

# S Showmanship



**OCTOBER 1946**

**25c**

30c IN CANADA

Listings Out of the Air . . . . 338  
Frank L. McGuire  
Realtor, Portland, Ore.

When You Say Stott . . . . . 343  
Kay Cooke, radio director  
David, Inc., St. Paul, Minn.

Program Audit Report  
To the Nation . . . . . 346  
Paul F. Peter, Frazier & Peter

**29 TESTED SHOWS FOR  
CHRISTMAS SELLING**

**PLUS REVIEWS OF  
CAMPAIGNS FOR**

- *Hubbard Milling Co.*
- *Nehi Bottling Co.*
- *Selby Shoe Store*
- *Tip-Top Bread*
- *St. Lawrence Dairy*
- *B. Altman & Co.*
- *Balboa Laundry*
- *Lone Star Gas Co.*  
*and others*

**MORE THAN A MAGAZINE . . . A SERVICE**

# YOUR BUSINESS AT A GLANCE

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

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

## OCTOBER

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★ 25 BUSINESS FIELDS ★  
39 RADIO ADVERTISERS

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*Whatever your business, the basic idea of any one  
of these programs may be adapted to it. Read them  
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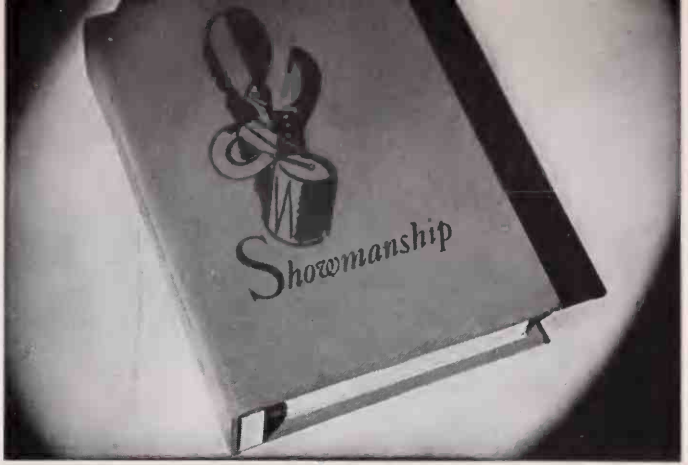
Marie Ford

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

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

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



## Give the SMALL SPONSOR

*Big Shows* can pull the local sponsor with the limited budget out of the "little man" class. And with Capitol's new Transcription Service, *YOU* can build BIG shows!

*Hit tunes*, big names, sparkling programming aids . . . all the "class" and sales punch of live-talent network shows. That's your *new approach* to the local sponsor. With Capitol Transcriptions, you offer him Hollywood's greatest entertainment! You give him *more* for his money!

*And that's not all.* Every Capitol Transcription show glitters with its own specially-arranged opening and closing musical themes. Many shows bring spoken remarks by the featured artists themselves . . . and are enriched by brilliant musical interludes to background your commercials.

### MORE THAN 2000 SELECTIONS

To the basic library of 2000 selections, Capitol guarantees to add a minimum of 50 additional numbers each month. (Bonus! . . . production plans indicate not 50 but 70 monthly releases!)



### A COMPLETE FORMAT SERVICE

As a time-saver to your own station experts, Capitol suggests programming for 30 hours of entertainment each week. Dated program formats for more than 400 different shows come to you each month.



*Every Capitol Star Is*



# a **BIG** Show!

## BIG-NAME BANDS

BILLY BUTTERFIELD	STAN KENTON
DUKE ELLINGTON	GENE KRUPA
JAN GARBER	EDDIE LEMAR
SKITCH HENDERSON	ENRIC MADRIGUERA
PEEWEE HUNT	ALVINO REY



## BIG-NAME SINGERS

JUNE CHRISTY	KING SISTERS
HAL DERWIN	PEGGY LEE
DINNING SISTERS	JOHNNY MERCER
CAROLYN GREY	



## BIG-NAME VARIETY

BUDDY COLE'S FOUR OF A KIND	DEL PORTER AND HIS SWEET POTATO TOOTERS
FRANK DEVOL'S POP. CONCERT ORCHESTRA	JUAN ROLANDO
KING COLE TRIO	DICK SHANNON'S ALEUTIAN FIVE
DANNY KUAANA'S HAWAIIANS	PAUL WESTON



## BIG-NAME WESTERN

SHUG FISHER	TEX RITTER
WALLY FOWLER	MERLE TRAVIS
JACK GUTHRIE	WESLEY TUTTLE
KARL & HARTY	UNCLE HENRY'S ORIGINAL KENTUCKY MOUNTAINEERS
OAK RIDGE QUARTETTE	



*Send for a  
Recorded Demonstration!*

Hear all the features that make the Capitol service excitingly different! Capitol will be glad to send you a demonstration transcription on request.



PROGRAM SERVICE

FROM HOLLYWOOD

SUNSET AND VINE

*an Audience Builder*    ★    ★    ★

# NBC Radio-Recording

INTRODUCES



# A house in the country

.. new situation-comedy show  
.. fresh as country air



**LYLE SUDROW**  
is Young Husband,  
Bruce Marshall



**RAY KNIGHT**  
is Butcher,  
Mr. Brown



**PATSY CAMPBELL**  
is Young Wife,  
Joan Marshall



**ABBY LEWIS** is  
Telephone Operator,  
Clarabelle Hopkins



**ED LATIMER**  
is Landlord,  
Mr. Pattison



**HUGH JAMES**  
and **BUD COLLYER**  
are announcers

.. Nudge your memory a moment! That dream of A HOUSE IN THE COUNTRY. Remember? . . . And even if you don't remember . . . never adventured into that wondrous dreamland . . . this is a lively situation-comedy program that radio advertisers and the people in your town want. For figures prove that listeners show an overwhelming preference for situation-comedy shows.

From the moment A HOUSE IN THE COUNTRY opens and voices cordially say, "Come In". . . pandemonium breaks loose with hilarious situations, excruciating problems and, of course, love.

A HOUSE IN THE COUNTRY is fastly paced . . . expertly acted by outstanding network talent and cleverly written by Ray Knight, one of radio's top comedy scribes. Write today to NBC Radio Recording for audition records and complete details.

**52 half-hours for 1-a-week broadcast**

NBC



A Service of  
Radio Corporation  
of America

.. Radio-Recording Division

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

# Musical Salesman directs chorus of sales

by JOE FLYNN

items for the MOREY MERCANTILE COMPANY.

A third show, Shrednik's oldest sponsored program, is heard each Sunday afternoon. The *Wells of Music* quarter-hour, for the CHARLES E. WELLS MUSIC Co., features Shrednik at the piano in classical and semi-classical favorites. One of the biggest musical supply concerns in the West, WELLS has been a satisfied user of Shrednik's talents for almost nine years.

In addition to the musical chores already mentioned, Shrednik directs and accompanies *The Men of the West*, a male quartet aired each Friday evening under the banner of the BEKINS MOVING & STORAGE COMPANY. Busy? Yes, but never too busy to listen to new ideas and to strive to discover and to play exactly what his great audience desires. Perhaps that's why he's called *KOA's Musical Salesman*.

FEW hinterland stations in the nation have the good fortune to possess a house orchestra leader with a national reputation. But that's exactly what KOA, Denver, Colo., enjoys in the person of its musical director, Milton Shrednik. Shrednik is nationally known because of his coast-to-coast NBC broadcasts in such musical offerings as *Sketches in Melody*, *Rhapsody of the Rockies* and *Music by Shrednik* which he has been airing from Denver for many years.

Radio fans throughout the KOA radio-land think his programs are tops. And, as everyone knows, a program that rates with listeners is the surest way to build sales. At present, the Shrednik musical organization has a half-hour show each Sunday evening for the PUBLIC SERVICE COMPANY OF COLORADO, the largest gas and electric corporation in the Rocky Mountain West.

*Treasure Trails of Melody* is an outstanding example of splendid institutional advertising, and the PUBLIC SERVICE COMPANY show has a higher Hooper than competing features on other networks at the same time.

In addition, Shrednik is featured on three quarter-hour programs each week. Planned to give the busy house-wife a quarter-hour of songs and music in the middle of the morning, *Solitaire Serenade* does a direct and effective selling of a complete line of grocery and household

● Cash register music for sponsors ●





# Good Saint Nicholas

## FIVE CONSECUTIVE YEARS ON THE AIR

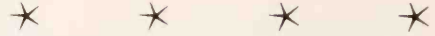
**S**ANTA CLAUS via the WGAR airwaves is an old friend to juvenile listeners in Cleveland, O. For five consecutive years, the COCA COLA COMPANY has presented the jolly old saint to youthful and eager listeners.

While the show went on the air November 26, Cleveland youngsters were invited to send their letters to Santa several weeks in advance of the first broadcast. Before the last broadcast, December 22, children of Northern Ohio had sent in no less than 17,753 letters to Santa, which represented a 50 per cent increase over the 1944 mail pull and a 100 per cent increase over 1943. At least 80 per cent of the children stated in their letters that they were leaving a bottle of COCA COLA for Saint Nick.

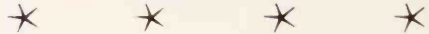
Show was produced by John Saunders, who also daily portrayed Santa Claus. WGAR's chief announcer, Reg Merridew, was *emcee* and announcer. Uncle Reg went through his daily routine of describing Santa's studio entry, with Santa always accompanied by his little helper, Tinkletoes, the little elf whose voice sounded very much like an electric organ. WGAR's organist, Grant Wilson, played the part.

## TOPS ALL HOLIDAY PROGRAMS IN POPULARITY

**W**HILE *A Visit With Santa Claus* was essentially a children's holiday program, five non-competitive sponsors in Missoula, Mont. had plenty of evidence that adults also listened to the quarter-hour program during its four weeks on the air. Sales curves went up for each sponsor, and the mail count of letters to the patron



*Summaries of 11 successful Christmas Santa Claus took the lead to build mail traffic. One of them may be used for*



saint was proof conclusive that the show made a big hit with the small fry.

Out of 24,950 radio homes in the KGVO daytime coverage area, letters came from 2,360 of them to set a record as the highest mail pull program ever aired over KGVO.

All letters were acknowledged on the air, with the most interesting ones read. Children were invited to write letters to Santa, in care of KGVO, and the letters were purportedly forwarded to the North Pole, where Santa entered each name in his Good Book. Series has been aired over KGVO for several years and has consistently topped all other holiday programs in popularity not only among the small fry but also among adult listeners.

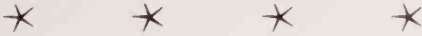
While it had previously been sponsored by a single advertiser, five advertisers shared sponsorship on the 1945 series, with each advertiser credited with sponsorship on four days staggered throughout the broadcast schedule. Program was aired Monday through Friday, at 4:30 p.m. In addition to letters read by Santa, the program featured Santa's chief assistant, Popinjay (speech recorded at 33 1/3 and played at 78 RPM), and children's Christmas toy band musical transcriptions.



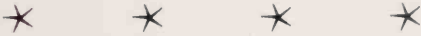
day through Friday, at 4:30 p.m. In addition to letters read by Santa, the program featured Santa's chief assistant, Popinjay (speech recorded at 33 1/3 and played at 78 RPM), and children's Christmas toy band musical transcriptions.



# Always Good!



*in different business fields, in which create good will, stimulate sales and tide needs, whatever the business field.*



## WINDOW DISPLAY TIE-IN WITH RADIO SERIES

To tie-in with its large window display featuring hundreds of toys under a large, white Christmas tree, the STAMBAUGH-THOMPSON COMPANY, Youngstown, O., presented *Under the White Christmas Tree* over WKBN. Cash awards were offered by WKBN for the 15 best letters written to Santa Claus, and 4,027 letters were received between November 23 and December 24. As many names were acknowledged on the air as possible, and to catch up on the letters, WKBN's special Saturday programs at 12:30 p.m. were devoted to Santa and his assistant acknowledging letters.

Program was written for STAMBAUGH-THOMPSON by WKBN's Jim Flenniken, and each day's story featured a visit to the *White Christmas Tree* by Santa Claus. Toys came to life and became running characters in the series. Music was by the Reindeer Band, with the toys joining in.

Program was heard daily, Monday through Friday, at 4:30 p.m., and the toy department of this large hardware store received the benefit of the commercials. STAMBAUGH-THOMPSON pronounced the Christmas program most successful.

## BOX TOPS CAME IN BY THE HUNDREDS

SANTA CLAUS, Tweedle Dee and the Dwarf Chorus were a hard-to-beat com-

bination for CHURNGOLD, Cincinnati, O. Children were invited to write letters to Santa, and it was suggested that they be written on CHURNGOLD box tops. Several hundred came in daily.

Broadcast over WCKY, the program featured veteran announcer Sid Ten Eyck as Santa Claus, who did the program alone after the introduction, with WCKY's Dawes at the turntables to handle composite sound effects which included Tweedle Dee and other unintelligible Dwarf characters. Commercials were done straight.



## EXTRA BROADCASTS TO KEEP UP WITH THE MAIL

IN Ogden, Utah, Santa Claus pulled so much mail that KLO had to run a special half-hour show the last two Saturdays before Christmas to clear all the letters. For a period of 24 days, letters to Santa Claus were read from 5:00 p.m. to 5:15 p.m., with the total mail count 3,000.

Series was cooperatively sponsored by the SOUTH WASHINGTON FURNITURE COMPANY, BROWN'S ICE CREAM COMPANY, and ARMSTRONG'S SPORTING GOODS STORE. First broadcast: November 19.

## LETTERS MAKE A GOOD WINDOW DISPLAY

WHEN the GRAND LEADER, Everett, Wash., sends out a call for letters to Santa Claus, via KRKO, that call doesn't go unheeded by the upcoming generation. In a community of 35,000, the 1945 mail pull was 3,200 letters. On the air for the past ten years, the series has been consistently a heavy mail puller, with 1,856 the all-time low, and a high of 3,984. Letters go on display in a GRAND LEADER show window,

with suitable Christmas decorations to set them off to best advantage.

A call for letters is sent out two weeks in advance of the first broadcast, with the first call to the North Pole, via KRKO, put through six weeks prior to Christmas Eve. The Fairy Queen reads a story on each broadcast, and the youthful listeners get an earful of pixies, a Boy's Choir, other sound effects to simulate the North Pole. Program is aired Monday through Friday, 4:45-5:15 p.m., and 4:00-5:00 p.m., Saturday.

Commercials are left out entirely during the program, with opening and closing credit lines for the GRAND LEADER.

#### OTHER VARIANTS

**I**N Philadelphia, Pa., children went *Eavesdropping with Santa Claus*. Series was broadcast from GIMBEL's toy department, with Howard Jones costumed as Santa. Mike hidden in his magic wand carried interviews with the youngsters to WIP listeners.

Writers of the eight best letters to Santa, in care of WAKR, Akron, O., were invited to come to the station to talk to St. Nicholas at the North Pole, via short wave. Two-way conversation and Christmas music provided listener entertainment. Gifts were presented to each child.

Santa Claus was brought to WKNE listeners in and around Keene, N. H., by NEWBERRY'S STORES, and was presented by all NEWBURY STORES in the coverage area, including the store in Springfield, Belows Falls, and Windsor, in Vermont, and

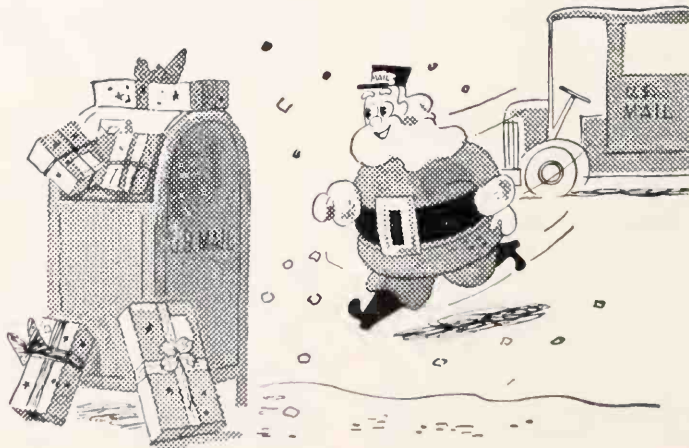
Claremont and Keene, N. H. Santa was at the NEWBERRY STORE in Keene each afternoon, where the children could talk with him and he also put in appearances at the other stores. Each store featured a mail box for letters to Santa Claus. Broadcasts were aired Monday through Friday at 4:30 p.m.

Santa Claus was brought to KPRO, Riverside, Calif., listeners by the RIVERSIDE HARDWARE COMPANY on a three times a week, quarter-hour schedule, December 3 through December 24. With announcer Don Fedigan as Santa, the program consisted of music and the reading of letters. In Portsmouth, N. H., it was the M & M BAKERIES, Dover, who brought Santa Claus to the WHEB airwaves.

#### TURKEY TALK

**T**HERE was plenty of turkey-talk in Boise, Idaho, thanks to five merchants who lighted the *Christmas Tree* candles five weeks in advance of Christmas for the benefit of KIDO listeners. Three turkeys were awarded each week to listeners who contributed the best last lines to jingles read on the program. Last lines were sent to KIDO, together with a proof-of-purchase sales slip from one of the five participating sponsors. Copies of the jingles were available at each of the five sponsoring stores.

Series included helpful shopping hints from each sponsor, transcribed music and miscellaneous information about Christmas customs and traditions. Over 400 entries were submitted in the contest.



# Consistency Does It!

Same Program, Ditto for Time and Station, Five Times Weekly  
Is Eight Year Party Record Over KYSM for Hubbard Milling Co.

by VERNARD E. LUNDIN, advertising manager

**W**AY back on July 18, 1938, when KYSM, Mankato, Minn., cleared all FCC hurdles and began broadcasting at 1230 on the dial, it was 12:30 (noon) on the clock when the HUBBARD MILLING COMPANY, pioneer Mankato flour milling and feed manufacturing concern, went on the air with its *Hubbard Sunshine Dinnertime Party* to promote the sale of HUBBARD'S SUNSHINE CONCENTRATE and feeds and mashes for all livestock and poultry made the HUBBARD SUNSHINE way. And HUBBARD has occupied that same 15-minute spot five days a week, Monday through Friday, ever since.

Nor has the basic theme of the *Dinnertime Party* changed in those eight years. Old-time music (waltzes, polkas, schottisches, landlers) has been aired day after day, year in and year out, with no apparent decrease in listeners. Frequent surveys through the years have proved the *Sunshine Dinnertime* program one of the most popular carried on KYSM.

Two of the musicians, Maury Piche on the violin and Curtis (Swede) Johnson on the piano-accordion, have been with the ensemble continuously since 1939. Bass fiddles, steel guitars and other instruments have been used from time to time to complete the group.

To add a bit of variation to the old-time music, the *Dinnertime Boys* toss in a popular ballad with vocal on each broadcast.

To introduce the program, the desired sound effect was the clarion call of an old-time dinner bell, but various substitutions of the hand bell type were used un-

til a genuine old gong was found in a pile of scrap iron being salvaged for the war effort. The bell became a dinnertime and KYSM institution until it cracked.

Requests for personal appearance of the *Hubbard Sunshine Dinnertime* entertainers are frequent, and the boys have appeared before numerous farm elevator meetings and similar rural gatherings each year. Broadcasts are originated each fall from several county fairs in Southern Minnesota and crowds which gather for the broadcast and show reflect the popularity of the program.

Station KROC, Rochester, Minn., was tied into the broadcast by wire from Mankato in 1942, and that station has also carried the program since then.

The single body commercial, injected in the middle of the program, is devoted to the gospel of good sanitation and balanced feeding for greater profits in livestock and poultry production. Just before the sign-off, KROC and KYSM individually plug the names of several HUBBARD dealers in their primary areas, further increasing the value of the program.

Prior to the war, one remote broadcast each week was made from the town and place of business of some HUBBARD dealer and hundreds who witnessed these broadcasts are still among the devoted followers.

The *Hubbard Sunshine Dinnertime Party* is produced without agency assistance with Maury Piche handling music, and Loretta Ulmen of KYSM writing continuity and commercials.



# Chorus of Greetings

One-Time Christmas Radio Programs Personalize Holiday Best Wishes to Customers and Listeners for 12 Local Advertisers



Christmas greetings to friends is as much a part of the Yuletide as the tinsel on the tree or the package under the green pine boughs. In the world of business, when advertisers take full page newspaper advertisements to extend the season's greetings to friends and customers, these messages remain copy blocks.

With radio, the same advertisers have a chance to extend the hand of friendship in a direct and personal way that has behind it all the warmth and sincerity of the human voice. To capitalize on this factor, advertisers the country over, have used one-time holiday broadcasts to convey their best wishes to the people with whom they have been associated throughout the year. How such one-time broadcasts presented purely for their good will value win friends and influence customers is illustrated here.

## CHRISTMAS DAY FILLED WITH GREETINGS FROM LOCAL ADVERTISERS



It was pre-ordained that 1945 would be a terrific sales year, and for Hamilton, Ont., it proved to be an all-time high. As a way of saying thank-you, retailers gave maximum support to one-time Christmas greetings broadcast over CKOC, and CKOC's Christmas Day was entirely lacking in network commercials. Instead, it was filled with greetings to listeners from local advertisers.

Regular advertisers on the station added programs and spots throughout December to key Christmas selling to as high a pitch as possible. On Christmas Day, six local advertisers presented a variety of programs on a strictly institutional basis. The offerings included: T. EATON Co., department store, with *The Story of Pinnocchio* at 11:15 a.m., *Christmas Carol* (NBC THESAURUS), at 4:00 p.m. (traditional with EATON's for the past six years), and *Snow White and the Seven Dwarfs* at 6:30 p.m.; HURSTS FURNITURE Co., with *Christmas Record Album* at 10:30 a.m.; MAGA & HOPKINS, drug store, with *The Spirit of Christmas* at 1:15 p.m.; DOMINION FOUNDRIES, with *The Juggler of Our Lady* at 2:30 p.m.; OSCAR DANBY, men's wear, with a 7:15 p.m. Christmas show, and A. M. SOUTER's, home furnishings, with Charles Laughton's *Christmas Stories* at 8:30 p.m.

RIGHT HOUSE, department store, presented *The Littlest Angel* at 5:30 p.m., Christmas Day, in addition to three store remote broadcasts of the *Right House Carol Singers*. NORTHWAYS LIMITED offered two Sunday remote broadcasts of organ music as seasonal greetings. Christmas schedule was rounded out by the OTTAWA STREET BUSINESS MEN'S ASSOCIATION with 95 spot announcements with a "Shop On Ottawa Street" theme.

## ONE SPONSOR TAKES FOUR HOURS OF CHRISTMAS DAY TIME



**O**akland Federal Savings & Loan Association broadcast four hours of transcribed Christmas Day programs on KLX, Oakland, Calif. Placed through the AD FRIED ADVERTISING AGENCY, it was one of the largest blocks of time bought by a single sponsor for a Christmas Day broadcast. No commercial copy was used, other than institutional identification. Charles D. Bowman, president of OAKLAND FEDERAL SAVINGS & LOAN, on behalf of the board of directors and personnel, used the commercial time for wishing listeners season's greetings.

From 8:00-9:00 a.m., it was the *Children's Hour*, with sparkling children's stories narrated by famous artists of radio and screen, and children's songs. Between 10:30 and 11:30 a.m., listeners heard such dramatic features as *The Littlest Angel*, and *The Juggler of Our Lady*. Christmas carols and music were broadcast from 1:00-2:00 p.m., and popular Christmas music was aired between 3:00-4:00 p.m.

## HAND BILLS TO BUILD AUDIENCES



**W**hen the Allen Dairy Company, Fort Wayne, Ind., decided to sponsor a Christmas Eve broadcast over WGL it set out to let the world know about it. A hand bill was distributed throughout the listening area giving time-and-station data. What ALLEN DAIRY offered was *A Christmas Carol*, (Kasper-Gordon, Inc.), starring Tom Terris as Ebenezer Scrooge in the Dickens classic. Show was broadcast Christmas Eve at 10:30 p.m. as a 30-minute feature. (Same series was sponsored by YOUNKERS DEPARTMENT STORE, Des Moines, Ia., at 9:00 p.m., Christmas Day, over KRNT.)

## SPECIAL SHOW FILLS REGULAR TIME SLOT



**T**o celebrate the Yuletide, *The Land We Live In* changed from its usual weekly dramatizations of historical events to a presentation of a Christmas fantasy. The broadcast, titled *A Legend of St. Louis*, led listeners in the footsteps of a mythical stranger in the city on Christmas Eve. Sponsored by the UNION ELECTRIC COMPANY on a 52-week schedule, the series is aired Monday, 6:30-7:00 p.m., over KMOX. Christmas episode was written by Gini Beattie, directed by Ted Westcott. Script featured 12 actors, a 23-piece orchestra.

## COMMUNITY SYMBOL OF CHRISTMAS JOY



**S**even Christmases ago, the Boston & Maine Railroad and WEEI, Boston, Mass. staged the first *Commuters Christmas Carol* singing from the Grand Concourse of the BOSTON & MAINE station. It's now a Back Bay Christmas tradition. Carol singing by commuters passing through the Concourse on their way home starts at 5:00 p.m. The last 15 minutes of the singing is picked up by WEEI and aired at 5:30 p.m. Every day during the Christmas week, station talent leads the group singing. Printed copies of the carols are given to commuters, one and all. Song fest is supplemented by daily organ recitals at 8:15 a.m., which are not broadcast. Talent for 1945 included Gloria Carroll and the Wild Azaleas, a male trio, with Ray Girardin as emcee. At the organ was Doris Tirrell. Return engagement for 1946 is already scheduled.

# Listings

## Out of the Air

By FRANK L. McGUIRE,  
Realtor, Portland, Ore.



### HE CAN SELL IT!

Frank L. McGuire, 190 master salesmen cooperating, has sold better than every fourth home in Portland, Ore.

FOR some time now, we have been "America's Largest Home Sellers," having sold better than every third home in the city of Portland, Ore. In 1944, for example, we sold 3,800 homes for a total value of \$16,400,000. From January 1 to Sept. 20 of this year, our organization made 2,528 sales, or a total of \$14,182,297, an increase of some two and a half million dollars in volume over last year.

This record has been established in spite of the fact that realtors throughout the country have been confronted with a difficult situation. Because the demand has been much greater than the supply, and because there has been very little new construction, it has been generally difficult to get listings.

Real estate brokerage offices from all over the nation ask us how we do it. Most of them want to know where we get our listings of properties for sale.

Naturally, outstanding national sales records are only made by help and assistance from many sources. We feel that our success is due to the fact that we get houses listed exclusively for sale, and I feel that radio has played a tremendous part in making it possible to get these listings.

### MORE PER DOLLAR

Our advertising budget is \$100,000 a year, and we restrict ourselves to three types of advertising. One is by billboards, of which we are using some 200 of various sizes at the present time. Our billboards are a 100 per cent appeal for listings. We use radio spot announcements for the same purpose exclusively. The third type of advertising we use is classified advertising.

However, I am firmly convinced that

you can contact more people per dollar invested over the radio than through any other medium. Your message reaches individuals and groups with whom it would be impossible to make a contact in any other way.

Our organization has sold over 29,500 homes in Portland since 1917. Statistically, that's one out of every three, or a total of over \$105,000,000. September was the 42nd consecutive month in which we ran over \$1,000,000 a month. In March, we put up 371 sales, a total of \$2,140,000.

#### RADIO TELLS THE STORY

We're proud of such a nationwide record, and to radio must go the greatest credit for making this record possible. Radio tells the whole story in a very few words. I am thoroughly sold on very dynamic, short commercial spot announcements, and we are on the air about 200 times a month.

*"If you want to sell your home, don't wait. Highest prices in history. List with Frank L. McGuire and start packing. Action, results guaranteed. Over a million dollars a month of home sales for 42 consecutive months. Call ATwater 7171 and get that sale in a hurry."*

It was such short announcements over KXL, day in and day out, that turned the spigot and kept precious merchandise flowing into our office, enabling our 190 sales people to set a national home selling record in competition with Los Angeles, Chicago, New York and other cities many times the size of Portland. We feel that such campaigns hit the target more consistently and get quicker and better results than any other form of advertising we have discovered.

When we opened up an office in Seattle, Wash. in June, we went on the air 222 times on three stations in 21 days. That campaign developed a sales organization of 100 salesmen, scores of listings, and a million dollars in sales. This would have been impossible before radio.

In opening our Seattle office, we used spot announcements, of which the following is typical:

*"Do you know the world's largest home selling organization, Frank L. McGuire, has opened a Seattle office, corner Third and Marion? . . . McGuire, originator of the famous McGuire system, has a record of 29,500 homes sold, totalling over one hundred million dollars. That's action! List your home with McGuire today. Free appraisals. . . Mr. Parrott, sales director of the McGuire organization for more than a quarter of a century, will interview high class, aggressive salesmen. Telephone SEneca 1100."*

This commercial, aired over KXA, KRSC and KEVR, accomplished four things. It announced the opening of the new office to the citizens of Seattle; it gave them our record as being the largest home selling organization in the world, and it asked for listings and for salesmen.

#### LOOKS TO THE FUTURE

Even though you use a 30-foot billboard, I feel that it cannot put over one-tenth of what you can accomplish in a spot announcement. And it's a good bet that when construction gets underway, radio will be telling the thousands of homeseekers about the homes that FRANK L. MCGUIRE has to offer them.



*"However, I am firmly convinced that you can contact more people per dollar invested over the radio than through any other medium. Your message reaches individuals and groups with whom it would be impossible to make a contact in any other way."*



**S**OMEWHERE in the writer's past, the following bit of Cockney verse imbedded itself in his memory:

*It ain't the 'eavy auling that 'urts the  
'orse's 'oooves,  
It's the 'ammer, 'ammer, 'ammer on  
the 'ard 'ighway.*

All too often the radio advertiser forgets that repeated impact, the 'ammer,

'ammer of his sales message upon the ears and minds of his customers is the thing which results in sales. All too often, because he has grown personally weary of his program from constant pre-reading of the copy, constant listening for program quality, constant suggestions as to copy change or new articles or ideas to feature, the advertiser will conclude that the audience has also reached the saturation point, and will either cancel or demand a new program idea, a new time and a new approach just when the program of which he has grown weary is beginning to reach its maximum efficiency. What he forgets is the fact that no individual in the radio audience has spent the concentrated listening time that he has spent, that no other individual (except the station personnel or his agency) has devoted any time or thought to the program or its commercial copy at all, other than hearing it on the air along with other programs containing other copy which is competing for that listener's attention.

#### STICK WITH IT

Like most other radio stations, and in fact, like most other media, WSAV, Savannah, Ga., has had its share of the hot

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*A man who gets around is N. W. Brandon, WSAV assistant manager. Born in Dover, Tennessee, May 30, 1910, he cut his educational eye-teeth at the University of Tennessee and Tennessee State Teachers College. Going straight into advertising from college, he spent four years as account executive for C. P. Clark, Inc., Nashville, Tenn. AAAA advertising agency. When he left the agency to help found WSAV, Savannah, Ga., he was publicity director and copy chief.*

*The army called WSAV's assistant manager, secretary and treasurer and member of its board of directors, in 1942. Going in as a private, he came out with the rank of captain, and at the time of his release he was Deputy Chief, Priorities and Movements Division, H. Q., Air Transport Command.*





# hammers It Home!

*Nehi Bottling Co., Savannah, Illustrates Value of Determining Course of Action, Sticking With It Until Sales Impact Produces*

*N. W. BRANDON, assistant manager, WSAV, Savannah, Ga.*

griddle advertisers who continually hop from show to show. But it has also known an encouraging number who determine on a course of advertising action and stick with it until the 'ammer, 'ammer, 'ammer of the sales impact has a chance to produce the sort of results which make sponsors happy and stations proud.

One such example has been the NEHI BOTTLING COMPANY, Savannah bottlers of ROYAL CROWN COLA. On December 9, 1941, it signed a year's contract for a daily 15-minutes newscast, Monday through Saturday, to start the following Monday, at 12:15-12:30 (p.m.). Today the NEHI BOTTLING COMPANY of Savannah is still sponsoring that same newscast at the same time and has sponsored it without interruption since 1941. And today ROYAL CROWN COLA is almost as indispensable a part of the noontime news in Savannah as the news itself.

While radio can cite many examples of a sponsor's maintaining a continuous program for as long, or even longer period of time, (and WSAV itself has several advertisers with equally long or longer periods of sponsorship), it is believed that few, if any, local soft drink bottlers have more fully realized the wisdom of the 'ammer, 'ammer, 'ammer impact of well-chosen, continuous radio than the NEHI BOTTLING COMPANY.

## KEEP AT IT

Perhaps no type of business has had greater temptation to let up on advertising during wartime than soft drinks. First of all, soft drink advertising has too long

been considered somewhat seasonal with promotional emphasis largely placed upon the warm months. Then, too, a combination of rationing and army consumption placed most soft drink bottlers in the unhappy position of having greater demand than supply, a condition which still exists. Faced with this combination of circumstances, the average bottler too often lets his advertising efforts decline or disappear, counting on a concentrated campaign to recapture his market when he could resume capacity production.

The reaction of the NEHI BOTTLING COMPANY has been exactly opposite. Determined not to lose consumer acceptance by silence, equally determined to have a consumer demand waiting when full production could be resumed, this advertiser has used radio time wisely and consistently, keeping its product fresh and alive in the minds of its customers, encouraging them to shop when it was scarce, constantly hammering home the message that ROYAL CROWN was "best by taste test."

## YOU CAN'T MISS

The sponsor cannot show a million bottle caps to indicate the pulling power of the WSAV noontime newscast. WSAV cannot cite any stampede to Joe Doak's Soft Drink Parlor as a result of any trick commercial or premium offer. Neither the newscast nor the commercial copy has been expected to produce such results. But the sponsors can point to a consumer acceptance which has amply justified almost five continuous years of intelligently planned radio effort.

# Good Footwork Did It!

*Listener Interest Puts Selby Retail Shoe Store, Portsmouth, O., Back on Air After Decision to Cancel Show It Sponsored 6 Years*

**I**T'S own best laid plans to the contrary, the SELBY RETAIL SHOE STORE, Portsmouth, O., believes that the public is always right. Enough right to cause SELBY'S to rescind a previous notice to WPAY to cancel the *Selby News* broadcasts.

It's a long story that begins in September, 1939, when the SELBY RETAIL SHOE STORE purchased a 10-minute newscast, Monday through Saturday, on a trial basis. To round-out the program to a full quarter-hour newscast, WPAY contributed five minutes of free time.

The campaign proved so successful and popular, especially with SELBY employees, whose lunch-hour was during this period, that SELBY'S signed a year's contract at the conclusion of the six months' trial period. What was even more to the point, SELBY'S took on the entire 15 minutes, 12:15-12:30 p.m.

Year after year, when the contract came up for renewal, SELBY'S signed on the dotted line. When network commitments necessitated a change of time, the program was shifted to 12:30 p.m., but it remained on the air under the SELBY banner.

Then, in August, 1945, SELBY'S cancelled all radio contracts to devote its advertising budget to other media. August 6 was the fatal day, and for the first time in six years, the program was without a sponsor. That's where the WPAY listeners entered the picture.

For three consecutive days, WPAY ran a sustaining newscast in the 12:30 p.m. slot, and on each broadcast, listeners were asked if they wanted news continued at that time. If not, the broadcasts would cease as of August 10.

Listeners weren't bashful about speaking up. In addition to several hundred

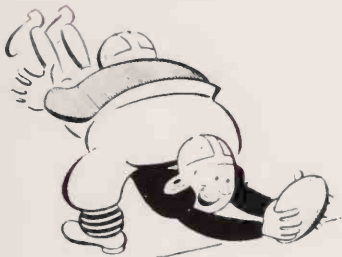


telephone calls received at the station, approximately 500 letters and postcards requested that the program be continued at that time.

SELBY'S officials looked over the returns. There was just one thing for them to do. And they did it. On August 10, *Selby News* was back on the air, and it has continued since without interruption. And if there were any doubt as to continued listener interest, listener surveys would lay that ghost to rest. Between 12:00 (noon) and 3:00 p.m., the 1945 mid-winter Hooper report gave WPAY a 47.4 per cent rating. Between October 28-November 3, 1945, Conlan rating between noon and 2:00 p.m. was 42.3 per cent.

In addition to sponsoring the news broadcasts, SELBY'S has, in the past, sponsored the *Selby Classmate Hour*, a half-hour program featuring school-age talent. Various special events programs which have also been sponsored by SELBY'S include a special *Salute to WPAY*, a 15-minute, twice weekly series for 13 weeks. On special occasions, spot announcements have been used to supplement the program schedule.

# IF IT'S RESULTS YOU WANT



# K I D O

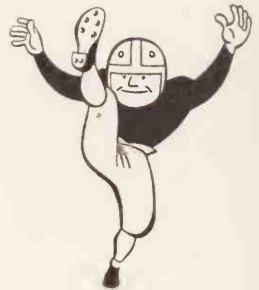
THE EXCLUSIVE NETWORK AUDIENCE

Boise



Idaho

# KICKOFF



**A** GOOD kickoff in football is where there's more power behind the ball than the right foot. It travels fast—

A good kickoff in radio advertising is a KICKOFF WITH THIS STATION. Some of our local and national advertisers are behind their sales score . . . they kick across the goal line . . . they are

Listening to our station is a hit. LISTENERS WILL CATCH YOUR MESSAGE. Every broadcast over this station, your message will be caught with a



# WITH THE *RIGHT FOOT*

but remember . . .  
send it soaring with

important, and A GOOD  
OBJECTS. We're proud  
we found us a power  
the message, we get it  
fit and far.

THAT'S WHY OUR  
STRY. Your program,  
touchdown. Your sales  
passes.

One of our representatives will be glad to help you plan the strategy. We'll keep the ball in play with no time-out. Why sit on the sidelines when your competition may get into the game ahead of you and score the touchdown? If you once scout this team of ours, you're sure to put your money on it.



*Without this*



*No touchdown*

There's no doubt about it . . . TEAMWORK is one of the greatest inventions in the world. In football it takes teamwork to achieve a completed pass, and it takes the same kind of teamwork to make your advertising campaign successful. We've got that kind of teamwork . . . PLENTY OF IT.

In radio, teamwork calls for the best in programs, talent with established reputations and an established listening audience who will hear your message. All three are necessary if an advertiser wants to achieve results of unvarying quality. We have all three . . . the PROGRAMS, the TALENT and the AUDIENCE. It's the kind of teamwork that will produce results for you!

**K I D O**

THE EXCLUSIVE NETWORK AUDIENCE

Boise



Idaho

# It Means a Lot When YOU SAY STOTT

by KAY COOKE, radio director, David, Inc., Adv. Agcy., St. Paul, Minn.

## On the Air for Over 10 Years Stott Briquets Has Learned a Lot About Radio Advertising

**R**ADIO represents almost three-fourths of the entire STOTT BRIQUET advertising budget. That's a lot of radio. In 1945, for instance, the punch line "*It Means a Lot When You Say Stott*" was heard every week on 30 5-minute weather reports, 3 5-minute news shows, 3 15-minute novelty shows and 33 announcements sponsored by STOTT BRIQUETS over ten major stations in Minnesota, Wisconsin, North and South Dakota.

Naturally, such extensive experience with a media must lead to some pretty definite convictions about the way that radio should be used for maximum results. H. C. Richter, vice president and general manager of the STOTT BRIQUET COMPANY has them. There are two major principles upon which all of STOTT BRIQUETS' radio promotion is built.

The first is "*Know your market.*" Any product with a general appeal will find its largest market among middle and lower middle class incomes, simply because there are so many of them. This is the great, wide-open field for selling. STOTT BRIQUETS' radio is aimed right at it.

The second principle is "*Give your listeners what they want.*" This would seem so true as to be trite, but consider the prevalence of *prestige* shows for *popular* products! STOTT BRIQUET has no use for the smug attitude inherent in using a

radio show to educate the poor, dumb public whether it likes it or not. This is a form of sales suicide. Such a show may make the sponsor feel very choice as he settles back in his easy chair to listen, but any alert sales manager, listening closely, can hear the click of the radio sets going off. The middle line audience isn't intellectual but it isn't stupid, either. It recognizes condescension immediately and rewards it with indifference.

Take, for instance, the currently successful STOTT BRIQUET show *Whoopie John* heard over WTCN, Minneapolis-St. Paul, Minn. every Sunday afternoon. *Whoopie John*, that fat and jolly master of the polka and schottische, is one of the most beloved personalities in the Middle West. The DECCA records made by his ten-piece band are among the country's most popular folk music. His hooperating is high. It may not be symphony, but *Whoopie* loves the people and the people love *Whoopie*. STOTT BRIQUET looks at the results and loves them both.

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A man with definite convictions about radio advertising is H. C. Richter, vice president and general manager of the Stott Briquet Company, St. Paul, Minnesota.



The program is very carefully planned. It features two one-minute announcements during a 25-minute period and credits at the beginning and end, plus occasional side references to the sponsor. An effort is made to keep the announcements in tune with the homespun character of the show. The tie-up of STOTT BRIQUETS with the actual personality of *Whoopee John* is vitally important. *Whoopee John* and his band appear seven nights a week at old-time dances in towns throughout the Middle West. His audience averages over 500. At every one of these affairs, a large card advertises the product and the program and invites listeners to the show. Once a week, an announcer from the station goes along with the orchestra to a town (a different town every week, naturally), contacts

dealers and other local figures during the day and enceeds the show at night. The show is also, of course, consistently promoted.

STOTT BRIQUET leans heavily upon news and weather reports for the balance of its radio effort and chooses the location of spot announcements very carefully to insure their being in or near programs that appeal to the right listeners. The results of the over-all program are indicated by the fact that surveys of dealers have shown a four-to-one preference for radio over other media.

Ten years of radio has left STOTT BRIQUET with the conviction that it is the most effective of all advertising, providing you know what people you want to reach and what to give them. If you don't, it's nobody's fault but your own!

# Tennessee Jed Hits Target

*Children's Radio Hero Sells Enriched Tip-Top Bread in 25 Areas*

by ANNE BALLENTINE, J. Walter Thompson Company, New York

**S**OMETHING new was added to daytime radio the day the bakers of ENRICHED TIP-TOP BREAD went on the air with the 5-time-a-week juvenile Western, *Tennessee Jed*. The children, glued to their loudspeakers, were surprised to hear the hard-riding, straight-shooting hero of the program burst into song to help tell the story of adventurous days of the Old West. Some of them recognized the voice; it was that of the Western singer and yodeler, Elton Britt, whose recordings they knew.

That was April 2, 1945. Just three months later, *Tennessee Jed* rode second in popularity among all children's shows in New York. As early as last fall it had helped to jump TIP-TOP BREAD sales to record-breaking new highs. And this February on a lariat puzzle give-away, it lassoed for WENR, Chicago, Ill., the heaviest mail pull the station has ever had on this type of offer.

*Tennessee Jed* was made a Western show because of the great proved appeal Western stories have with all ages and particularly with the youngsters. And it was set in a certain period, that of the building of the first continental railroad



across the Southwest, to tie-in with the exciting years of American history that deal with the colorful development of the West.

It was given a distinct set-up and flavor of its own which would distinguish it quickly and dramatically from the other established children's shows.

The unique quality is *Tennessee Jed's* yodeling cowboy lead. In the story, *Tennessee Jed* who, as the name indicates, comes from the hills of Tennessee, has inherited a native love for folk music and a natural musical ability which makes it natural for him to put dialogue to music at effective times within the story and on other occasions to sing favorite old Western tunes in accompaniment to his guitar.

The story of *Tennessee Jed* is the story of young Jed Sloan and his exciting adventures while traveling West in search of a mate for his magnificent black stallion, Smoky. *Tennessee Jed* is a man of staunch character and unusual strength, a highly skilled woodsman and trapper, and a marksman of uncanny aim with the famed Tennessee Long Rifle. He never misses his shot: hits his target "dead center!" every time. In all, to the kids, he is an exceptional example of an all-round straight-shooter.

These fine qualities, incidentally, are of particular effectiveness in certain appeals. For instance, *Tennessee Jed's* strength and skills are naturals for getting over the values of right eating; and his fine example of how a fellow should help his neighbor are at the present giving an especially convincing slant to the appeal made by the TIP-TOP BAKERS to help share wheat with hungry families overseas by avoiding the waste of bread.

*Tennessee Jed* was first broadcast for the bakers of TIP-TOP BREAD on a transcription basis five times weekly over 19 stations. In September, 1945, it went on live over the American Broadcasting Company network and today is broadcast on a split network cooperative basis. Twenty-five stations in major cities east of the Mississippi, including St. Louis, carry the show under the sponsorship of the bakers of TIP-TOP BREAD; 16 stations on the West Coast are under the sponsorship of the SAFEWAY STORES; and it is available to other advertisers on other American Broadcasting Company outlets.

For all its sponsors, *Tennessee Jed* is a major selling medium, not only for the present, but also for the future; building a product loyalty among thousands of children who are consumers today as well as consumers tomorrow.



Man of staunch character is Western singer and yodeler, Elton Britt, who plays the role of *Tennessee Jed* on this network co-operative show.





Roger W. Clipp

*Five-point system evolved for WFIL's Roger W. Clipp by radio management consultant, Paul F. Peter, includes (1) type (commercial or sustaining); (2) source (network, recorded, wire, local-live); (3) time and length; (4) content (music, drama, speech, variety, news, sports and special events), and (5) intent (entertainment, educational, religious, agricultural, civic interest and government).*

# Program Audit Report to the Nation

by PAUL F. PETER, Frazier & Peter, Radio Management Consultants

WITH radio stations across the country striving to achieve *program balance*, WFIL and WFIL-FM, Philadelphia, Pa., are among the few that can readily determine the current balance of their programs, and thus maintain such a balance on a day-to-day basis. The secret of this ready answer to a usually perplexing research problem lies in a concise and comprehensive program analysis and audit system that requires only part of one employee's time.

The history of the system dates back to March 6, 1946, when Roger W. Clipp, general manager of the stations, decided it was time that something was done to furnish a radio station with current reports that would reveal the balance of its programs, as to commercial and sustaining; as to network, recorded, and locally produced; as to music, drama, speech, sports, etc., and as to entertainment, education, religious, agricultural, civic, and governmental.

Mr. Clipp consulted the writer on that date, and on the following day he laid before the radio consultant firm of FRAZIER & PETER the problem of evolving such an analysis system to be operated with minimum personnel. The subject was not new to the writer, who studied

it as research director for the National Broadcasting Company in 1930. At that time, the assignment of network program analysis had been the first of such efforts in American radio.

Unknown to Mr. Clipp or the writer, the FCC *Public Service Responsibility of Broadcast Licensees* report, dated March 7, was to be made available at the FCC Press Room March 8. This coincidence is mentioned because it is important to understand that the so-called *Blue Book* requirements did not motivate Mr. Clipp's action to do something about program analysis. Rather, it was his own foresight in recognizing one of radio's most pressing needs.

AN immediate analysis of the program operation of WFIL and WFIL-FM was launched. At the same time, a thorough clarification of radio definitions was required to set up specific classifications that would be of use in maintaining program analysis records.

Thus, *Type* became the classification that would cover whether a program was sustaining or commercial, whether a spot announcement was commercial or non-commercial. *Source* was selected to determine whether programs were network,

recorded, wire, or local-live, and whether spot announcements were local-live or transcribed.

*Time and Length* would cover the period of day and the length of the program or announcement. The FCC sets forth three periods: 8 a.m. to 6 p.m.; 6 p.m. to 11 p.m., and *other hours* (conceivably 11 p.m. to 8 a.m.). Insofar as length is concerned, the specifications prepared for WFIL classify programs in units of five minutes. Spot announcements were broken down by station break announcements, one-minute or 100-word announcements, tie-in announcements, and participating announcements; the types used in normal station operation.

**P**ROGRAMS had to be analyzed as to their nature or subject matter. The classification, *Content*, includes music, drama, speech, variety, news, sports, and special events. For practical purposes, this category reveals the predominating nature of whole programs; the information required by management to determine program balance. Furthermore, the programs found to be music, drama, speech and news in content, are classified even more specifically by sub-classification. For instance, a musical program will fall into one of the following categories: classic-opera; semi-classic-opera; musical comedy, and folk ballad and dance. The last category comprises the great store of *popular* and *old familiar* music.

"What purpose does a program serve?" The writer utilized *Intent* to describe this area of analysis. Actually, this classification is determined primarily by the intention of the program designer. The various *Intents* include entertainment, education, religious, agricultural, civic, and governmental, with educational being further broken down into *informative* or *cultural*. Likewise, by its inherent nature, a program can fit into one of these categories.

*Entertainment* covers all programs which are not otherwise classified, for any program must appeal to the listener or fail completely. In order to achieve major contributions to other than entertainment classifications, there need not be a predominance over entertainment

of time devoted to any of those subjects.

**T**HIS particular classification is of great importance because it provides a measure of a station's public service or *public interest* broadcasting. With the exception of *entertainment*, the classifications all are defined as public interest broadcasting.

The completion of the classification study and classification definitions did not end the WFIL job. The writer prepared the forms to be used in the system, interviewed applicants and aided WFIL management in selecting a man, William Gardner, to work as permanent analyst for the station. The writer acquainted him with radio and trained him for the entire processes of the system he operates. The firm of FRAZIER & PETER continues to conduct semi-annual audits of program accounting and makes frequent inspection visits. Audit reports will carry certification of the firm attesting to their accuracy.

As a result, WFIL management has at its fingertips a program accounting system comparable to its financial book-keeping system. No vague program studies are necessary to answer questions about program balance for current reports have the facts in readiness. Corrections can be made immediately. Likewise, the station will have a current and accumulative list of its public service contributions.

**P**ERHAPS the most remarkable thing about it is that all of the work is being done by one man. And once the analysis is installed and set up on a current basis, some of the analyst's time is available for other station work. For instance, WFIL plans to use its analyst for other statistical and research work.

Needless to say, the firm of FRAZIER & PETER, feel some pride in the development of the system, but sincerely acknowledge a debt of gratitude to Mr. Clipp for his foresightedness. The system will be made available to other stations in the near future. It has been offered to one station since the WFIL installation and was bought in before the selling began; the installation starts immediately.

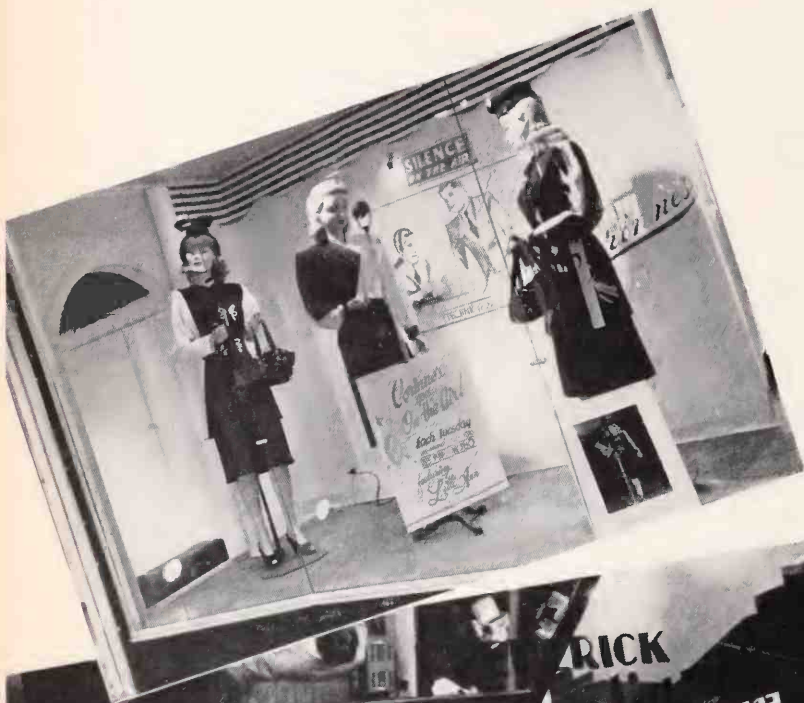


# SHOWMANSCOOPS

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

## ON DISPLAY!

● (Left) . . . For its first ad-venture into radio, CORINNE'S arranged a window display tie-in with its WJBO, Baton Rouge, La., program. (For story, see *Airing the New*, p. 354.)

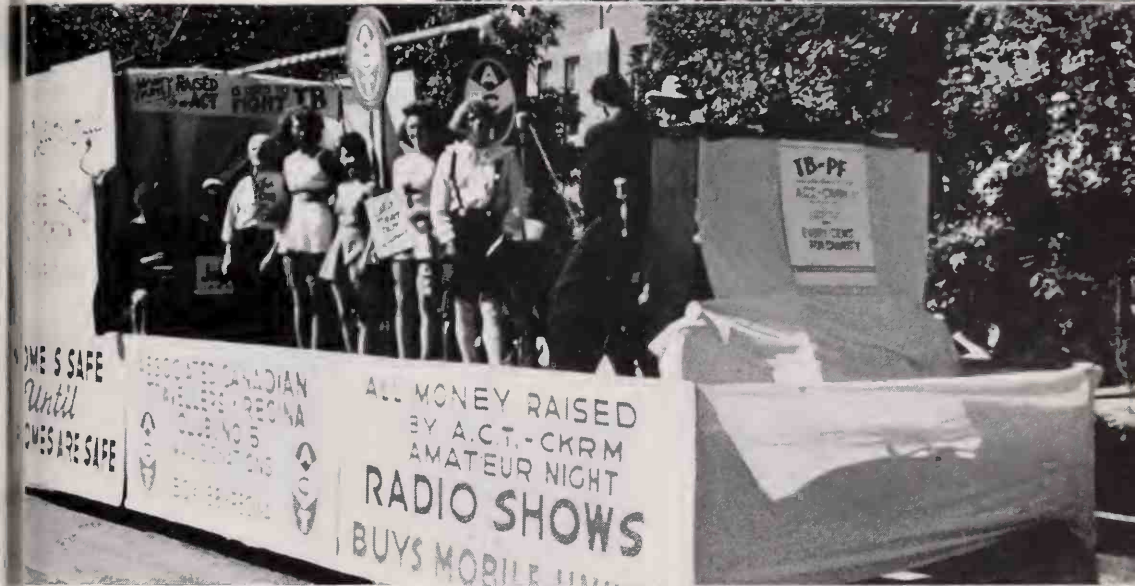


● (Above) . . . Due to popular demand, *Victor Varieties* originates from the showroom of the FREDERICK APPLIANCE COMPANY. Music for the weekly program broadcast over WFMD, Frederick, Md., is jointly selected by May Medinger of FREDERICK APPLIANCE, and WFMD disc jockey, Roger Carroll. (For story, see *Airing the New*, p. 238, July, 1946 issue.)

● (Right) . . . When Jerry Burns began his second year on KDYL, Salt Lake City, Utah, with *Pale Moonlight* for ZCMI sponsor gave a birthday party.



● (Left) . . . Outstanding at the Women's Day parade, Regina, was the CKRM float depicting public service radio series in aid of funds for the Associated Women's Traveller's anti-tuberculosis fund.



● (Right) . . . When the McMASTER MOTOR COMPANY, Longview, Tex., opened its doors, proudly displayed the 1947 Studebaker, KFRO made a wire recording of the open house which was later broadcast twice for the benefit of KFRO noontime listeners. KFRO production manager, Ed Edmundson, interviews management and visitors here.



# CHRISTMAS PROMOTIONS

Here is a collection of successful merchandising ideas used last Christmas in a variety of business fields.

## Dairies

**YOUR CHRISTMAS STORY TELLER** "Stories of people far and near, music to bring you Christmas cheer," was the successful radio formula of the ST. LAWRENCE DAIRY COMPANY, Reading, Pa. In a special pre-holiday promotion, the dairy sponsored *Your Christmas Story Teller* over WRAW. Series was aired thrice weekly, 7:30-7:45 p.m., from December 3 to December 25.

Transcribed carols, anecdotes about Christmas traditions, and such familiar Yuletide legends as *A Christmas Carol*, *Candle in the Forest* and *'Twas the Night Before Christmas* were offered for listening pleasure.

Series was sponsored by ST. LAWRENCE DAIRY as an institutional promotion, with only opening and closing credit lines, ie, "For 57 years, the St. Lawrence Dairy Company has served the families of Reading and Berks County. It is their wish that you may enjoy this series of holiday programs as much as they have enjoyed your patronage."

On the two days preceding the initial broadcast, the dairy distributed 13,000 bottle collars to publicize the series. Showcards displaying an 11x14 photograph of *Your Christmas Story Teller*, Gini Price, were placed in each of the dairy's three luncheonettes. One entire front window of the dairy's main luncheonette was devoted to a display of children's books and toys, tying in with the theme of the broadcast series.

Evidence that the series hit the spot: drivers reported enthusiastic interest from both customers and prospects. Pleased listeners telephoned the dairy to compliment it on the WRAW series.

**AIRFAX:** Broadcasts were planned and produced with the cooperation of the WRAW program department

and Beaumont, Heller & Sperling, Inc., advertising agency for the dairy.

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

**Broadcast Schedule:** M-W-F, 7:30-7:45 p.m.

**Sponsor:** St. Lawrence Dairy Co.

**Station:** Reading, Pa.

**Power:** 250 watts.

**Population:** 110,586.

**Agency:** Beaumont, Heller & Sperling, Inc

**COMMENT:** Seasonal promotion of this kind on an institutional basis is a splendid way to build year-round good will.

## Department Stores

**ADVENTURES IN CHRISTMAS TREE GROVE** When STONE & THOMAS, Wheeling, W. Va. department store, broadcast *Adventures in Christmas Tree Grove* over WWVA, the youngsters had a real incentive for making a trip to the STONE & THOMAS toy department. What they saw was a replica of the *Christmas Tree Grove* at the North Pole to tie-in with the radio series.

Comments STONE & THOMAS merchandising manager, A. E. Junkins: "The program was very successful." In addition to heavy store traffic, the mail report was splendid even though there was no appeal made for children to write letters to Santa Claus. Each child who visited the STONE & THOMAS toyland received a Magic Whistle as another tie-in with the radio series.

**AIRFAX:** Commercials given by WWVA announcer Walt Turner averaged one minute in length, with special items plugged. Transcribed series features hundreds of story book characters who come to life in Santa's North Pole factory.

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

**Broadcast Schedule:** Monday through Friday, 6:45-7:00 p.m.

**Preceded By:** Singin' Sam.

**Followed By:** Korn Kobbler (T-Th); Telephone Quiz (M-W-F).

**Sponsor:** Stone & Thomas.

Station: WWVA, Wheeling, W. Va.  
Power: 50,000 watts.  
Population: 73,974.  
Producer: Kasper-Gordon, Inc.

COMMENT: Series here appeals to a wide age group range. From the standpoint of good programming, the fact that it draws on the imagination and carries interest from day to day is all to the good.

## Department Stores

**CHIMNEY CHATS WITH MRS. SANTA CLAUS**  
Unless Santa Claus looks to his laurels, Mrs. Santa Claus may give him a run for his money. When she put in her first appearance back in 1942 for THE EMPORIUM, St. Paul, Minn. department store, the WMIN series drew 1,400 letters in the five weeks Mrs. Santa was on the air.

In 1943 she looked in on Presque Isle, Me. youngsters. With Mrs. Santa Claus as the mouth-piece, the children followed a series of adventures which took place in the North Pole toy factory, combined with North Pole telephone calls, via WAGM. In 1945, *Chimney Chats With Mrs. Santa Claus* played a return engagement over WAGM.

Her success in Presque Isle was *dittoed* in Colorado Springs, Colo. Daily, for four weeks, SEARS ROEBUCK & Co. presented quarter-hour *Chimney Chats With Mrs. Santa Claus* over KVOR. Commercial highlights of that 1944 appearance: (1) 1,000 letters to Santa Claus and over 10,000 children to SEARS to see Santa Claus; (2) two announcements on the program sold all but 23 of a thousand five-pound fruit cakes at \$1.60 each. SEARS signed at once to carry the show again in 1945. What KVOR's Everett Shupe had to report on the 1945 engagement: "Same policy, trend and results as a year ago, only more so."

**AIRFAX:** Adventures of North Pole characters range from an *almost* fire to preparations for the annual Gnomes Winter Carnival. In addition to original stories, about five minutes of each program is devoted to *shortwave* telephone calls from the North Pole between Mrs. Santa Claus and the writers of the best letters to Santa Claus.

Series is available in script form. Needed for production: a woman's voice, an announcer and a standard set of sound effects. Merchandising hooks: letters from Santa Claus, store prizes and telephone calls. Twenty-five scripts are available, on a five-a-week schedule.

First Broadcast: November 26, 1945.

**Broadcast Schedule:** Monday through Friday, 4:30-4:45 p.m., for four weeks.  
**Preceded By:** Varied.  
**Followed By:** World Today.  
**Sponsor:** Sears Roebuck & Co.  
**Station:** KVOR, Colorado Springs, Colo.  
**Power:** 1,000 watts.  
**Population:** 36,789.  
**Producer:** Showmanscripts.

COMMENT: Children's programs of this nature are always good for a return engagement. Twice-told tales have a strong attraction for the younger generation. Too, the audience turn-over from one year to the next means that the program adds a large number of new listeners each year. (For sample script, write *Showmanscripts, Room 218, 1004 Marquette, Minneapolis 2, Minn.*)

## Department Stores

**CHRISTMAS AROUND THE WORLD** For day-in, day-out contact with its customers, NELSON's focuses on *Life in Our Town* for listeners to WJTN, Jamestown, N. Y. But for the holiday season, it took its listeners on a *Christmas Around the World* tour.

Each program was built around the celebration of Christmas in the various countries throughout the world. In addition to descriptions of Christmas customs, a Yuletide recipe from each country was featured on the program. Response to a free offer of copies of the recipes: *excellent*.

Gift ideas from general store merchandise were highlighted on minute and a half commercials. Extensive use of newspaper space and inter-store publicity promoted the holiday feature which took the place of the regular radio broadcast.

**AIRFAX:** Series was prepared and presented by Elizabeth Ogren and Linnea Carlson, with both appearing on the show.

First Broadcast: Thanksgiving Day, 1945.

**Broadcast Schedule:** Monday through Friday, 1:45-2:00 p.m.

**Preceded By:** Music.

**Followed By:** News.

**Sponsor:** Nelson's.

**Station:** WJTN, Jamestown, N. Y.

**Power:** 250 watts.

**Population:** 45,155.

COMMENT: Without question, listener interest is increased when a sponsor adapts his regular broadcast offering to meet

seasonal interests and enthusiasms. By presenting a holiday program in the time slot already associated with the sponsor, the advertiser acquires an already established listening audience without having to resort to special audience building promotions.

## Department Stores

**SANTA'S MAGIC CHRISTMAS TREE** To promote its White Plains suburban shop, B. ALTMAN & COMPANY, New York City, appeals to the home through its children. During the course of the year, the small fry are entertained by such stars as *Ireene Wicker*, *the Singing Lady* and *Maureen O'Sullivan*, both transcribed features offered by the WORLD BROADCASTING SYSTEM; *Streamlined Fairy Tales* and *The Adventures of Pinocchio*, through HARRY S. GOODMAN; *Destiny Trails*, dramatized stories by James Fenimore Cooper, produced by NBC-RADIO RECORDING DIVISION, and *Twilight Tales* with Eleanor Gene, through KASPER-GORDON.

When Christmas, 1945 rolled around, B. ALTMAN gave the nod to *Santa's Magic Christmas Tree* as a seasonal fill-in for its 5:30 p.m. broadcast aired on a 52-week schedule over WFAS. ALTMAN's is now in its third year of using a daily children's program sans blood and thunder.

**AIRFAX:** A boy and a girl rub a magic lamp, dream of Santa and are transported to *Santa's Magic Christmas Tree* land.

**Broadcast Schedule:** Monday through Saturday, 5:30-5:45 p.m.

**Sponsor:** B. Altman & Co.

**Station:** WFAS, White Plains, N. Y.

**Power:** 250 watts.

**Population:** 40,327.

**Producer:** Kasper-Gordon, Inc.

**COMMENT:** High adventure may ring the bell with the juveniles, but it's a red flag to their parents. Here's one way to entertain the youngsters and to earn the good will of their parents at the same time.



# CHRISTMAS TIPS

Holiday promotions briefly noted.

## Home Furnishings

**JOY TO THE WORLD** In Everett, Wash., the VAN WINKLE TRADING COMPANY brought *Joy to the World* via a KRKO series of legends and true Christmas stories. Broadcasts were aired for the six weeks prior to Christmas Day, with Christmas carols as the musical bridge. Commercials were in the form of a shopping tip from the announcer. When the program sold out the sponsor's entire stock of Christmas merchandise, VAN WINKLE knew what to do about it. In jigtime, series was signed up as a yearly feature. Schedule: 11:00-11:30 a.m.

SCHOENFELD ERICKSON, home furnishings, gave expression to its feeling of *Good Will Toward Men* in a KRKO series designed as a welcome home to veterans and to men home on Christmas leave. Christmas music was used on the 10:30 p.m. broadcasts, with three commercials stressing Christmas merchandise.

## Sustaining

**CINNAMON BEAR** In Santa Rosa, Calif., the *Cinnamon Bear* is no stranger to the nippers. He first put in his appearance on KSRO under the auspices of the Santa Rosa merchants. His assignment: to create increased street traffic. Since then, he has played three return engagements. For two successive years, the *Cinnamon Bear* was sponsored by the TOMASINI HARDWARE COMPANY, with both campaigns pointed towards a year-round toyland. When the *Cinnamon Bear* returned in 1945, it was as a station promotion for juvenile programs. Series is offered through RADIO PRODUCERS OF HOLLYWOOD, with 26 programs available. Program was heard at 7:30 p.m.





## AIRING THE NEW

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

### Laundries

**BALBOA MUSICAL DISCOVERIES** To dramatize the firm name, BALBOA LAUNDRY & DRY CLEANERS took to radio, with a musical tie-in with the Balboa discovery theme. Broadcast over KFMB, San Diego, Calif., the program features *Balboa Musical Discoveries*, with a band or soloist on each broadcast as the discovery of the day.

While commercials call attention to special or new services and the over-all high quality cleaning done by BALBOA, the sponsor is doing an almost straight institutional job. Program is directed at the housewife, with light, cheerful music the general rule. Commercials written in the same vein are presented in an intimate, easy style. When BALBOA first took on sponsorship of the series, it was for the main retail and wholesale plant. Its five new shops are now included on the program.

*Promotionotions:* dealer letters, sent out to a special mailing list, newspaper ads and courtesy announcements.

**AIRFAX:** *First Broadcast:* November 19, 1945.  
*Broadcast Schedule:* Monday through Friday, 11:15-11:30 a.m.  
*Preceded By:* Baukhage Talking.  
*Followed By:* The Listening Post.  
*Sponsor:* Balboa Laundry & Dry Cleaners.  
*Station:* KFMB, San Diego, Calif.  
*Power:* 250 watts.  
*Population:* 350,000.  
*Agency:* Allied Business Builders.

**COMMENT:** Both unity of program mood and increased sponsor identification may be achieved through original variations in title and theme, even though the pro-

gram format may be simplicity itself. Here's an excellent example which illustrates how successful such a technique may be.

### Public Utilities

**DUDE RANCH BUCKAROOS** When the *Dude Ranch Buckaroos* hit the WFAA trail, it's to round up Dallas, Tex. housewives. It's the branding iron of the LONE STAR GAS COMPANY that stamps the show three times a week, although the series is on the air as a five-a-week show.

With the *Dude Ranch Buckaroos* to corral listeners, LONE STAR set out to sell the audience on the benefits of modern gas service through gas appliances. Also lassoed is good will.

Popular western music insures a good audience among housewives at their morning chores. Informal, chatty commercials are made more effective through the inclusion of helpful household suggestions.

**AIRFAX:** While the *Buckaroos* are a western string band, programs are varied to present a variety of music. Personalities on the show are built up by name. Announcer Eddie Evans ad libs the music introductions, acts as question man for John Allen, "The man with the flame," who gives the commercials. Musicians answer to first names on the show, are part and parcel of the program.

*First Broadcast:* December 10, 1945.

*Broadcast Schedule:* M-W-F, 11:45-12:00 (noon).

*Preceded By:* Texas School of the Air.

*Followed By:* News.

*Sponsor:* Lone Star Gas Co.

*Station:* WFAA, Dallas, Tex.

*Power:* 50,000 watts.

**COMMENT:** To achieve maximum audiences, it's mighty important to select the type of music that fits the listener preferences of a specific region. Where western

**TO SELL YOUR TRANSCRIPTION  
SHOWS IN WASHINGTON, OREGON,  
IDAHO, BRITISH COLUMBIA, ALASKA**

*write or wire*

**MILTON HURWITZ**

c/o 215 Douglas Building

Seattle 1, Wash.

**REFERENCE: ANY ADVERTISING AGENCY  
OR RADIO STATION IN THIS TERRITORY**

*N. B. For quick action—rush an audition  
disc, contracts, and particulars*

music is popular, it's a short-cut to the mass audiences. It's all a question of giving the audience what it wants to hear.

## Women's Wear

**SPOTLIGHT ON FASHIONS** Tell a woman how she can make herself attractive and you have captured her attention. Offer her clothes which flatter her figure and you have the key to her purse string. It was this combination which put CORINNE's on the air, over WJBO, Baton Rouge, La. Net result from the first



broadcast: complete sell-out of LILLI ANN suits the following day.

Program is introduced by CORINNE's special correspondent, Jeane Kinnebrew, who sets the stage, gives comments about the latest fashions found at CORINNE's. By transcription, the audience is taken to Hollywood, where Sonja Henie and Jack Rourke keep the conversational ball rolling about style trends, *et al.* Thrown in for good measure is up-to-the-minute news about Hollywood stars.

For its first venture in broadcast advertising, CORINNE's arranged a window display tie-in which featured models wearing the latest LILLI ANN creations, along with a photograph of migestress Kennebrew and radio props for background.

**AIRFAX:** Broadcast Schedule: Thursday, 8:15-8:30 p.m.

*Preceded By:* Sports Review.

*Followed By:* America's Town Meeting.

*Sponsor:* Corinne's Ready to Wear.

*Station:* WJBO, Baton Rouge, La.

*Power:* 5,000 watts.

**COMMENT:** That personal touch that makes each listener feel that the continuity is directed to her alone is essential for a successful fashion feature. (For pic, see *Showmanscoops*, p. 348.)



# SHOWMANSHIP IN ACTION

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

## Automobiles

**PASS THE PESOS** Two years ago, Paul Young, owner-manager of the GATEWAY CHEVROLET COMPANY, Laredo, Tex., found himself in a predicament typical of car dealers the country over. With no cars to sell, dealer Young was faced with the problem of keeping his concern in the public eye, and of getting sufficient repair business to tide things over. That's when KPAB went into high gear.

GATEWAY CHEVROLET got rolling with a quiz program with a south-of-the-border flavor. In favor of *Pass the Pesos*: alliterative title, low production costs and its adaptation to the local area where a high percentage of listeners are of Latin-American descent.

Four contestants appear each week, with pesos awarded for correctly answered questions of general and local interest. A *Peso-Pot* replaces the customary jack-pot. An audience participation angle allows listeners to compete on the show by telephone.

Human element behind its statistical Conlan rating of 20.7 of the potential audience: the fact that the program presents local people from every age and income group in inherently humorous situations. Every public service drive is endorsed on the series, with leaders of the various drives invited to appear on the show.

Two 45-second commercials in the humorous vein are slanted toward the proper care of the family jalopy. Example: "Take care of the car you have . . . you may be old and weak yourself some

day." References to the sponsor are worked into the script, ie, "*This is Ted 'Let's Keep the Sponsor Happy' Nelson, saying that if your engine coughs and your brakes are blotto, Gateway Chevrolet's the place for your auto!*"

**AIRFAX:** Show was built by KPAB's assistant manager and production chief, Ted Nelson, who emcees the show.

*First Broadcast:* January 4, 1945.

*Broadcast Schedule:* Thursday, 8:30-9:00 p.m.

*Preceded By:* California Melodies.

*Followed By:* Dinner at Chulo's.

*Sponsor:* Gateway Chevrolet Co.

*Station:* KPAB, Laredo, Tex.

*Power:* 250 watts.

*Population:* 100,000.

**COMMENT:** It's the variations on a standard format that make one show stand out ahead of another. Here's one way to adapt a basic program idea to strictly local conditions to the benefit of the sponsor.

## Bakers

**TOPPER JAMBOREE** A fun-packed and highly personalized audience-participation radio program each Saturday evening is proving to be a customer-winning, money-making jamboree for the **TOPPER BAKERY**, Ogden, Utah, according to the **AMERICAN BAKER MAGAZINE**. As regularly as 5:30 p.m. rolls around on Saturday, the store, located in a residential section, fills to overflowing with customers who come to buy and join the fun.

Broadcast by remote control over **KLO**, the programs are fun for all, with everyone taking part. Informal interviews are always personalized by questions of name, address and home town of participants. Hilarity begins when the stunts start. A favorite one, with plenty of laughs for the radio audience, is the blindfolded pie feeding contest, although especially in view of the famine emergency drive, such stunts are a novelty act and not standard routine.

Among recent **TOPPER** promotions is the *Topper's First Lady*. From letters nominating candidates for the honor, a group of impartial judges select each week the woman most outstanding for community service. To her, **TOPPER BAKERY** presents an especially decorated cake,

with the presentation made during the broadcast when possible. To the person nominating the weekly winner, **TOPPER** presents a gift of a dozen rolls or similar items.

Commercials as such are played down on the program, with the slogan, "*It's tops if it comes from Topper,*" the sole commercial identification at the beginning and end of each broadcast. The casual, informal interviews keep the listening audience aware that **TOPPER** sells bakery goods, and each guest interviewed on the show is presented with his choice of a cake, a pie or dozen rolls. Mere mention during the broadcast that a new batch of certain items are just coming out of the oven is enough to start customers scurrying to the **TOPPER BAKERY**.

In the opinion of owner, Harry M. DeRyke, radio programs have definitely helped improve business, and he feels that the interest and support offered by the public is enough to warrant the Saturday night broadcast from **TOPPER** eventually becoming an Ogden tradition.

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

*Broadcast Schedule:* Saturday, 5:30-6:00 p.m.

*Sponsor:* Topper Bakery.

*Station:* KLO, Ogden, Utah.

*Power:* 5,000 watts.

*Population:* 55,588.

**COMMENT:** While centrally located business firms catering to the public *en masse* have generally had the greatest success from broadcast advertising, there's an exception to prove every rule. Series here points up what radio can do for a merchant in an out-of-the-way location who has something better than average to sell.

One of the Greatest Results  
Producing Special Christmas Shows

"THE CINNAMON BEAR"

26 Quarter Hours

AVAILABLE NOW

RADIO PRODUCERS OF HOLLYWOOD

1651 Cosmo • Hollywood 28, Calif.

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# SHOWMANTIPS

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New program ideas  
briefly noted.

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## Aircraft

**DOUGLAS PARADE OF SPORTS** To promote interest in its DC-6 and dive bomber airplanes, and to serve as an outlet for securing applicants for employment, the DOUGLAS AIRCRAFT Co., INC., sponsors the *Douglas Parade of Sports* over KMPC, Los Angeles, Calif., on a five-a-week schedule. Featured on the 6:15 p.m. quarter-hour is KMPC's sports announcer, Bob Kelley, with the latest news in the sports world and interviews with sports personalities. *Agency:* J. WALTER THOMPSON.

## Department Stores

**BAY'S SPORTS REEL** It already had an *in* with the feminine audience through its five-a-week series, *Dorothy Hudson*, but the HUDSON'S BAY COMPANY, Vancouver, B. C., didn't let the matter rest there. To get the ear of the masculine listener, HUDSON'S BAY added the *Bay's Sports Reel* to its CKWX schedule. Six times a week at 6:45 p.m., sports fans get a 10-minute package of up-to-the-minute sports news. Sponsorship began June 11, with Duke McLeod as scripter-announcer, supported by CKWX announcer, Laurie Irving, who shares the reporting assignment and handles the commercials.

Both programs have been given heavy promotional support, with HUDSON'S BAY advertising the features in newspapers and store displays. CKWX gives added publicity via outdoor posters and street car cards.

## Department Stores

**BREAKFAST WITH THE BENNINGS** Breakfast may be a trying time of the day for most families, but those who *Breakfast With*

*the Bennings* find the morning toast and coffee a pleasant interlude. Sponsored by CARSON, PIRIE SCOTT & Co., Chicago, Ill., this homey, over-a-cup-of-coffee show features domestic patter, plus vocal and instrumental music. Highlight of each WBBM broadcast is a short dramatization. All commercial copy is incorporated into the running conversation of the script.

Bob Murphy as *Bob Benning* and Kay Campbell as *Kay Benning* portray musically inclined husband and wife in this quarter-hour, five-a-week show aired at 7:30 a.m. *First Broadcast:* June 3, 1946. *Producer:* Mary Agnes Schroeder.

## Groceries

**CAN YOU FIND IT?** Housewives are met in their own *bailiwick*, namely, the markets and stores where they do their shopping, in San Francisco, Calif. Each day, KSFO crew visits a different market or grocery store, where *emcee* Bob Day interviews shoppers, matches wits with them in contests built around cooking, shopping and food, and starts three of the ladies off on a treasure hunt.

Three contestants selected each day are given clues describing the mystery item to be found on the store shelves, with prizes given for the best answers and speediest responses. A weekly grand prize of a wrist watch goes to the lady who can find the mystery item in the shortest length of time. Daily prize is a merchandise order from the store for the day. Show is transcribed at a different independent grocery store or market each day and is released over KSFO the following morning, 11:00-11:15, Monday through Friday.

## Home Furnishings

**SPIRIT OF SERVICE** Heralding the opening of its new furniture showroom, the SMITH & PHILLIPS Co., Canton, O., sponsored a half-hour WHBC dramatic program, *The Spirit of Service*, depicting the firm's 76 years of progress.

Written and produced by WHBC's news editors, Jim Dooley and Bill Babcock, the program told of the firm's

growth from a music store specializing in the sale of organs to its present day diversity in furniture and home furnishings.

Because the founder of the company, Will L. Thompson, is remembered as the composer of folk songs and sacred hymns, WHBC vocalist, Kathleen Carter, sang some of his original compositions. Included among them are *Softly and Tenderly Jesus is Calling* and *Darling Nellie Gray*.

### Merchants' Associations

**SOUTH SIDE SHOW** Jointly sponsored radio programs are increasing business for retail groups over CJCA, Edmonton, Alberta. Now in its third year, the *South Side Show* is sponsored by four different South Side business firms, and small businesses on Edmonton's South Side are lined up three deep waiting for an opening on the daily morning program.

To bring CJCA listeners a half-hour weekly musical program, 50 Edmonton druggists pooled their resources and efforts, with institutional commercials stressing the public service of "*Your Neighborhood Druggist*."

What pays off at the gasoline pump and grease rack for the **IMPERIAL OIL** dealers in Edmonton is a weekly series directed at listeners in a holiday mood. Information about roads, resorts, and outdoor sports such as summer skiing, hiking, fishing, etc., give vacationer the data he wants to have before he starts off on his holiday.

Through sponsorship of 46 programs publicizing the annual *Ponoka Stampede*, 30 Ponoka businessmen hoped that this cooperative effort would increase the two-day attendance from 5,000 to 10,000. Optimists dreamed of 15,000. Conservative estimate of actual attendance: 20,000!

### Sustaining

**MAN ON THE STREET** Bob Locke, WRRN man-on-the-street, is having fun with passers-by in downtown Warren, O. One question is asked until the right answer is given. Each day that the question is not answered, a dollar is added to the prize.



## "The DOCTOR on the AIR"

- ★ Program spots, interviews
- ★ 5 and 15 minute features
- ★ Live or transcribed

**FREDERIC DAMRAU, M. D.**

247 PARK AVE., NEW YORK, N. Y.

Wickersham 2-3638

Questions are such as to make both listener and contestant do a little research to obtain the answer. Program is heard five days a week at 1:15 p.m.

### Sustaining

**SEARCH FOR STARS** Talent in the environs of WSJS, Winston-Salem, N. C., won't wither on the vine for lack of encouragement. Each Saturday afternoon, a quarter-hour program features on-the-air-auditions of local performers selected in pre-broadcast auditions as the most promising. Short interviews with each *gueststar* make capital out of the local appeal angle. At the end of each 13-week period, the best performer is sent to New York City for an NBC audition. One performer presenting three selections is highlighted on each broadcast. WSJS music director, B. C. Dunford, Jr., arranges music and rehearses the performers. Talent director, Lou Marsh, produces and emcees the show, with the entire WSJS staff acting as judges. First broadcast: July 13.



**A Sack Full  
of Xmas  
Profits!**

## **"CHIMNEY CHATS WITH MRS. SANTA CLAUS"**

*A Tested 25-day Promotion  
for the Toy Department of*  
**YOUR LOCAL DEPARTMENT STORE**

**25 COMPLETE SCRIPTS**

*\$50.00 for Series*

- Takes only one announcer and a woman's voice.
- Excellent merchandising hooks, *three* of them!
- Costs nothing to produce.
- Brings outstanding results.



Write now for sample script and details of highly successful run for large St. Paul store. Show can also be used for any other type store selling Xmas toys! Kids love it! You will too!

*New, novel, easy to  
sell! Let us give you  
the complete story!*

Write

**SHOWMANSCRIPTS**

**ROOM 218**

**1004 Marquette, Minneapolis 2, Minn.**

# **HOW . . . to Use Radio**

Time buyers and sellers of radio time will want to file and refer to a series of articles on how to use radio which have appeared in trade magazines in seven different business fields. Written by Marie Ford, editor of RADIO SHOWMANSHIP Magazine, the articles cover every aspect of the successful use of broadcast advertising. The entire series is documented with specific examples from each business field.

## **BAKERIES**

*How Bakers Are Using the Airwaves* is told in a series of articles which have appeared each month, April, 1944 through September, 1946, in the *American Baker Magazine*. The series is to be condensed for publication by the *National Association of Broadcasters*.

## **BREWERS**

*How Brewers Use Radio* was developed in a series of 21 articles published in *Modern Brewery Age Magazine*. A condensation of the material was published by the *National Association of Broadcasters* in a 32-page booklet titled *Here's How*.

## **FLORISTS**

*How Florists Use Radio* successfully is the subject of an article scheduled for early publication by the *F.T.D. News*, the magazine of the *Florists' Telegram Delivery Association, Inc.*

## **HARDWARE DEALERS**

*Hardware Dealers Come Up for Air* is the title of a series of four articles which appeared in *Hardware World Magazine*, August through November, 1944.

## **JEWELERS**

*Radio Promotion for Jewelers* is described in a series of six articles published each month in the *Jewelers Circular Keystone Magazine*. The first column appeared in the April, 1946 issue.

## **LAUNDRIES**

*How Laundries Use Radio* is told in six articles published in the following issues of *Laundry Age Magazine*: June 1, 1944; August 1, 1944; December 1, 1944; May 1, 1945; August, 1945, and September, 1945.

## **PUBLIC UTILITIES**

*Public Utilities on the Radio* was an 11-page article which appeared in the July 18, 1946, issue of the *Public Utilities Fortnightly Magazine*.



## COMING SOON

*You'll read complete reports on broadcast advertising techniques successfully developed by advertisers and radio stations throughout the country in*

# RADIO SHOWMANSHIP

It's the businessman's independent source of radio information . . . and radio's established publication devoted solely to the much neglected business side of radio programming. Advertising specialists, business authorities and leaders in the field of radio present their experiences each month in this handy, pocket-size monthly publication.

**DEALER GOODWILL:** *Western Music for Eastern Packer* builds dealer and consumer good will for the *Henry Lohrey Company*, Pittsburgh, Pa. K. C. Titus, advertising manager of the *Perfex Company*, Shenandoah, Ia., tells how *Perfex* built up its trade territories through a full fledged sales organization with a parallel advertising campaign directed at both dealer and consumer. 80% of the *Perfex* advertising budget goes to radio.

**FOREIGN LANGUAGE:** Because the *Central National Bank*, Chicago, Ill., has one of the largest foreign departments in the midwest, extensive use of radio tailored to reach this group is a basic part of the bank's advertising program, according to Harry J. Lazarus, vice president.

**KEY TO ONE-ITEM MERCHANDISING:** How one-item merchandising via radio works successfully for the *Pep Boys of California* is told by G. B. Culbertson, of the *Milton Weinberg Advertising Company*, Los Angeles.



*Other pertinent articles on selling merchandise through radio.*

# By the Company He Keeps . . .

**WPAY**

**KSJB**

**WEGO**

**WHBL**

**WLAG**

**KGY**

**WAJR**

**WRRN**

**KLO**

**KOMA**

**WSAV**

**KVAN**

**KVFD**

**WEBC**

**KBIZ**

**WHLB**

**WMFG**

**WJMC**

"The Company" to which we refer are the top-flight radio stations who make it their business to help the businessman get the most for his radio dollar—all subscribe to RADIO SHOWMANSHIP Magazine for their clients. These stations take this means of bringing the advertiser complete, accurate and timely radio information on the much neglected commercial side of radio.

**WHHM**

**WFMD**

**KFAB**

**WFPG**

**KFRO**

**CKWX**

**WGTC**

**WEAU**

**WFBR**

**WISE**

**KATE**

**WELI**

**WEED**

**WDNC**

**KGNC**

**CKRM**

**WWDC**

**KOOS**

**WACO**

**WKIX**

## STILL GOING STRONG

*Before you are 17 reasons why a RADIO SHOWMANSHIP Magazine reader is a better radio time buyer. Some of these stations have used the service for as long as 74 months! What better recommendation could any service have than long-term subscribers?*

### 74 MONTHS

**KDYL** —Salt Lake City, Utah  
**KOA** —Denver, Colo.  
**KROW** —Oakland, Calif.  
**WFIL** —Philadelphia, Pa.  
**WGR-WKBW** —Buffalo, N. Y.  
**WIND** —Chicago, Ill.  
**WTCN** —Minneapolis, Minn.

### 50-62 MONTHS

**KGHF** —Pueblo, Colo.  
**KOTN** —Pine Bluff, Ark.  
**WACO** —Waco, Texas  
**WIBX** —Utica, N. Y.  
**WOC** —Davenport, Iowa  
**WSTV** —Steubenville, Ohio  
**CKOC** —Hamilton, Ont.

### 40-49 MONTHS

**KIDO** —Boise, Idaho  
**KPRO** —Riverside, Calif.  
**WSAM** —Saginaw, Mich.

## As Just a Thought—

. . . the service may be available in your area on an exclusive basis. Write or wire immediately.



**RADIO SHOWMANSHIP  
MAGAZINE**

**1004 Marquette  
Minneapolis 2, Minn.**