves her cold. Nighttime glamor shows with expensive stars, name-bands contests and all the rest of it, have still got nowhere as a form of personalized *selling* or advertising *salesmanship*.

How soon nighttime radio advertising comes of age as a sales medium depends almost entirely on how soon radio advertisers and agencies are willing to

throw overboard their preconceived opinions learned in the school of showmanship, and apply some of the principles of selling learned only in the school of hard knocks.



*A driver with a thirst for getting things done is copywriter's copywriter Weston Hill, who got into advertising the hard way: his father was a client. His first assignment: Woodrow Wilson's second-term campaign. Wilson came in by a nose on the slogan "He Kept Us Out of War." The following February, Hill went out to lunch, learned that the U. S. had severed relations with Germany. Hill threw a deadpan look at an "He Kept Us Out of War" poster which had defied the elements, enlisted as a deckhand in the Navy. After the armistice commissioned officer Hill sold college text-books for a spell, then returned to his first love. In all, he has knocked around some 14 agencies of sundry sizes.*

*A blind advertisement in the trade press launched Hill Advertising, Inc. this year. Hill's strong point is writing; his idea of fun: a hotel room, two pots of coffee, and a layout pad with an entire night in which to grind it out. Most of Hill's clients formerly placed their advertising direct. From them he expects to have his billings after five months running at the rate of \$1,000,000 a year. Beyond that he doesn't care to be quoted.*



# Good Will On Tap

Good Taste Test for  
Hometown Radio Sales

By Geo. Creadon, Gen. Mgr.,  
Standard Brewing Company



Product passes taste test with latest equipment.

**T**HE story of the STANDARD BREWING Co., Cleveland, O., and Sidney Andorn's *Column of the Air* for ERIN and STANDARD beer over WGAR is almost one. The facts and figures are closely related. Through the seven years that Andorn has been on the air for STANDARD without interruption, the expansion of STANDARD BREWING has continued unabated.

The company now has five buildings, and the brewery has been completely rebuilt since 1933 to include all the latest equipment and improvements. STANDARD does more business in the city than any other competitor, with 95 per cent of its sales in Cleveland and Cuyahoga County. By way of comparison, STANDARD sold 78,000 barrels in 1933; 230,000 barrels last year.

Such a record represents a combination of *quality* of product, progressive *selling* effort and *service*. The three are essential for survival in the brewing business, and STANDARD BREWING puts every available penny into them.

Small breweries cannot hope to advertise in nationally circulated magazines, yet many small operators have neglected opportunities well within their means. This has not been due to an unwillingness to spend money, but rather reflects the waste of money on out-moded and unproductive business schemes.

To begin with, the successful small breweries have the advantage of home-town pride. The problem for the brewer is to capitalize on this good will. Of course the good will of the dispenser is important, but too often not enough good will is lavished on the consumer. With radio, STANDARD BREWING found an up-to-the-minute, productive advertising media which cultivates the good will of both the dispenser and the consumer at the same time.



Since home-town pride is one of our assets, STANDARD BREWING needed a radio program which would cultivate this

*Native son George Edward Creadon, treasurer-general manager of the Standard Brewing Co., Cleveland, O., learned the business under the watchful eye of his father who founded the company in 1902. Upon graduation from high school he began to learn the ropes, and to say that he has been a motivating figure in Standard's growth would be gilding the lily. As a member of the Board of Directors of both the Ohio Brewers' Ass'n., and the National Brewers' Ass'n., the scope of his influence extends far beyond the confines of Cleveland.*

*Pictures of famous gaiters and walkers which decorate his office walls, other equestrian knick-knacks, betray more than a passing interest in show horses. A well known fancier, he owns a string of prize winners who parade under the colors of the Georgeando Stables. Putting this enthusiasm to patriotic use, fancier Creadon was chairman of a two day race meet at Thistledown Track last season to sell War Bonds. The take in two afternoons: close to one million dollars!*

● *Right . . . A pretty kettle is STANDARD'S newest brew kettle which officials so proudly hail. (Left to right) . . . sales manager James Kelley; brew master Gotthold Kuebler; treasurer and general manager George Creadon, and vice president John O'Donnell.*

● *Below . . . The case for radio: cases of ERIN BREW coming off the conveyor belt. Good will keeps the beer barrels rolling.*

● *Left . . . Man-about-town is Sidney Andorn, ERIN'S radio front man.*

very thing. Sid Andorn's program does just that. In *Column of the Air*, heard six times a week, 52 weeks of the year, listeners are kept up to date on Cleveland people and events. Many of the country's celebrities are also brought to the microphone. Through this relatively simple format STANDARD BREWING cultivates the very spirit which is essential for its continued growth and expansion.

How STANDARD BREWING and man-about-town Andorn got together is simply told. We heard Sid and liked his program. We thought it would tie-in nicely with our product. That's all there is to it. We signed Andorn for ERIN BREW July 1, 1935, and it turned out to be an unprecedented radio run.

Of course it's one thing to have a good radio program. To keep it good year after year is quite another thing. The continued listener interest in this series indicates that the *Column of the Air* has achieved this high performance level, and this program will occupy a key position in all our future plans for radio advertising. With this series we combine a once-a-year full hour show at the close of each year under the title of *The Cleveland Scene*, also with Andorn via WGAR.

Coordinated with its radio advertising, STANDARD uses outdoor and car cards as



media. Together, they keep the name and the product before the public and pave the way for actual selling. But behind all of our advertising there is one thing upon which we insist, namely, *good taste*. It must prevail in all ERIN BREW advertising.

To apply this principle to radio, not only the program itself but the commercials as well must reflect the quality of the product, and above all they must give offense to none. There have been many instances in seven years where we felt it best to forego our commercial mes-

sage, and on these occasions we have never hesitated to exclude advertising from our program. It is upon just such things that good will is built.

To break down sales resistance and to establish our brand name, we avoid long commercial messages, and the longest we have ever used did not run beyond forty seconds. What has proved successful has been the repetition of a few key points expressed in the fewest possible words. It is the application of this theory that has given STANDARD BREWING one of its most valuable salesmen—radio.



Radio Showmanship Plus  
Versatility Sells Furs

## It's Radio Fur Fact!

By Fred Provol, Mgr.,  
Hudson Bay Fur Co.

**F**URS? Buy War Bonds first! That sentiment to which women in Salt Lake City, Ut., subscribe was implanted by the HUDSON BAY FUR CO. It is the thesis behind most of our radio commercials. It will continue to be our theme song for the duration of the war. The purchase of such articles of wearing apparel is secondary to the war effort, and the advertiser who refuses to meet this wartime job in his advertising fails to understand the place of advertising in the business world.

What place does radio advertising, or any kind of advertising have now? Contribution to the war effort is in itself a tremendous force when you consider the number of advertisers who individually make such gestures. From the standpoint of business survival, wartime advertising also makes a valuable contribution. It is enough for us if we make listeners fully conscious of the name of the HUDSON BAY FUR CO., and of its line of HOLLYWOOD FUR FASHIONS. We have ample evidence that both these objectives are being triumphantly achieved on KDYL. Have we reduced our radio advertising appropriation? Have we taken programs off the air? No! Most emphatically!

At present we have running on KDYL not one, not two, but three separate and distinct program series. Three nights a week at 9:15 listeners hear HUDSON BAY'S quarter-hour of *Hollywood Reporter*, an up-to-the-minute, Jimmy Fidler type of Hollywood gossip. Since we are exclusive dealers in HOLLYWOOD FUR FASHIONS and our coats are authentically designed in accordance with the preferences of the stars, the tie-up between the program and our commercial copy is obvious. By inference, the listener is made to understand that the glamor attached to the word "Hollywood" is also attached to HUDSON BAY HOLLYWOOD FUR FASHIONS. Hit tunes from movie musicals round out this program.

To reach another audience group, we use a three times weekly morning program, the *Musical Caravan*. In this KDYL quarter-hour heard at 10:30 we play up our ready-to-wear and sports departments. In other words, we *departmentalize* our radio programs; instead of asking one program to do a job for the entire store, we concentrate on some one phase of our business activity in each program. On this program the transcribed music of Allan Roth is featured, and *style* type popular music does a graceful dove-tailing with our *style* story.

The third series runs on alternate mornings. In *Hollywood Varieties* we bring listeners cheerful morning music by popular guest bands as well as news notes about fur fashions. Together, these

three program series do a superb advertising job for HUDSON BAY.

Showmanship in business is essential in a world that thrives on *showmanship*. Radio, therefore, to any businessman who has a flair for showmanship, is a natural. Ours is a dignified, high-type store, yet showmanship of the calibre befitting our store, is always used.

We are ardent believers in radio advertising. It has proved time and again to our complete satisfaction that it does a marvelous job both as an institutional medium, and as a direct-sales puller. HUDSON BAY has used all the advertising media: newspaper, billboard, car cards, throw-aways and direct mail. Radio has one advantage over all other media, and this one factor has made it the most effective media that HUDSON BAY has used. That element is the factor of flexibility. Until the program is actually on the air both the program and commercial content can be changed to meet any unexpected emergency.

Versatility is another credit on the ledger for radio; interesting programs can be built to do any specific job. It's true that to get his merchandise story over to the public, any advertiser needs a fresh approach, but it's no trick to achieve that end when radio is the advertising media used. With its immense coverage, radio reaches the public at a minimum per-person cost and editorial content guarantees a receptive audience.

Our own radio shows have run the gamut of everything from drama to spot transcriptions and newscasts. People still remember the *Hudson Bay Singtime* broadcast by remote control Sunday evenings from the bandstand at Salt Lake's *Liberty Park* at 9:30. This program which played to a Sunday night live audience of several thousand persons featured the KDYL orchestra, and the entire audience joined in to sing familiar songs. It is because of such programs that HUDSON BAY takes pride in looking back at the large number of locally-originated programs which it has sponsored over KDYL.

In our experience, *programs* are the

key to successful radio advertising. Back in the days when radio stations used to ad-lib spot announcements from newspaper tear sheet, HUDSON BAY took its first flyer in broadcasting. At that time, when any radio station would sell you as many spots a day as you would buy, we used as many as 20 daily spot announcements on KDYL. That picture has changed. It isn't good advertising, and it isn't good radio to blanket any one station with a flock of spot announcements, and we early came to see the wisdom of using programs instead of 50-word and 100-word announcements.

What specifically, has radio done for HUDSON BAY? It has become the best-known name in fur retailing in the entire Intermountain West, and we attribute this widespread recognition almost wholly to radio!

---

*Sweet sixteen was Fred Provol when he put aside his books, left forever the portals of learning. Not fickle in his allegiance is store manager Provol; ever since the day he left school he has been associated with the Hudson Bay Fur Co., Salt Lake City, Ut.*

*Always on the alert for the unusual, he has experimented with all types of advertising and merchandising, is still going strong. For experimenter Provol, radio advertising dates back to 1925, has long since left the experimental stage. Unable to sit on the side lines, watch a promising new industry burst into full bloom, he has in his day owned his own radio station, now confines himself entirely to retailing and merchandising.*

*His current pride and joy is a fine new home where the welcome mat is always out for his vast circle of friends. Among those who pause at his house by the side of the road, friend-to-man Provol's prowess as a story teller is a constant source of wonder and delight.*

TUNE IN!  
"KORN"EGIE  
HALL



# Best Tune of All!

Korn Kobblers at  
Kornegie Hall Get  
Sales on Up-Beat

H. Wm. Nolde, Pres.,  
Gives Nolde Brothers  
Bakery's Experience

WHEN John Q. Public sits at home listening to a radio program, he either likes it, or he doesn't like it. That is the remarkable thing about radio. It gets *reactions!* When the reaction is favorable, popularity for the program and product follows. And by a pleasing coincidence, sales curves follow popularity. Radio, more than any other medium, sells not circulation, but an *opportunity* for circulation. The program, to a very large degree, determines the circulation of the sponsor's advertisement.

While music is said to be the universal language, some songs speak in more dulcet tones than others. Certainly, the dialect of boogie-woogie is hard for the Bach enthusiast to comprehend. In radio, where most orchestras specialize in one particular type of music, the lover of the Viennese waltz is apt to tune-out the hill-billy hoe-down. When a six piece novelty band plays everything from a classical piano interlude to a washboard and auto horn obligato, it is a different story. That is exactly what happens in *Kornegie Hall*, and in *The Korn Kobblers*. Sponsor experience with the transcribed series, *The Korn Kobblers* is a story with a happy ending. The reactions of some of these advertisers to this program are given here.

#### BAKERIES

Richmond, Va.

A consistent radio advertiser is the NOLDE BROTHERS BAKERY, Richmond, Va. Over a period of many years, WRVA listeners have heard daytime serials, children's programs, spot announcements and dramatic programs. Since September 30, 1941, NOLDE BROTHERS has sponsored *The Korn Kobblers*.



"NOLDE BROTHERS wanted a program with universal appeal, one that would reach every type of listener, young or old, man, woman or child," explains H. William Nolde, president of the NOLDE BROTHERS BAKERY. "I can sincerely say that if we were a network advertiser with unlimited funds, we could not find a more popular program than *The Korn Kobblers*."

#### PAINT SUPPLIES

Cleveland, O.

To give war workers and housewives a late afternoon novelty show, increase its own business, the S. C. WAGENMAN PAINT Co., Cleveland, Ohio, presented *The Korn Kobblers* over WHK five times a week at 5:00 P.M. Listener reception of the quarter-hour of corny melody and humor successfully beat the sales drum for WAGENMAN.

#### BEVERAGES

Philadelphia, Pa.

Popular was the JACOB HORNUNG BREWING Co.'s merchandising hook. For one hour after each broadcast, telephone calls were made at random from the directories of Philadelphia, Pa., its suburban areas. WFIL listeners were tipped off to answer telephone calls with, "*Hornung's . . . the All-American Beer.*" The pay-off: five bucks! During the 60-minute post-broadcast period put through were 35 calls.

Newspaper ads in four Philly sheets for two weeks after the series started pyramided listening audiences; car cards in both Philadelphia and suburban transportation systems kept the wheels rolling. Distributed by arrangement with *Liberty* magazine carrier boys to Philly homes were 25,000 broadsides calling attention to the show. Salesmen for HORNUNG's had complete information to pass on to dealers and distributors. Series was heard on a three-times-a-week sked at 6:15 P.M.

Within two months after this feature was first released, it was heard on 70

stations throughout the country for brewers.

**AIR FAX:** Each program is a complete 15-minute show with theme music to be faded for the commercial announcements. In addition to *The Korn Kobblers'* orchestra, series features such guest stars as Alan Courtney as master of ceremonies; vocalist Charlie Wayne; comedian Redd Evans, and soloist Kay Lorraine, singing star of the *Lucky Strike Hit Parade*. Typical offering: *Ida*, featuring Nels Lasko and the trumpet; *Sipping Cider Through a Straw* as sung by Charlie Wayne; *Georgia On My Mind* with war-balist Kay Lorraine, and a novelty arrangement of *Three Blind Mice*. Dramatic skits and comedy bits splice the main brace. Latest edition of the musical variety show: *Kornegie Hall*.

Episodes: 312.

Producer: Frederic W. Ziv.

**COMMENT:** Radio as a means of personal salesmanship hinges above all else upon the selection of a popular program. Programs of this kind give the local and regional sponsor a powerful sales weapon with which to compete with the national advertiser. Here is one way for the advertiser to get expertly executed radio programs that are national in dominance and effectiveness but purely local in cost.

## TUNE IN THE KORN KOBBLERS



# A Shining Light

In Radio Series to Inform and Entertain, Duquesne Light Co. Combines Commercial Restraint with Established Talent



A HALF-HOUR program which struck a balance between effective institutional advertising and good, substantial music won the national award in the advertising contest of the PUBLIC

UTILITIES ADVERTISING Ass'n. for the second consecutive year for the DUQUESNE LIGHT CO., Pittsburgh, Pa. It is the *Bernie Armstrong Presents* program of organ melodies and song heard on KDKA once weekly.

To probe *Bernie Armstrong Presents* for the secret of its success is to discover a program which combined established talent with commercial restraint and prudence. It lacks even the slightest modicum of theatrical flare or zealous salesmanship. Instead, sensible advertising which is both interesting and edu-

cational, comprises the commercial counterpart to popular and semi-classical tunes.

The DUQUESNE LIGHT CO. has sought primarily to remind KDKA's listeners of the basic importance of electric power in the world of today. It has demonstrated strikingly the major role of electric power in making Pittsburgh the steel center of the world, and the mecca of countless other industrial organizations.

To this end the DUQUESNE LIGHT commercials often have done little more than present a rational review of the facts which reveal an insight into electricity's varied and vital uses. For instance, planes, tanks, ships and numerous other implements of war crystallize from aluminum and iron which in turn are the products of industries energized by electric power. Such are the simple



---

● Blue ribbon entertainers for DUQUESNE LIGHT CO.'S blue ribbon radio series are baritone Buzz Aston; organist Berne Armstrong; soprano Mary Martha Briney, and announcer Paul Shannon.

---

truths which DUQUESNE LIGHT commercials have told.

On occasion, DUQUESNE LIGHT has presented a realistic, vivid picture of electric power's contribution, with dramatized scenes in industries, coal mines, power plants and the like. However, the importance of ample lighting in the home has not been disregarded. For health's sake alone, many commercials have called attention to the consequences of poor lighting. Lacking any semblance of selling, it has been simply the sound advice which the family physician might proffer.

During the last three months, DUQUESNE LIGHT has devoted its commercials to an intensive campaign to salvage broken, old electric appliances serving no useful purpose in countless homes. Buying them with war stamps, DUQUESNE LIGHT repairs the appliances and directs them into the homes of war workers who can use them.

Since the program's inception in 1937, the entertainment has revolved about the organ selections of Bernie Armstrong, KDKA's musical director and staff organist. His half-hour of light opera and popular numbers on KDKA every Sunday at 4:00 P.M., provided the musical portion of the format which won the award in 1941. Augmenting Armstrong in 1942 was KDKA's soprano, Mary Martha Briney, and baritone, Buzz Aston. Announcer Paul Shannon has been with the show for three years.

To make way for the *Army Hour* on the Sunday spot, the DUQUESNE LIGHT show changed to 7:30 P.M., Wednesday. Although there was a temporary decrease in the audience, listeners were soon to adjust themselves to the new date. A recent survey shows the program has regained virtually all its listeners, and this marks the first year the show has been continued through the summer.

"To enlighten and entertain" might well be the program's slogan. Through this combination, the program continues to accumulate friends for DUQUESNE LIGHT. Via radio, service and entertainment do go hand in hand.



## AIRING THE NEW

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

### Beverages

**NEWS HIGHLIGHT OF THE DAY**  
While the variety of news from the state, national and international scene is what keeps the presses roaring, one particular event usually emerges out of the maze as the *News Highlight of the Day*. In Philadelphia, Pa., the COOPER BREWERY puts the spotlight on just that for WFIL listeners.

Whether it be a story about a place, an individual or a group of persons, newsographer Norman Jay builds the entire broadcast around that one item. Mr. and Mrs. Average Listener get the inside story, and a clearer conception of the meaning of the news without a heavy freight of criticism or editorial comment.

To put a cap on its radio campaign for COOPER BEER, sponsor placed posters in restaurants and tap rooms. For coverage of retail beer distributors, a trade letter was circulated. On alternate weeks, the nightly five-minute feature is highlighted in WFIL strip ads. Other weeks, a picture of Norman Jay heads strip ad.

**AIR FAX:** First Broadcast: May 3, 1943.

**Broadcast Schedule:** Monday through Friday, 9:55-10:00 P.M.

**Preceded By:** Music.

**Followed By:** News Commentary.

**Sponsor:** Cooper Brewery.

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

**Power:** 1,000 watts.

**Population:** 2,081,602.

**Agency:** Earle Buckley Organization.

**COMMENT:** Although there is a tremendous increase in the number of news broadcasts, there is no scarcity of listeners. However, the news program that

takes the factor of *showmanship* into consideration, offers a dash of spice to the news diet, is that much ahead of the game.

### Drug Stores

**VITAMINS FOR VICTORY** Like the men on the battlefields, the army on the home front will march to victory on its stomach. Tips for the commanding officer of the kitchen, the housewife, on how to keep wartime America healthy and well fed, is the order of the day for Boise, Idaho, listeners over KIDO. Strategy is planned by the SNAKE RIVER DRUG ASS'N. for its members in Eastern Oregon and Southwestern Idaho. Campaign is directed toward the vitamin trade, although no brand names or products are used in the commercials.

To get *Vitamins for Victory* into action, all druggists in the area joined the ranks. Each chips in his share of the costs on a six month's basis. Commercials on the institutional side stress the part the druggist plays in the community, emphasize vitamins and prescriptions.

**AIR FAX:** Announcer Tom Cassidy dishes up the tips on *Vitamins for Victory* in this five minute feature heard five times a week.

**First Broadcast:** August 1, 1943.

**Broadcast Schedule:** Monday through Friday, 2:30-2:35 P.M.

**Preceded By:** Shop With Lynn.

**Followed By:** Shop With Lynn.

**Sponsor:** Snake River Drug Ass'n.

**Station:** KIDO, Boise, Idaho.

**Power:** 2,500 (d).

**Population:** 160,000.

**COMMENT:** One of the phenomenal success stories of American business is that of the vitamin industry. For druggists who found that their supply of various sundries have been sharply curtailed, this new, relatively undeveloped field, was just what the doctor ordered. Druggists who have used radio in all parts of the country to promote vitamins and prescription services report amazing results.



**FACTS ABOUT TAXES** Time was when income taxes were in the class with caviare, not a part of the poor man's diet. War changed all that, and when the little man met up with Mr. Whiskers' tax forms, it threw him for a loop. In Columbus, Ga., not Einstein but the MERCHANT'S & MECHANIC'S BANK got the S.O.S. from willing but bewildered tax payers. To stem the tide, call a halt to those who each day came to the bank for help in income tax returns, MERCHANT'S & MECHANIC'S took to WRBL.



While the bank itself did not render this kind of service, its *Facts About Taxes* series was offered as first aid to those who had requested help. Five-minute UNITED PRESS feature ran daily for 13 times.

**AIR FAX:** Instructions for filing income tax returns was a good will offering.

**First Broadcast:** March 1, 1943.

**Broadcast Schedule:** Daily, 8:15-8:20 A.M., 13 times.

**Preceded By:** News.

**Followed By:** Interlude.

**Sponsor:** Merchant's & Mechanic's Bank.

**Station:** WRBL, Columbus, Ga.

**Power:** 250 watts.

**Population:** 53,280.

**COMMENT:** Advertisers who build for the future realize that service has become a keystone for business survival. In a program series of this kind the sponsor performs a public service which is personally appreciated by each individual listener.

**NAN PATTERSON, WAC** While the man with the gun is the big shot in a man's war, the current conflict is everyone's battle. Woman power is as vital to victory as the man power. To help step up enlistments, bring victory that much closer, the LYNCHBURG (VA.) NATIONAL BANK & TRUST Co. offers *Nan Patterson, W'AC*, over WLVA.

WAC written and produced is the weekly script which dramatically portrays the life of a girl just prior to entering the WAC and throughout her training. Talent is in part from the WAC personnel, in part from a local amateur group interested in the theatre.

Brief, institutional commercials give credit where credit is due. Response-ability: recruiting office reports increased interest in the corps, with the enlistment rate stepped up.

**AIR FAX:** *First Broadcast:* June 3, 1943.

*Broadcast Schedule:* Thursday, 7:45-8:00 P.M.

*Preceded By:* Confidentially Yours.

*Followed By:* Watch the World Go By.

*Sponsor:* Lynchburg Nat'l Bank & Trust Co.

*Station:* WLVA, Lynchburg, Va.

*Power:* 250 watts.

*Population:* 42,714.

**COMMENT:** Here is further evidence of advertising's conversion to war and wartime needs. Advertisers who ferret out the nation's real needs, shape their radio advertising campaigns to fit those needs perform an invaluable patriotic service.

## Fruit Growers

**ON THE CITRUS FRONT** No matter where a certain kind of green has gone, or what kind of songs go to Carnegie Hall, that an auctioneer has definite radio appeal is fact, not fiction. By changing locale, juggling the pieces which make up a program, the **MUTUAL ORANGE DISTRIBUTORS** gave West Coast fruit growers an opportunity to hear how their produce is sold when it reaches the East. Sale of a carload of lemons at a Boston Fruit Auction was rebroadcast over KHJ, Los Angeles, Cal., as a part of the weekly quarter-hour offering of the **MUTUAL ORANGE DISTRIBUTORS**.

To keep fruit growers posted on what's what *On the Citrus Front* is the purpose of the 7:45 P.M. broadcasts heard on KHJ, four other stations. Weekly occupational news packet is presented by Bruce McDaniel.

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

*Broadcast Schedule:* Tuesday, 7:45-8:00 P.M.

*Preceded By:* Music.

*Followed By:* Quiz Show.

*Sponsor:* Mutual Orange Distributors.

*Station:* KHJ, Los Angeles, Cal.

*Power:* 5,000 watts.

*Population:* 1,497,494.

*Agency:* Dana Jones Adv.

**COMMENT:** While entertainment may be a primary function in radio, even entertainment takes a back seat to those factors which regulate man's bread and butter. Advertisers who present such programs may restrict their audiences to some extent, but what that audience lacks in size it makes up in the intensity with which it responds to program and commercial content.

## Manufacturer

**WESTON'S COMMUNITY HOUR** When good fellows get together, song is almost the inevitable companion. Good companions for eight consecutive seasons are the **GEORGE WESTON Co., Ltd.**, and the citizenry of Toronto, Canada. With open air audiences as high as 20,000 at a sitting, the *Community Hour* is that in name and in fact.

A full hour show, the program allows for a 30-minute warm-up before the **CFRB** broadcast from the stage at Sunnyside Beach. Program consists of Canadian network soloists, a 15-piece orchestra, plus community singing. Rain or shine, weekly turn-outs are tremendous.

**WESTON** supplied music is also accompanied by **WESTON** supplied words. Songs are chalked on the "world's largest song book": each page is 12 by 15 feet, weighs 400 pounds!

**AIR FAX:** For its entire run of eight seasons, the weekly program has been written and produced by Frank Dennis, assistant radio director of the **Walsh Advertising Co.**

*First Broadcast:* 1935.

*Broadcast Schedule:* Sunday, 8:30-9:00 P.M. during summer months.

*Sponsor:* George Weston Co., Ltd.

*Station:* CFRB, Toronto, Can.

*Power:* 10,000 watts.

*Population:* 875,992.

*Agency:* Walsh Adv. Co.

**COMMENT:** Advertisers have found that audience participation is a diamond in



the rough for successful radio offerings. Chief handicap is that in most programs, participation is limited to a meager handful. Here, participation runs into astronomical figures. It's another indication that even on a seasonal basis, consistency is what rings the bell in any radio campaign.

## Mining

**KOOTENAY FAMILY ALMANAC** Three stumpers confronted the CONSOLIDATED MINING & SMELTING CO. OF CANADA, LTD. when it set out to personalize and vitalize its public relations department. *Esprit de corps* among employees was one thing. Good will for the company was another. Not least by a long shot was the active support which CONSOLIDATED believes every large industry owes to its community. Cornerstone for the whole public relations platform was pride in Trail, B. C., the entire district.

In radio, CONSOLIDATED found an able ally. To reflect the rhythm and flow of an industrial city, the surrounding district, and to contribute to progress in its own right, CONSOLIDATED selected the *Kootenay Family Almanac*. Quarter-hour, heard thrice weekly over CJAT, provides a community focal point, abounds in localized appeal. Anything of interest to the Kootenays is grist for the *Almanac* mill.

What the Industrial Relations Department of CONSOLIDATED wanted was a flexible program capable of reflecting community history in the manner of the ideal country newspaper. While there is no set format, the series employs such features as plant stork news, localized war facts, welcome to newcomers, birthday greetings, anecdotes and thumbnail sketches of Kootenays.

**AIR FAX:** First Broadcast: May 3, 1943.

**Broadcast Schedule:** M-W-F, 4:30-5:00 P.M.

**Preceded By:** Novelesque.

**Followed By:** News.

**Sponsor:** Consolidated Mining & Smelting Co., Ltd.

**Station:** CJAT, Trail, B. C.

**Power:** 1,000 watts.

**Population:** 12,000.

**COMMENT:** Big business does well to realize that every industry owes a tremendous amount to its town and the communities which surround it. In a very tangible way, sponsor here builds community pride as a keystone in its public relations policy.

## Mortuaries

**CHAPEL ECHOES** While six days a week, the gobs stationed at Treasure Island get guidance in naval affairs, Sunday finds them gathered at the recently completed Naval Chapel for spiritual guidance. What KROW listeners get are more than *Chapel Echoes*. Sunday morn-



● Frank Keefe (left) manager of BOND CLOTHES' Oakland (Cal.) store, grins with pleasure over the public acceptance that greeted the opening of BOND'S new Ladies' Shop. Heretofore an exclusive men's clothier, BOND'S have entered the women's field, were congratulated by John K. Chapel, editor of BOND'S news on KROW for three years. Chapel introduced Mr. Keefe and Mrs. Art Cohn of the Ladies' Department to the radio public in a special pre-opening broadcast.

ing broadcasts direct from the Naval Chapel include a message by a Navy Chaplain, musical selections by the Chapel choir with soloist and organ accompaniment.

What started out as a special event when Commander Howell Forgy, Chaplain of "Praise the Lord and Pass the Ammunition" fame was stationed at the one-time home of the World's Fair drew so much listener reaction that it became a regular feature. No direct advertising for the CHAPEL OF THE OAKS MORTUARY is used in the opening and closing credit lines.

Both KROW and CHAPEL OF THE OAKS have received thank-you notes for this patriotic gesture which enables parents and the public to share in the spiritual guidance. Requests for copies of the services are numerous.

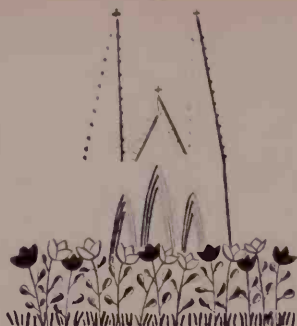
**AIR FAX:** *First Broadcast:* August 1, 1943.  
*Broadcast Schedule:* Sunday, 9:30-10:00 A.M.  
*Preceded By:* Music.  
*Followed By:* Famous Fathers.  
*Sponsor:* Chapel of the Oaks Mortuary.  
*Station:* KROW, San Francisco-Oakland, Cal.

**COMMENT:** Function of a program of this kind is double-barreled. While it creates good will for the advertiser, it also does a public relations job for the Navy, thus renders yeoman patriotic service.

## Opticians

**SMILIN' IRISH EYES** When KGW listeners are *after* referring to *Smilin' Irish Eyes*, it is the HURLEY OPTICAL CO., Portland, Ore., they are thinking of, *begorra*. In this series, the butt of thousands of vaudeville jokes became the purveyor of folk-song, little known legends and stories. Sponsor's commercial tie-in with the show's name: "The Hurley Optical Co. presents this program in order that more people may become acquainted with their famous little shop where thousands of eyes have learned to smile once more under careful treatment."

**AIR FAX:** Two yarns spun by Irish Colleen Kathleen Connolly, and songs by two sons of Erin, Jimmy Nolan and Glenn Shelly round out the quarter-hour.



*First Broadcast:* May 31, 1942.

*Broadcast Schedule:* Sunday, 2:45-3:00 P.M.

*Preceded By:* Homefires.  
*Followed By:* Music For You.

*Sponsor:* Hurley Optical Co.

*Station:* KGW, Portland, Ore.

*Power:* 5,000 watts.

*Population:* 305,349.

**COMMENT:** In communities where some one particular racial group predominates, some sponsors have built entire businesses on just such broadcasts as this one.

## Men's Wear

**WE COVER THE BATTLEFRONTS** Foreign correspondents who put experiences endured in the line of duty to paper find an eager and responsive public anxious to get inside dope on the hurly-burly of the world. Radio's foreign news commentators may speak off-the-cuff in *Berlin Diary*, or *Balcony Empire*, but *We Cover the Battlefronts* is straight from the horse's mouth.

In Prince Albert, Sask., CKBI listeners get these vivid, on-the-scene action reports based on off-the-record messages from eye-witness descriptions of war correspondents. Program is bankrolled by RALPH MILLERS LTD., men's wear, as a once-a-week shot.

**AIR FAX:** Commentator Jerry Prest presents the series based on the United Press script.

*First Broadcast:* February 25, 1943.

*Broadcast Schedule:* Sunday, 3:15-3:30 P.M.

*Preceded By:* Music.

*Followed By:* This Is Our Enemy.

*Sponsor:* Ralph Millers Ltd.

*Station:* CKBI, Prince Albert, Sask.

*Power:* 1,000 watts.

*Population:* 12,290.

*Producer:* United Press.

**COMMENT:** To bring home to each individual listener the full impact of the world in which we live, it is necessary to personalize events and people. For this reason, programs which give international events a garment of every-day reality are quick to develop large audiences.



# SHOWMANSHIP IN ACTION

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

## Food Brokers

**LETTER FROM HOME** For the soldier boy out of touch with his family, there's no question of the power of the spoken word over that of the written word. While a letter *chock full* of news items about friends and relatives is better than nothing, those same items delivered in person pack a wallop that carries from here to there.

In Colorado Springs, Col., the weekly *Letter from Home* over KVOR packs just such a wallop. The NATIONAL COMMISSION Co.'s weekly quarter-hour is dedicated to a local man or woman in the service. That person's favorite musical selections set the tempo. Written in the form of a letter which is read on the air are news notes and messages from friends and relatives. Highlight of the letter is the appearance of the parents of *salutee*, to deliver messages in person. The entire program is recorded, and Uncle Sam's postmen deliver the transcription to the person to whom the program was dedicated.

**AIR FAX:** News note taker, and letter writer is KVOR's program director Maxine Cooper. A staff pianist measures out the tunes.

**Broadcast Schedule:** Sunday, 5:00-5:15 P.M.

**Preceded By:** America in the Air.

**Followed By:** News

**Sponsor:** National Commission Co. of Colorado Springs.

**Station:** KVOR, Colorado Springs, Col.

**Power:** 1,000 watts.

**Population:** 46,073.

**COMMENT:** Surveys indicate that there's a tremendous local listenership for air columns devoted to news of the men and

women in the service. This program goes beyond that, rates a blue ribbon for its high human interest potential. *Showmanship* device which gets the messages to the fighting men and women builds morale on both the home and battle fronts.

## Home Furnishings

**COCKEYED COOKING** That too many cooks spoil the broth might well be the reaction of morning dial twisters who do not want to get out pencil and paper, jot down the latest recipe for chocolate cake, prune whip, or what have you. When KFXM put reverse English on home economics, came out with a take-down on radio's old faithful, it may have been *Cockeyed Cooking*, but BOLLONG & SON FURNITURE STORES were cooking with gas.

Highlight of the feature was that of giving a recipe in which one obvious mistake was made. *Example:* poker-faced chef Pierre gave out in a thick French accent a cake recipe which included one-half pound of tea. To the first ten who detected the mistake, phoned the studio, BOLLONG & SON awarded a pair of tickets to San Bernardino, Cal., theatres. Winners claimed their Annie Oaklies at one of the BOLLONG stores.

**AIR FAX:** Two musical interludes helped keep the hands of time moving. Apt selections: *I Beg Your Pardon, Dear; Now We're Getting Somewhere.*

**First Broadcast:** 1940.

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

**Sponsor:** Bollong & Son Furniture Stores.

**Station:** KFXM, San Bernardino, Cal.

**Power:** 250 watts.

**Population:** 43,646.

**COMMENT:** While a novelty show of this nature can't be continued indefinitely, it is an attention getting nifty that builds listeners and store traffic. Telephone angle also gives advertiser a day-by-day check on the pulling power of his program.

## Sustaining

**HIDDEN PASSWORD** Signal Corps men aren't the only ones able to decipher code. In Dayton, O., WHIO listeners



try their hands at unscrambling a code-like arrangement of words contained in a list of song titles.

Format calls for immediate identification of unannounced tunes played on an organ. *Hidden Password* is some word or phrase that can be easily obtained from the list of titles, by using a word or a few letters from each title.

Show contains from six to eight unidentified musical numbers. Songs and passwords change daily. *Example*: the phrase, "Buy Bonds" might be the key word of the day. Listener could determine this password if he knew the names of the unidentified songs. After the tune is played, announcer offers a slight clue. Explanation usually given tells the listener to use the "second letter of the fourth word, etc.," until the password or phrase has been constructed.



Listeners who solve the daily musical jig-saw send results to the station. Winners are chosen on the basis of correctness, early post mark and neatness. *Mail pull*: well over 500 letters a week!

**AIR FAX:** *First Broadcast:* January 4, 1943.  
*Broadcast Schedule:* Monday through Friday, 12:30-12:45 P.M.  
*Preceded By:* News.  
*Followed By:* News.  
*Station:* WHIO, Dayton, O.  
*Power:* 5,000 watts.  
*Population:* 225,609.

**COMMENT:** Not new is format here, but programs of this kind have almost universally built up for themselves a large audience of interested listeners anxious to match their knowledge in a game of skill.



## PROOF O' THE PUDDING

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

### Department Stores

**BIG BROADCAST** When L. O. Klivans, president and general manager of BURT'S DEPARTMENT STORE, Cleveland, O., put his John Henry to a renewal of his contract with WCLE, his Sunday afternoon *Big Broadcast* went into its eighth consecutive year. During its seven years on the air, the *Big Broadcast* has introduced more than 3,500 amateurs to the radio audience. Well over 15,000 have been auditioned by retailer Klivans. Just how big the *Big Broadcast* really is was pointed up in a recent HOOPER survey: no other program heard in Cleveland during its time on the air had as high a rating.

Now the largest buyer of actual hours of radio time in Cleveland, merchandiser Klivans attributes the spectacular growth of BURT'S to its radio campaign. In addition to the two-hour unrehearsed amateur Sunday show, Burt's also presents a two-hour Sunday nationality show, and a 30-minute Sunday musical program. On its daily schedule is a quarter-hour morning program of popular recordings and a 30-minute late afternoon *pot pourri* of *Music for Ohio*.

**AIR FAX:** Merchandiser Klivans emcees the amateur show in which his wife also takes a very active part in production. In addition to auditioning many of the amateurs, she highlights the Burt's fashion picture in a short speech on each program. Commercials and continuity is from the Klivans' pen.  
*First Broadcast:* 1936.  
*Broadcast Schedule:* Sunday, 3:00-5:00 P.M.  
*Sponsor:* Burt's Department Store.  
*Station:* WCLE, Cleveland, O.  
*Power:* 500 watts.  
*Population:* 1,111,449.

**COMMENT:** Here is additional evidence that radio of the right kind is as well

adapted to department store merchandising as it is to any other field. While the amateur program is effective in communities where there is a guaranteed supply of talent, sponsor here wisely does not put all his eggs in one basket, uses a variety of programs.

## Drug Stores

**THE OLD REFRAINS** Songs of other years, *The Old Refrains*, have carried CKOC listeners through the years with CAMPBELL'S DRUG STORES. Since October, 1941, Hamilton, Ont., listeners have taken a weekly musical stroll down through the years in which CAMPBELL'S has served the community.

Window cards in the three CAMPBELL stores help increase the tune-in on the tuneful quarter-hour of transcribed music. Newspaper plugs also pick up new passengers on the musical caravan. Not burdened with commercial freight is this institutional vehicle. Opening and closing credit lines with a short center commercial which stresses service in prescriptions, quality in drugs and drug sundries leave time galore for music.

**AIR FAX:** With only a two months break in the summer of 1942, the show has been on the air consistently since its inauguration. Themed by Kreisler's *Old Refrain*, the series features old songs and melodies.

**First Broadcast:** October 5, 1943.

**Broadcast Schedule:** Sunday, 5:15-5:30 P.M.

**Preceded By:** Double Feature.

**Followed By:** Songs Our Soldiers Sing.

**Sponsor:** Campbell's Drug Stores.

**Station:** CKOC, Hamilton, Ont.

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

**Population:** 155,547.

**COMMENT:** It takes no Midas mine to present a radio program of this kind, yet advertisers without number have found that *musical* notes are changelings with a way of becoming *bank* notes. While such programs create no great stir, they go on year after year doing a good job with ever increasing audiences.

## Groceries

**NEWS** Until the NATHAN ROSENBLUM & Co., distributors of GOLDEN DAWN QUALITY FOODS offered over the air a dutch oven casserole with the purchase of a bag of OCCIDENT FLOUR, its campaign was a dud. Not cold was the dutch oven when it was offered over WKBN, Youngstown, O. Exhausted within ten days was the supply of dutch ovens.

**AIR FAX:** News is the gilt edged listener security for this tri-state wholesale grocer.

**Broadcast Schedule:** Monday through Saturday, 7:45-8:00 A.M.

**Preceded By:** March On to Victory.

**Followed By:** World News.

**Sponsor:** Nathan Rosenblum Co., Sharon, Pa.

**Station:** WKBN, Youngstown, O.

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

**Population:** 211,251.

**COMMENT:** Through the proper use of self-liquidating premium offers, radio produces millions of traceable sales of package products in terms of box tops and labels for as low as 1.7c per sale.

## Groceries

**A WOMAN WONDERS** What are women doing, and thinking? What are their opinions, beliefs, and attitudes toward current news of general interest? *A Woman Wonders*, in the person of KJR's Ann Sterling. Not wondering about listener loyalty was the WASHINGTON STATE RETAIL GROCERS & MEAT DEALERS ASS'N., when *A Woman Wonders* went out six months ago under the



banner of the home-owned retail grocers and meat dealers. Sponsor had put his money on a pre-tested package.

Month after show's debut in 1939, the program was bankrolled by a local retail lumber dealer to induce home building in Seattle, Wash. In May, listeners were asked to send in suggestions on type and construction of an Ann Sterling home. Construction started in June, with daily progress reports a part of what women at the moment were wondering about. When open house was held in October, 1,500 persons made an inspection trip the first day. On the second day, the record was clocked at 720 people per hour.

Under its new sponsor, the show went into its fourth year. For listeners, Ann Sterling is now known as the *Consumer's Radio Advisor* for the WASHINGTON STATE RETAIL GROCERS & MEAT DEALERS Ass'n. Her function: to give authoritative tips on buying, preparation and cooking of all types of food products. Still a part of the show's format are book reviews, interviews with interesting women, anecdotes, items about pets and pet peeves, historical data and household hints. Source material: reading, interviews and letters from listeners.

AIR FAX: *First Broadcast: 1939.*

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

*Sponsor: Washington State Retail Grocers & Meat Dealers Ass'n.*

*Station: KRJ, Seattle, Wash.*

*Power: 5,000 watts.*

*Population: 452,637.*

COMMENT: A program with a variety of interest for women is almost certain to click. While shows of this kind are not the only ones that appeal to women, their versatility in solving numerous merchandising problems and in moving all types of products is one hard-to-beat reason for their continued use.

## Sustaining

OUR BLOCK Last spring the NATIONAL ASSOCIATION OF BROADCASTERS selected *Our Block* as the best program on civilian defense broadcast by any 50,000 water in the nation. As the effects of the war take a deeper hold on civilian life,

*Our Block* assumes a new importance. Listener tests point up the fact that *Our Block* has 360,000 listeners in Chicago, Ill., alone. A recent ROSS FEDERAL survey for a Chicago agency turned up a 10 rating.

With this evidence, no one was surprised when one show brought in a deluge of mail and phone calls estimated at nearly 2,300. Mail pull on an OWI pamphlet drew from 33 states, the Dominion of Canada.

AIR FAX: *Our Block* dramatizes and explains the meaning, need for, and the function of civilian defense efforts, seeks to show how block spirit pays dividends. Built as a serial, *Our Block* is the story of a typical block into which the average citizen can project himself. Chicago's metropolitan area OCD cooperates in production. Program is built from questions most frequently asked of block captains.

*First Broadcast: April, 1942.*

*Broadcast Schedule: Monday, 10:45-11:00 P.M.*

*Preceded By: News.*

*Followed By: News.*

*Station: WBBM, Chicago, Ill.*

*Power: 50,000 watts.*

*Population: 3,440,420.*

COMMENT: Programs which help bring the fighting front, the government and the homefront into a working unit, are examples of what radio and its advertisers can do to help the war effort, inspire cooperation and direct public action.

## Insurance Agencies

NEWS When the COMMERCE INSURANCE AGENCY, New York city, took to the WINS airwaves in 1940, it took out long term insurance for business survival. Beneficiary in its 12 weekly programs of news and music: COMMERCE INSURANCE. Average number of inquiries for definite information regarding the accident insurance policy plugged on WINS: from 300 to 400 a week!

AIR FAX: *First Broadcast: December 9, 1940.*

*Sponsor: Commerce Insurance Agency.*

*Station: WINS, New York city.*

*Power: 1,000 watts.*

*Agency: Klinger Adv. Corp.*

COMMENT: Most successful radio advertisers assign one specific task to their program offerings, repeat that message *ad infinitum*. Returns here indicate that such a policy provides ample leads for sponsor.



# SPECIAL PROMOTION

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

## Manufacturers

**WAR INDUSTRIES ON PARADE** To the civilian doing his daily task, the war worker is apt to be as far removed as Mr. X. To bring the two into a mutual understanding was the self-assigned task of CKAC, Montreal, Can. In a series of nine half-hour programs, men and women employed in munition plants did their acts for the radio public. Programs originated in the various war plants in and around Montreal.

From the FAIRCHILD AVIATION plant came the music of the Fairchild Band, vocalites and sketches. A 65-voice mixed choir was the offering of the MONTREAL LOCOMOTIVE WORKS. CANADIAN VICKERS and NOORDUYN AVIATION each presented variety programs. Music was the order of the day for SOREL INDUSTRIES, and a dramatic program filled the bill for MARINE INDUSTRIES. All talent was recruited from among war workers.

**AIR FAX:** *First Broadcast:* June 2, 1943.  
*Broadcast Schedule:* Tuesday, 9:30-10:00 P.M.  
*Preceded By:* The Colonel.  
*Followed By:* Passport for Adams.  
*Station:* CKAC, Montreal, Que.  
*Power:* 5,000 watts.  
*Population:* 915,000.

**COMMENT:** Manufacturers have found radio a new double-edged public relations tool which works both with employees and with the public. Industry not only gets credit for good entertainment but it also gets the blue ribbon for this evidence of interest in workers' welfare.

## Transportation

**THROUGH THE YEARS WITH COOPERATIVE** Ten years ago, the WHEELING (W. Va.) TRACTION Co. went bankrupt. Equipment was purchased by a com-

mittee from the employee's organization. From the word *go* cooperative venture was a success. This fall employees had a tenth anniversary to celebrate. Every section of the area served by the company's street car and bus facilities joined in the COOPERATIVE TRANSIT anniversary via WWVA.

Three quarter-hours on consecutive days dramatized by transcription forgotten moments in COOPERATIVE progress. *Punch angle:* oldsters in several departments were interviewed, their stories presented in dramatizations. Highlight of the radio series was a Sunday half-hour cavalcade of transportation in the area. Musical favorites of ten years ago were brushed off by a 15-piece orchestra. Listeners were offered a pictorial anniversary booklet of transportation in the Ohio Valley through the long years.

**AIR FAX:** Format for the series was a typical *March of Time* arrangement.  
*First Broadcast:* July 29, 30, 31, August 1, 1943.  
*Broadcast Schedule:* Th-F-S. 7:15-7:30 P.M.; Sunday, 5:30-6:00 P.M.  
*Sponsor:* Cooperative Transit Co.  
*Station:* WWVA, Wheeling, W. Va.  
*Power:* 50,000 watts.  
*Population:* 73,974.

**COMMENT:** Broadcasts of this kind fan the flames of local pride, and it's local pride that greases the wheels for a multitude of industrialists. For service enterprises, this good will factor takes on additional importance.



# 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.

## Department Stores

**CINNAMON BEAR** "The *Cinnamon Bear* program which WIEBOLDT STORES are sponsoring will be broadcast from 4:30 to 4:45 P.M. The beginning date of the series is Friday, November 12, and it will run for a period of 26 episodes, five-a-week. This means that the program will end on December 17.

"This will be the third time WIEBOLDT's have used this transcribed series, and it has proven quite successful for our client. Not only did it pull exceedingly well insofar as mail response was concerned, but it also has had the endorsement of a number of mothers' groups and parent-teacher organizations. It meets with the approval of both adults and children."

**MELVIN S. HATTWICK**  
*Needham, Louis & Broby, Inc., Adv.*  
*Chicago, Ill.*

**AIR FAX:** This 26 episode quarter-hour series may be run on a three, four or five a week basis. Plenty of merchandising tie-ins are available.

*First Broadcast:* November, 1941.

*Broadcast Schedule:* Monday through Friday, 4:30-4:45 P.M.

*Followed By:* Dick Tracy.

*Sponsor:* Wieboldt Stores.

*Station:* WENR, Chicago, Ill.

*Power:* 50,000 watts.

*Population:* 3,440,420.

*Agency:* Needham, Louis & Broby, Inc.

*Producer:* Radio Transcription Co. of America.

**COMMENT:** Gone with the wind is the old-fashioned theory that Christmas promotion begins after the Thanksgiving gobbler grows cold. Advertisers find that those who get on the bandwagon early are those who get in the best licks. What has held up many a potential toy department advertiser, others for whom special Christmastime promotion is profitable, is the scarcity of good juvenile features.

Here is one that has rung the bell in metropolis and small community, has done a job both individually and collectively for retailers.

## Finance

**JOHN CHAPEL NEWS** "I am sure that you will be interested in the immediate response we have had to Mr. Chapel's broadcasts in connection with this association, particularly the broadcast in which he interviewed me as manager of this association.

"The interview took place shortly after 10:30, and before noon of the same day, a gentleman called at the office and opened a savings account for \$500.00. As is our custom, I asked him how he happened to come in. He told me that he often listened to Mr. Chapel, and after hearing the interview he decided there would be no better place for his savings which he planned to use in buying a small farm after the war.

"It is not often that such immediate, direct results can be traced, but the results we have had from advertising over KROW have been very satisfactory."

**CAS M. BURTON**

*Manager*

*Thrift Federal Savings & Loan Ass'n.*  
*Oakland, Cal.*

**AIR FAX:** For its first plunge into radio, Thrift Federal Savings & Loan tried participating sponsorship of a daily newscast. A July check-up revealed that Thrift Federal's assets had increased some 80 per cent during the past year, of which ten per cent came in the month of July. To radio went full credit for a big share in this spectacular growth for even a re-investment period.

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

*Sponsor:* Thrift Federal Savings & Loan Ass'n.

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

*Power:* 1,000 watts.

COMMENT: The importance of hitting the right spot and the right time is pointed up in an 80 per cent increase in a single year. Sponsorship of an established news commentator is an almost certain road to immediate and direct results.

## Manufacturers

REVEILLE SWEET-HEART "We are still newcomers in the field of radio, but we have been able to recognize results after utilizing WABC for only a few months. The almost 2,000 requests received for *Miss January's* photograph, after she offered it over the air for a period of only three weeks, is ample evidence of a remarkably large audience at what we first considered the unearthly hours of 5:30 to 6:30 A.M. What most intrigued us was the fact that 70 per cent of the requests came from civilians, and many from points well beyond the eastern seaboard.

"Our participation in the *Reveille Sweetheart* program is definitely increasing the demand for and the acceptance of PAL HOLLOW GROUND BLADES over a fairly wide area."

O. E. KRAUS  
General Manager  
Pal Blade Co.  
New York City

AIR FAX: An early morning participating program, this show is beamed at service men and war workers.

Broadcast Schedule: Daily, 5:30-6:30 A.M.

Sponsor: Pal Blade Co., others.

Station: WABC, New York City.

Power: 50,000 watts.

COMMENT: Advertisers whose products have mass appeal are finding that in metropolitan areas, the rooster's audience is one well worth getting acquainted with. The lily here needs no gilding.

## Milling

FAMILY ALBUM OF HYMNS "We are very pleased with the response we have had for the SWEET CREAM FLOUR recipe book offered on our daily *Family Album of Hymns* program.

"From the very start of the offer, the dimes began rolling in. Impressive, too, was the large coverage area; response came from points over 100 miles from Willmar.

"Orders for SWEET CREAM FLOUR from our dealers throughout the area have shown a steady increase since we started with our program over KWLM. Inasmuch as we have

used no other form of advertising or promotion in that area during this period, it is evident that KWLM has done a real selling job."

M. P. RONNING,  
Manager  
W. J. Jennison Co.  
Minneapolis, Minn.

AIR FAX: To check the listening audience of its quarter-hour afternoon program, the W. J. Jennison Co., makers of Sweet Cream Flour, made an offer of a Scandinavian recipe book at a dime a copy. Grand total of dimes: 1,100!

Broadcast Schedule: Daily, 1:45-2:00 P.M.

Sponsor: W. J. Jennison Co.

Station: KWLM, Willmar, Minn.

Power: 250 watts.

Population: 9,869.

COMMENT: Advertisers who put a premium on listeners, put their programs to the mail count test, find that premium offers provide a quick check of the listening audience. All to the good is the fact that returns from such offers usually more than pay for the expense of the test, often leave a tidy nest egg for the next promotionotion.

## Public Utilities

CHRISTMAS CAROLS "The singing of carols by Cleveland telephone workers has been an annual event over a period of years. It is not an organized chorus, but a spontaneous program in which all grades of employees from office boys, clerks and operators up to the company president and other high executives participate. Many customers who enter the lobby while the singing is in progress also join in.

"Throughout the state, other employees will be listening at radios, either

at their homes or in Ohio Bell buildings, to the program coming from the radio station nearest to them.

"There will be all kinds of voices; ordinary voices, voices something less than ordinary, good voices and fine, trained voices. And this year they will be singing with more than the usual fervor as they think of the nearly 1,500 OHIO BELL employees now in the nation's armed forces, scattered throughout the world.

"The trained voices will come from members of the OHIO BELL Male Chorus and the OHIO BELL Ladies' Choir, who will be scattered through the singing assemblage in Cleveland.

"The male chorus formed in the spring of 1922 under the direction of Charles D. Dawe, whose world-famous Cleveland Orpheus Choir won highest honors at the Eisteddfod, which is held in Wales, after which they toured England and the Continent.

"Being pure Welsh, Dr. Dawe was a true lover of the old carols and about 1922 he arranged to have the OHIO BELL Male Chorus sing carols the afternoon before Christmas in the lobby of the company's former headquarters building. This carol singing became a tradition of the company. When the new headquarters building was completed, the spacious and beautiful lobby, with appropriate Christmas decorations, became the scene of the annual carol singing under the direction of Dr. Dawe, with general participation by the Cleveland employees. A few years ago Randolph Eide, the company's president, decided this arrangement was too limited in scope. He thought that the rest of the BELL family, in other parts of the state, should be able to enjoy the singing. Arrangements were made to have the carols broadcast.

"During 1942 girls of THE OHIO BELL TELEPHONE CO. decided they, too, would like a choir to help them through the new war-torn days. Dr. Dawe consented to be their director, resulting in the OHIO BELL Ladies' Choir of 60 voices from all departments of the telephone company. Their first appearance was held in January, 1943, when they enter-

tained several hundred company supervisors at their yearly luncheon and meeting in Cleveland."

ANSON F. HARDMAN  
*Advertising Manager*  
*The Ohio Bell Telephone Co.*  
*Cleveland, Ohio*

AIR FAX: A chain hook-up of a score of Ohio radio stations, with WHK, Cleveland, as the distributing point, will be used to carry the singing of Christmas carols throughout the state by telephone company employees.

*First Broadcast:* 1939.

*Broadcast Schedule:* December 24, 12:00-12:30 P.M.

*Sponsor:* Ohio Bell Telephone Co.

COMMENT: For a service enterprise which is national or regional in its operations, radio is a champion public relations representative. While this offering is excellent for employee morale, it works equally well as a good will builder with the general public.

## Shoes

WALTER COMPTON'S NEWS "On May 24, of this year, the SPORT CENTER, Washington's largest sport store, assumed sponsorship of *Walter Compton's News* 6:30 P.M. broadcasts. This was the SPORT CENTER's first attempt at using a radio program as an advertising medium. Frankly, it was worried about direct sales returns.

"On June 14, as a test of Walter Compton's following, they mentioned one time only on this news broadcast a sale of off-size women's sport shoes (sizes 2½ to 5).

"The reaction was phenomenal. The next day, as a direct result of the single mention, over 300 pairs of these rationed shoes were sold! Small wonder, then, that the SPORT CENTER is now positive of the pulling power of radio!"

ROBERT ENDERS  
*Radio Director*  
*Kal Inc., Adv.*  
*Washington, D. C.*

AIR FAX: *First Broadcast:* May 24, 1943.

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

*Sponsor:* Sport Center.

*Station:* WOL, Washington, D. C.

*Power:* 1,000 watts.

*Population:* 663,091.

*Agency:* Kal Inc., Adv.

COMMENT: While no one questions the

public's interest in news, and surveys reveal tremendous listening audiences for programs of this kind, the man on the sidelines sometimes raises the question: "Does news sell products?" When one announcement for a rationed item in odd sizes sells 300 pairs of shoes, the returns ought to lay that ghost.

### Women's Wear

**BLOOD RELATIVE** "Our production figures for June, July and August reveal that our increase seems related to the *Blood Relative* program which I. MAGNIN's and BREUNER's have so kindly sponsored for us.

"We are not stating that this increase was entirely due to the *Blood Relative* program, because many local concerns have been most generous in giving us publicity, but it almost seems that I. MAGNIN's and BREUNER's started the local business houses thinking about how to help the Blood Donor Service. Weekly average for Oakland Chapter

including mobile visits:

- June . . . 1,187.6 pints of blood.
- July . . . 1,228.2 pints of blood.
- August . . 1,319.5 pints of blood.

"In interpreting these figures one should remember that the last 100 donors are much harder to recruit than the first few hundred. Therefore the increase is definitely worth while."

**MARGARET DART**

*Director, Blood Donor Service  
Oakland, (Cal.) Chapter, ARC.*

**AIR FAX:** Twice a week, true stories of the fighting fronts are told by the men who lived them on KROW's *Blood Relative* program. Each highlights the use of blood plasma in saving the lives of America's soldiers, sailors and marines wounded in action. Men are selected from the Naval and Military Hospitals, many another source. No commercial of any kind is used.

*First Broadcast:* July, 1943.

*Broadcast Schedule:* M-F, 1:00-1:15 P.M.

*Sponsor:* I. Magnin; Breuner's.

*Station:* K R O W, San Francisco-Oakland, Cal.

*Power:* 1,000 watts.

*Agency:* Emil Reinhardt.

**COMMENT:** A round of applause for sponsors here, others throughout the country, who devote radio time not to the job of selling a davenport or a gown, but to the vital purpose of saving lives.

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.

**75c**

## Radio Showbook

- Complete Listings
- Cross-Indexed

### 1944 REVISION

#### 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 .

Name . . . . .

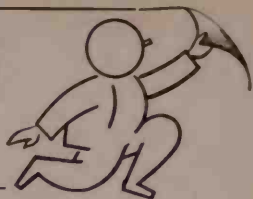
Address . . . . .

City . . . . . State . . . . .



# SHOWMAN VIEWS

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



## Bakeries

**MODERN ROMANCES** While fiction writers have it that love always conquers all, has kept the wheels going round throughout the centuries, war always sees young love blossom to its fullest flower. Today is no exception. With the marriage rate still on the speed-up, for the duration there's no rest for the parson.

The radio picture in this frame of events is *Modern Romances*. Dramatized from the pages of the magazine of the same name are the domestic and love problems that millions now face. Each program in the 39-episode series is complete in itself.

First to give the nod to this new quarter-hour series was the COLUMBIA BAKING Co., Atlanta, Ga. What COLUMBIA does, it does in a big way: sponsorship is on 27 stations in five states! In 17 cases, COLUMBIA picked evening time. While *Modern Romances* may flourish in North Carolina, Virginia, South Carolina, Florida and Georgia, the COLUMBIA tie-up saw to it that it definitely was not for sale in that area.

**AIR FAX:** Skillful production and network talent combine to make a smooth mixture in this transcribed series.

**Type:** Transcription.

**Episodes:** 39.

**Time Unit:** 15 minutes.

**Producer:** NBC Radio Recording Division.

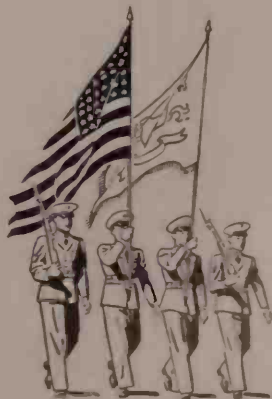
**COMMENT:** Tremendous circulations for magazines which specialize in just this field indicate that the audience potential is as big as all out doors. Radio adds the *personal* touch, brings the printed word to life. High in listenership, therefore, are programs of this kind which bring escape from hectic wartime living. Here, excellent production and acting combine to make this a series to which any advertiser whose

product has mass appeal might well be proud to put his name.

## Groceries

**SAM ADAMS, YOUR HOME FRONT QUARTERMASTER** For the civilian, food is one of today's big headaches, but to the man behind the grocery counter it's a chronic migraine. While the butcher, the baker and the candlestick maker each has his own individual problem, it's the grocer whose stocks range from milk to peanuts who has to take it on the chin. When food shortages are coupled with point rationing, substitutes, *et al*, good will for grocer and his sources of supply are apt to take a powder. Radio programs with ration tips and food hints came on the scene as first aid for advertisers and civilians.

*Sam Adams, Your Home Front Quartermaster*, goes one step further. While ration tips and food hints are the mainstay of the series, the program is 95 per cent entertainment. A continuous series of recorded dramatizations of a typical American grocer and his current food problems in time of war, the transcribed series is designed for sponsorship by any



food account who sells its products through the grocer. Planned on a three-a-week basis with a time range of several years, sponsor has the privilege of cancellation after 26 weeks.

To retain currency of topical food problems confronting the every day grocer and consumer, the series is produced and recorded three times a week, a week in advance of actual broadcast. At the end of each episode, *Sam Adams* comes out of character, makes an appeal to the public for the grocer.

**AIR FAX:** Food accounts who subscribed to the "help your grocer" idea before the new series was released numbered 80 strong. Network cast includes Jackie Kelke, the *Homer* of the *Henry Aldrich* show; Carl Swenson, the *Lorenzo Jones* in the NBC serial, others of that ilk.

**Type:** Transcription.

**Schedule:** Three times weekly.

**Appeal:** General.

**Class:** Educational entertainment.

**Sponsorship:** Food Accounts.

**Producer:** Harry Jacobs Productions.

**COMMENT:** Here is a brand new series with a spanking new appeal that's certain to click with radio audiences. Timeliness, an all star cast, and excellent production guarantees that this series has what it takes. A record of 80 sponsors in advance of its first release speaks for itself!

## Fiction Adaptation

**VANITY FAIR** Even though it's in almost every home library, and playgoers without number have seen it dramatized, still the Wm. Makepeace Thackeray masterpiece refuses to stay-put on its shelf. Wider than its audience has ever been before is the potential audience for the transcribed version of *Vanity Fair*. Dramatized by an English cast is the rise and fall in the fortunes of Becky Sharp, Amelia Sedley, others from that colorful canvas of the nineteenth century.

**AIR FAX:** A symphonic orchestra presents incidental and theme music.

**Type:** Transcription.

**Episodes:** 52.

**Time Unit:** 15 minutes.

**Producer:** Radio Transcription Co. of America.

**COMMENT:** While such offerings tempt the book worm to come out of his cocoon, not to be overlooked is the approbation and backing of educators.



# JOHNNY ON THE SPOT

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

## MAN TO MAN

The rubber of bridge may be only half played. Sherlock Holmes may be on the point of putting the finger of guilt on the elusive *whodunit* killer. But when the nightly news broadcast goes out over the airwaves, all action stops.

Into this picture steps the H. A. WOLF Co., Inc., Omaha, Nebr. Its nightly one-minute spot announcement is in the vantage point between the devil and the deep blue sea, has an audience potential as large as the KBON primary area of 536,075 people. While the listening audience is mulling over the words of *Fulton Lewis, Jr.*, standing by for the KBON nightly news summary, the H. A. WOLF Co., Inc. steps to the fore. Listeners get a personal message from president Harry A. Wolf. Theme song developed in the five times weekly spot announcements: real estate loans, building management, insurance, rentals, other phases of H. A. WOLF Co.'s business.

Not one to take a back seat to any one is the H. A. WOLF Co. Its radio schedule is the most extensive of any firm in Omaha in its business field. As a talking point in its one-minute announcements, WOLF points with pride to its years of business integrity in the area. Stock opener: "This is your nightly message from Harry A. Wolf, president of the H. A. Wolf Co., Inc., in business in Omaha for 38 years." During the course of its radio series, the H. A. WOLF Co. turned over a new calendar leaf. Listeners helped to celebrate the firm's thirty-ninth birthday.



## NEXT MONTH

**WALTER T. GROSSCUP**, executive vice president of LIT BROTHERS, Philadelphia, Pa., department store, points with pride to department store-radio cooperation, presents a blue-print for radio success.

**GEORGE W. WALZER**, designer and merchandising consultant of the BABY BASSINETTE, Peoria, Ill., presents the facts and figures in the amazing radio success story spun over WMBD.

**R. W. BYERLY**, manager of WINSTON & NEWELL Co., wholesale grocers, Des Moines, Ia., gives radio a major share of the responsibility for building weekend food sales in *Food for Thought*.

Plus Tested Programs and Promotions You Can Use in Your Own Business!



DIRECT HITS

S

ATTC Radio gives an advertiser more business because it reaches more people, more often, and at less cost than any other media.