

# S Showmanship



MARCH 1942

25c  
30c IN CANADA

IN THIS ISSUE . . . PROGRAMS AND PROMOTIONS FOR

Beverages • Dairies • Department Stores • Drug Stores

Farm Supplies • Finance • Home Furnishings • Newspapers

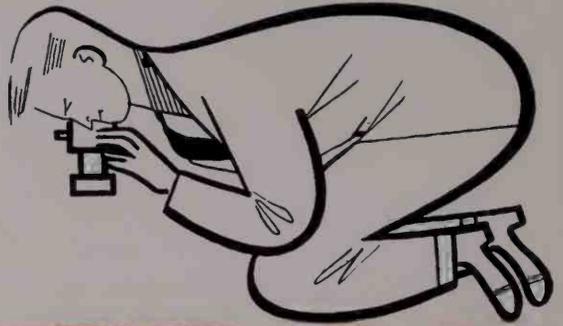
Paints • Public Utilities • Restaurants • Shoes



DO'S AND DON'TS OF  
CENSORSHIP



MORE THAN A MAGAZINE . . . A SERVICE



# YOUR BUSINESS AT A GLANCE

An index, classifying by businesses the various articles and services in *Radio Showmanship*. It's the quick way to find out what others in your business field are accomplishing through radio.

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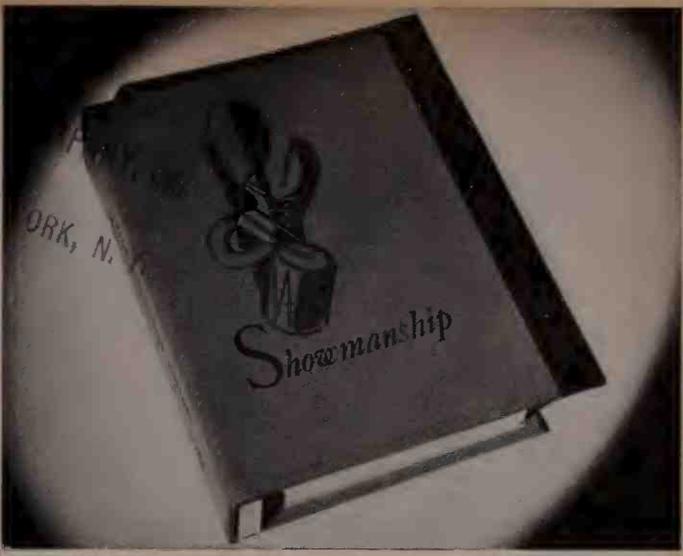
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**I**NCREASE your sales now with these low cost dramatized transcriptions. Only \$26 for 26 1/2-minute recorded skits. (26 in a series.)

**T**AKES only one minute of station time . . . one-half for the skit and the balance for the live commercial tie-in. Excellent attention getters and sales producers!

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Send check with order or we can ship express C.O.D. or . . .

**WRITE FOR FURTHER  
INFORMATION**

**WALTER BIDDICK CO.**

**RADIO PROGRAMS DIVISION**  
568 CHAMBER OF COMMERCE BUILDING  
LOS ANGELES, CALIFORNIA

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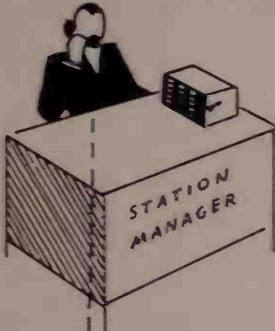
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"CALL MICHELSON  
I NEED SOME NEW  
TRANSCRIBED PROGRAMS."



"CALL MICHELSON  
HE'S GOT THE SOUND  
EFFECTS WE WANT."



"CALL MICHELSON  
ORDER A FEW MORE PORTO-  
PLAYBACK MACHINES."



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*Charles Michelson*  
RADIO TRANSCRIPTIONS  
67 WEST 44th STREET, NEW YORK CITY

GENNET and SPEEDY-Q Sound Effects • Porto-Playback Machines



---

# Hitting Pay Dirt

William B. Dolph, Vice President and General Manager of WOL, Washington, D. C., Writes the First in a Series of Visitorials

**M**UCH has been said *pro* and *con* about the merits of the various forms of advertising that radio has to offer. Though many stations urge their salesmen to place emphasis on program availability, more frequently the client will insist on spot announcements, laboring under the false impression that the cheaper medium is equally adequate.

I had a prime example of this fallacy the other day when I jumped into a cab and said "WOL, please."

The driver turned out to be one of those friendly souls who immediately launched into a discussion of radio. One of his questions was, "Whatever happened to the *Schwartz Detective Stories* you used to broadcast?" I was puzzled.

"You know—the *Schwartz Jewelry Store Detective Stories*," he persisted. Then, I caught on.

"Oh, you mean *True Detective Mysteries*," I exclaimed, "the ones that were sponsored by CHARLES SCHWARTZ AND SON JEWELRY COMPANY. Why, they've been off the air for over two years!"

There we had it, the vast difference between using spot announcements to sell merchandise and using a program to do a similar job. The association of the jewelry company and the program which it had sponsored still registered in that driver's mind after two years.

It occurred to us then that we'd never heard anyone recall a particular spot announcement. Nor, for that matter, have we ever known anyone who could describe in detail a printed advertisement of long standing.

Programs cost more, certainly. They're worth it!



---

# On Tap

\$1,000,000 Expansion in 4 Years for Fort Pitt Beer Writes  
Faris Feland, Radio Director of BBD & O, in Pittsburgh

"DON'T expect a musical program to sell much beer," was the comment that Michael Berardino, president of the FORT PITT BREWING Co., got from his competition when his *Tap Time* radio program first went on the air over station KDKA, Pittsburgh, Pa., back in 1938. That was almost four years ago.

In the meantime, FORT PITT BREWING has done nearly \$1,000,000 worth of expansion during the four years Mr. Berardino has been with it.

FORT PITT had a complete reorganization of its management in 1938, and *Tap Time* was the first promotion of the company's product under the new management. The program has been used pretty much as a spearhead of FORT PITT's advertising program in the tri-state area ever since.

During the past four years, sales are over six times as great as they were in 1937. Another bright side of the picture: the company has outgrown its present facilities in spite of an expansion program of new buildings, and it has recently purchased the plant of the former VICTOR BREWING Co. at Jeanette, Pa.

Radio is considered a primary medium by the FORT PITT BREWING Co. Radio hasn't done the whole job, but the planning that has gone into radio is characteristic of the entire sales promotion and advertising effort that is producing unusually successful results.

Radio programs other than *Tap Time* include a twice weekly dance music program, news and sports casts. Other media used on FORT PITT's advertising program are outdoor (including both 24-sheet posters and painted display), newspaper, and



point-of-sale display.

Today, *Tap Time* is Pittsburgh's most popular variety show, and because of the popularity the program has built for itself and its sponsor's products, *Tap Time* went network on December 2, 1941. The occasion: its 194th consecutive KDKA broadcast.

True, *Tap Time's* network is small in number of stations, but it means that the program has thousands of new listeners, and further additions to this list of stations are already being contemplated. Stations now carrying this program are WCHS, Charleston, WBLK, Clarksburg, WPAR, Parkersburg, and WHIS, Bluefield. All of these stations are in West Virginia, where FORT PITT ALE is the largest selling ale.

What makes *Tap Time* a popular radio program? Why do people tune in their radios to *Tap Time* every Tuesday night from 7:30 to 8:00? What's the big appeal? The answer is simple. *Tap Time* programs are planned to bring fine musical entertainment with sufficient variety to meet every taste: fast rhythmical numbers by the orchestra, novelty tunes, romantic ballads, tunes from musical comedies, light classical numbers and selections from the better operas.

Selections on the singing strings of the violin of Maurice Spitalny, musical director of the 18-piece *Tap Time* orchestra, are a popular weekly feature of the broadcasts. Music on the lighter side is handled by Faye Parker and Bill Hinds, who is also announcer and master-of-ceremonies on the show. Featured

Left . . . *Tap Time* producer, Faris Feland, looks over a script. Show originates on KDKA, is also heard over four West Virginia stations.

Right . . . Regularly over the NBC chain do listeners hear the voice of Mary Martha Briney, featured young operatic soprano on the show.

young operatic soprano is Mary Martha Briney who sings light classics and arias from popular operas. *Tap Time's* romantic tenor, Bob Carter, played semi-pro baseball at one time, but finally decided his best bread-and-butter bet was to pursue a singing career. A weekly *Tap Time* feature is a duet sung by Mary and Bob. Their selection is always a better-known aria from a great opera or musical comedy.

And now, what about the sponsor's products? Very little time is given over to commercial announcements on *Tap Time*. This has been the policy for as long as the program has been on the air. The total time for commercial announcements does not exceed two minutes per program.

An over-all effort has been made to make the name *Tap Time* synonymous with the sponsor's product, so that each mention of the program's name amounts to a painless two-word commercial.

A radio program such as *Tap Time*, always in good taste, always maintaining dignity, is particularly valuable for a brewing account. This fact must always be borne in mind: the brewing industry is a legal business, and yet, because of the old *wet-dry* controversy,





brewers must exercise extreme caution in their advertising. Many people think beer should not be allowed to advertise on the air at all. The groups who oppose the industry are forever on the watch for any inference of impropriety, lack of moderation or immorality.

Since public opinion is such a big factor, an advertising man for brewers has a terrific responsibility in seeing that no mistakes are made. Not only is he responsible to his client, but he must consider the public's good will and its attitude toward the brewing industry as a whole. (In that connection, it is interesting to note that church groups frequently ask that they be allowed to sit in the *Tap Time* studio audience.)

To sum up, what is the over-all picture? FORT PITT has not only proven to its competitors that a musical program will sell beer, but has gone beyond that in making a musical program do the full job of a big-time variety show. And it is well to remember that in the beginning this had to be handled at a cost within

the budget of what was at that time a small brewery!

---

*No believer in the one-track mind, Faris Robison Feland's interests and activities are as varied as they are enthusiastic. In addition to supervising the radio business of Batten, Barton, Durstine & Osborn, Inc.'s, Pittsburgh office, Faris finds time to take endless photographs with enough camera equipment to start a store.*

*Other diversions: cultivates rare orchids; idolizes his three-year-old daughter, Susy; tells countless dialect stories in a manner thoroughly worthy of a network audience, and keeps one eye on the main horse races being run throughout the country.*

*Faris attended Centre College in Kentucky. However, it was at a Kentucky Derby that he began negotiating for a job with BBDO, and soon found himself a member of the Chicago office staff. Transferred to Pittsburgh BBDO after a few years, he now spends most of his time on radio, and has yet to produce a poor show. 1941 marked his tenth year with BBDO.*

*Left . . . Constantly in demand as an entertainer is Faye Parker, who handles the lighter side of *Tap Time*. Her sparkling personality is an important factor in the show's success.*

*Right . . . Michael Berardino, president of the FORT PITT BREWING CO., has been with the company four years. In that time, FORT PITT has done nearly \$1,000,000 worth of expansion, including the recent purchase of the former VICTOR BREWING CO., Jeannette, Pa.*

# News Moves Merchandise

Hub News Dominates the Radios of 8,000 Polled Customers  
Says Mone Anathan, President of the Hub Department Store

ON the corner of Fifth and Market Streets, Steubenville, Ohio, is the largest retail establishment in any American city with a population of fifty thousand or less. This store is THE HUB. When the ANATHAN BROTHERS opened up a small shop for men's wear in 1904, we had no idea that today it would be transformed into a department store which occupies space a block long, with four stories, including a bargain basement.

While this development has been contingent upon many factors, we have always felt that *promotion* of HUB merchandise and services was one of the

prime essentials. That is one of the reasons why we have made consistent use of radio as an advertising medium.

When Steubenville's new radio station, WSTV, went on the air for the first time in November, 1940, THE HUB was among the first to sign a long term contract. We saw in WSTV an opportunity to sell HUB merchandise in a new, more dramatic way.

Because news programs appeal to all types of customers, we elected to sponsor a news show. Those who purchase 69 cent housedresses in the bargain basement are as vitally concerned with world events as those in the market for broad-

---

When WSTV lighted its first birthday candle, THE HUB DEPARTMENT STORE provided a pictorial display in one of its main windows. Teletype news flashes were pasted up in the window each day. Occupying the place of honor was a picture of The Hub Newscaster, Al Gray. Also featured were U.P. news pix.



RADIO SHOWMANSHIP

loom carpeting at \$10 per yard.

And there was another reason for sponsoring the news. Our feeling is that HUB advertising is important local news, and for that reason it goes hand-in-glove with a newscast.

We decided to sponsor two ten-minute news programs every week day; one at 8:00 A.M. and the other at 6:00 P.M. Since then we have added a Sunday ten-minute news program at 6:00 P.M. For our news source we rely entirely on the UNITED PRESS, and through that medium, we keep our listeners posted on the latest news events of the world and of the nation.

However, we do not feel that it is enough to have selected a program suited to our needs. To be successful, one can't let it go at that. I have already pointed out that one of the reasons for making use of radio was that it was a dramatic way in which to promote both merchandise and services. The word *promotion* is the key to the story. And *promotion* is composed of a number of things.

The first element is *consistency*. While some benefit may accrue from sporadic radio effort, for best results we feel that it should be used consistently over a long period. When we found that our week-day programs were successful, we extended our contract at the end of the first year for another 52 weeks. And because those Monday through Saturday broadcasts were good business for us, we added our Sunday show. It's the long term that pays dividends.

Then, we took the next step. *For a successful radio show it is necessary to promote the program itself*. In the first place, we try to identify the program with THE HUB. Let me sight an example: when WSTV celebrated its first anniversary, THE HUB tied right in with the celebration.

Our display head designed and executed an attractive window display featuring Al Gray's picture and several action news shots furnished by the UNITED PRESS. Every day, new teletype news flashes were pasted up on the window. In Steubenville's only daily newspaper, THE HERALD-STAR, THE HUB ran a four

*The case for "democracy" and "equal opportunity for all" is exemplified in the life story of Mone Anathan, shown above. At the ages of thirteen and fifteen respec-*



*tively, Mone and his brother, Simon, were the sole support of a widowed mother, two younger brothers and two younger sisters. Six years later they had saved the tremendous sum of almost two thousand dollars. In the terms of high finance, their capital wasn't large, but with it, plus merchandise borrowed from one of Philadelphia's largest stores, The Hub was born. That was in 1904. Today, the store calls itself Eastern Ohio's Greatest Store.*

*The Mone Anathan of today, a man in his middle fifties, still has a youthful outlook. Active in civic affairs, he belongs to many local fraternal organizations. Ambition of founder Anathan: to keep The Hub on a par with department stores in larger metropolitan areas. Romping with his three grandchildren is his greatest pleasure.*

---

column advertisement calling attention to HUB NEWS and congratulating WSTV. That same week Al Gray broadcast two extra news programs daily directly from THE HUB. To create additional interest in these programs and to promote the flow of store traffic, the location was changed to a different department for each broadcast.

In promoting the program, we felt that we could not ignore the announcer. It is true nationally, and it is true locally that a *name news commentator* has a larger public following than other similar shows using the same copy from identical sources.

So, to give THE HUB news program a

personal flavor, Al Gray, WSTV's news announcer, was tagged *The Hub Newscaster*, and assigned to do all THE HUB programs. His picture and name are given prominent display in all publicity relating to the programs. Now, everyone in the tri-state area refers to Mr. Gray as *The Hub Newscaster*.

Of course, all this is more or less sugar-coating the pill. After all, we are trying to sell merchandise, and in that connection, no program is more successful than the commercials that are used on it. THE HUB's commercials are as painless to the listeners as our advertising manager, William Appel, Jr., can make them.

The program opens with a short, twenty-five word introduction. Five solid minutes of UNITED PRESS NEWS follows, and only then is the first commercial given. It is less than 100 words. The remaining time includes one more 100 word commercial and more news. Short, too, is the sign-off.

There's a knack in writing commercials. Ours are concise and to the point without any trick starts, bell-ringing or exclamation marks, and they fit into the program as smoothly as a regular news item.

No HUB merchandise or service is overlooked in planning our radio messages. Everything THE HUB does or sells is subject to use. The idea is to demonstrate how big and complete THE HUB is.

Of course, theory is all right in its place, but the important thing is how those theories work in actuality. Results from a listener survey pre-addressed to 8,000 HUB customers indicate that theory and practice are one.

THE HUB discovered that almost as many people listened to the 8:00 A.M. program as did to the 6:00 P.M. newscast, and that most of the listeners considered HUB NEWS a great service to the community. Another astonishing discovery: HUB NEWS dominated the radios of those polled at 8:00 A.M. and 6:00 P.M., with an 83 percent audience at 8:00 A.M., and an 89 percent audience at 6:00 P.M. It is small wonder that we signed an additional contract for 52 weeks!

# Spread

A 100% Business Increase  
Says Joseph P. Mitchell, Manager

**W**E don't want to paint the town of Greensboro, N. C., red. The choice of color we leave up to the customer. But naturally, we are anxious to get our paints on the inside and outside of as many local buildings as possible.

To achieve that goal, we turned to radio, and the whole history of the local ROGERS PAINT STORE has been tied in with radio. When our store began doing business back in 1926, we immediately tried radio, and we've kept on using it ever since.

While I myself have been manager of the Greensboro store for only a little over a year, I am convinced that radio advertising has been a major factor not only in establishing the ROGERS network throughout the South, but in increasing the volume of business in the local store more than 100 percent.

For example, early in 1941, when we were using three daytime spot announcements over WBIG each week, we had an opportunity to check our sales against our advertising. Radio, *and radio alone*, had sold over \$700 worth of merchandise for us in a single week! It was especially significant in view of the fact that at that time we were not running any special sale, and all merchandise was sold at regular retail prices.



# By Air

Sales: \$700 in One Week  
Paint Store, Greensboro

During the past summer, for about six weeks, our spot announcement campaign featured ROGERS MACHINE MADE OUTSIDE HOUSE PAINT. Sales for that product were upped 25 percent over the same period in the previous year!

Radio is also an excellent way to bring in new customers to a store. For one week, we featured a 29c can of rapid drying enamel at 12c, and we sold five or six times more than the usual amount. Most of the sales were to new customers brought in by radio.

On another occasion, the store advertised by radio that it was giving away 500 samples of SOILAX cleaner. It has averaged ten times more sales in that product than before the campaign.

These specials have been only one phase of our radio advertising. Our most remarkable results are from plain, straight 100 word spot announcements. It is this type of advertising that has sold us on radio for keeps.

In 1939 the store underwent a fire that practically destroyed it, and made it impossible to operate at the same location. When we moved to temporary headquarters, customers were immediately notified by radio of the new location. Business continued as usual until the damaged rooms could be remodeled.

*Not out of the draft age by a long sight is youthful Joseph Pershing Mitchell, shown above. He gets a kick out of life, and more particularly a kick out of laughing. That*



*laugh can be heard a block away, and it's well known that it has drawn more than one customer to the Rogers Paint Store.*

*Sociable as a country lawyer, he'd spend most of his time visiting around if the store weren't doing such a healthy business as to take up most of his time. He says that sports are his hobbies, but that's not the way his customers tell it. They say his hobby is drinking chocolate milkshakes, and Choc is a nickname he can't dislodge.*

When the public was notified of our shift back to the old location, radio did so complete a job that business barely suffered a drop during this entire period of rehabilitation.

Today, the store has a personnel of eight full time employees. It utilizes some 8,000 square feet of showroom and warehouse space, and we rely almost entirely on our WBIG advertising to draw customers in from Greensboro and neighboring towns.



**A**N institutional radio program with no special effort made to merchandise it may sound like heresy, but that is what the BENESCH-FEDERMAN Co., Cleveland, O., has been doing for eight years. That idea was successful in the beginning. *It is still creating new store traffic every day.* Our method is simple. We make friends with our customers, both in the store and on the air, and they come back to shop time and again.

Our furniture store on Broadway Avenue is in the heart of Cleveland's nationality belt, and we have been in business for many years. Our heritage of good will, built up through the years, is now our greatest asset, and we are proud of it. It was this intangible factor which prompted us in 1933 to venture into the radio field with a program of our own.

We believed then, as we do now, that our customers (largely of Bohemian, Hungarian and Polish descent) enjoyed most the radio programs which featured their own native music. There weren't many such programs then, so we hired an orchestra, and bought a half-hour on WHK to present the *Bohemian Hour*.

Since it was to be strictly an institutional program, we kept the commercial continuity at a minimum. Every Sunday, Lud Teller (of our store) served as master of ceremonies on a program which consisted mainly of our customers' cherished *polkas* and *obereks*. The orchestra played eight or nine complete selections, and each program was literally jammed with music. Chatter, includ-

# Good W:

How a Musical Program  
by Albert L. Federman,

ing commercials, seldom exceeded five minutes.

The social calendar feature of the *Bohemian Hour* proved to us immediately that folk musical programs of this kind had a huge ready-made following. Teller made birthday announcements, and told of church and club events. People came to the store from miles around, just to make requests for announcements on the program, and many times they bought merchandise when they came. This feature of the program created valuable store traffic, but aside from inviting customers into the store to make their requests, there never has been any special effort made to merchandise the program.

But here I am, writing in the past tense. It has been eight years since we first went on the air. We still have our institutional program featuring the most popular "old country" music; we still have that social calendar, and we are still creating new store traffic. We still don't use any high-powered merchandising stunts. We don't have to. This program is the only advertising our firm has used, and business has



Left . . . Featured on BENESCH-FEDERMAN'S *Old World Melodies* is Jerry Pobuda and his 11 man orchestra, all specialists in Bohemian and Czech music.

# Bills The Till

8 Years of Store Traffic,  
Benesch-Federman Co., Ohio

*Not so old is old-fashioned family man, Albert Louis Federman, who was born in Cleveland, O., in 1901. With his college diploma tucked under his arm back in 1922, he became an executive of the furniture company which bears his name. The following year he really settled down, added a marriage license to his collection of family valuables. He is now the father of two children, sixteen-year-old daughter, Anne, and son, David, age nine. Curtailed by the present national emergency is the favorite pastime of the Federman family: a drive through the countryside in their big Buick.*

*Actually, man-of-good-will Federman is now manager of the company, but since Benesch-Federman executives have no titles, he doesn't mention it. His hobby, recreation, and occupation are all cut from the same cloth, namely, furniture. Personable and well-liked by his customers, he is also respected in Cleveland furniture circles as an expert in the field.*

*Right . . . Emcee Lud Teller, seated, and script-writer Albert L. Federman go over the script of an Old World Melodies Sunday broadcast.*

grown tremendously since we first went on the air.

In the time that has elapsed since we first started using radio, we have made changes in station, time, title and talent. Eight years ago the program was known as the *Bohemian Hour*. Today, the program heard over WCLE is called *Old World Melodies*, but our audience has remained with us, because the program theme has remained essentially the same.

Most interesting has been the development of a big out-of-the-city and out-of-the-state audience. Fan letters come from cities and small country towns. Mail comes from northern Ohio, Michigan, western Pennsylvania and from Canada. Many listeners submit money in payment for an announcement or a requested tune. Naturally this money is promptly returned, for we insist on paying for the program, regardless of our listeners' good intentions.

On Sunday, October 19, 1941, the show celebrated its 365th broadcast. Not a month of Sundays, but a whole year of them! And the renewal contract for another year has just been signed. My partner, Milton M. Benesch, and I have always believed that giving our customers good entertainment is one of the best ways of getting and keeping their good will. Again, radio has done the trick!





*Mary had a little lamb  
Its fleece was white as  
snow  
And everywhere that  
Mary went  
The lamb was sure to  
go.*

## VOICES

### First Commercial Radio Program Gave Its Support, and How

WITH those words, the late Thomas Alva Edison first recorded the human voice, his own, on tinfoil in 1877. Some ten years later, he sent the following jingly phonogram on a wax cylinder to Colonel George E. Gouraud in London:

*Gouraud, agent of my choice,  
Bid my balance sheets rejoice;  
Send me Mr. Gladstone's voice.*

From Gladstone came a wordy tribute to Edison. Among the voices of a host of others in London of that period (all recorded for posterity) were those of Florence Nightingale, Sir Henry Irving, and Phineas Taylor Barnum. Elsewhere Edison's staffs recorded hundreds of others.

This, to the Sage of Menlo Park, seemed to be the most important use of his machine. His dream, ten years before the turn of the century was that henceforth, it would be possible for our Washingtons and Lincolns to be heard in every hamlet in the country. He did not visualize nickel-dance machines bringing out the dulcet strains of *Flat Foot Floogie* to millions of stomping jitter-bugs.

But within a few years, the gramophone industry became too preoccupied with ragtime and *Uncle Josh* to stick to the course that Edison had plotted for it.

However, thanks to 20 years of rum-maging by enthusiastic Manhattan hobbyist Robert Vincent, every town and hamlet today does have the opportunity to hear the voices that Edison and others recorded, speaking from the past.

Set in modern radio-dramatized transcriptions, *Voices of Yesterday* recapture moments calculated to stir the memories of oldsters and give youngsters shivery earfuls from beyond the grave.

*Most thrilling record:* Kenneth Landfrey, a trumpeter for the Light Brigade, sounding again in 1890 the tragic charge at Balaclava in 1854. *Most moving:* the words of Florence Nightingale at 70, shrill, wavering, full of emotion: "When I am no longer even a memory—just a name—I hope my voice brings to history the great work of my life. God bless my dear old comrades of Balaclava and bring them safe to shore."

*Another good bit:* Ambassador James W. Gerard after his recall from Germany in 1917: "The Foreign Minister of Germany once said to me: 'Your country does not dare to do anything against Germany, because we have in your country 500,000 German reservists who will rise in arms against your Government if you dare to make a move against Germany.' Well, I told him that that might be so, but that we had 500,000 lamp posts in this country, and that that was where the reservists would be hanging the day after they tried to rise. . . ."

When several boxes of these old phonograph recordings were discovered in the basement of the Edison Laboratories at Menlo Park, modern day radio engineers went to work. After a long period of experiment, they evolved methods for filtering, amplifying and transferring the contents of these cylinders to electrical transcription discs.

Once this became possible, it was but a short step for researchers and dramatists to dig out authentic material and episodes in the lives of these famous people; to reconstruct the scenes and circumstances of their eras, and thus to surround the presentation of their actual, living voices with scenes and actions pertinent to the epochs which they highlighted.

# ESTERDAY

Which N. Y. Board of Education  
Advertisers Merchandised It

What was there in the voice of Napoleon which inspired thousands of men to die for him on the field of battle? Was there something in the way George Washington spoke which gave the American colonists courage to continue their fight for independence? What about the voice of Lincoln and other famous men of an earlier day? Did they speak with the calm assurance of President Roosevelt, the thundering impressiveness of Benito Mussolini, or the hysterical earnestness of Adolph Hitler?

Because of the importance which historians, educators and others have attached to the human voice as indicative of the individual and the period during which he lived, *Voices of Yesterday* makes a worthwhile contribution to people today.

The experience of three sponsors of this show are given below:

## NEW YORK CITY

### (HOME FURNISHINGS)

*Voices of Yesterday*, heard on WHN, provided the sponsor, A. FINKENBERG'S SONS INC., furniture dealers, a unique contest-tie-up with New York public schools. Pupils from the fourth to eighth grades received quiz sheets from their teachers dealing with historical personalities whose actual recorded voices were heard on the program. Each student entering the contest was required to write a 250-word essay about one of the personalities heard.

Teachers themselves selected the best essays in their own classes, and these were sent to FINKENBERG'S to be judged for the grand prizes totalling \$700. The winner in each grade received \$20, and that pupil's teacher received a similar amount. One hundred other prizes were also given consisting of \$5 merchandise credits provided the winners were accompanied to the store by their parents.

Writes Albert Finkenberg, sponsor's advertising manager: "Being our first venture of this kind over radio, we had to be careful in the selection of the type of program we were to broadcast. This was particularly true because we are located in the world's largest market and competition is naturally very keen. An ordinary program would not interest us, yet we had to keep our expense down to

Albert Finkenberg himself presented awards to prize winners at a special Saturday morning ceremony at the main FINKENBERG store in New York City.



a reasonable amount. It was not an easy matter to find what we were seeking.

"We were interested in a program that would appeal to both children and adults. It had to be entertaining, yet carry with it a certain amount of dignity, inasmuch as FINKENBERG'S is one of the oldest installment furniture companies in New York City.

"The New York Board of Education had never lent its support to any commercial radio program prior to this time, but we were able to deliver to the public schools in the New York area many thousands of quiz sheets that were distributed twice each week by the teachers. Having this program called to the attention of the pupils created an audience for us, of course. We also ran ads in our local newspapers in conjunction with our regular copy.

"During the course of the program we featured certain merchandise and offered pictures of the celebrities used in the broadcast. *Voices of Yesterday* was listed in the leading newspapers in the New York area as the *pick of the air*, despite the fact that the competition at the time we were on in the evening was very keen. We believe that this was the first time in the history of radio that a transcription was ever selected for that honor in New York."

#### CLEVELAND, O.

##### (FINANCE)

A 13-week series of *Voices of Yesterday* was heard over WHK for the EQUITY SAVINGS & LOAN Co., when the sponsor was just emerging from a long period of inactivity due to depression conditions. Evidence at the EQUITY deposit windows indicated that the program had won an audience and was getting tangible results.

Writes Carr Liggett, president of the CARR LIGGETT ADVERTISING AGENCY: "No miracles were expected but a good start was made in return to public attention and confidence. We liked the fact that while meeting the requirement of an advertiser of this kind for a dignified program, *Voices of Yesterday* was actually exciting.

"We found that this program made it easy for us to obtain very valuable cooperation from the schools and libraries, which made the job of audience-building much easier and more rapid. Even the newspapers gave us much better publicity than one can ordinarily get.

"Included in the promotion were: (1) an old phonograph contest which produced some astonishing antiques; (2) displays using these old phonographs in the EQUITY window and the Public Library; (3) excellent cooperation by the Cleveland Public Library through mention on its own radio program; lobby display, and distribution of 5,000 bookmarks, one side of which described the program, the other side listed books about the people whose voices were featured, and (4) bulletin board notices in high schools."

#### PROVIDENCE, R. I.

##### (FINANCE)

Writes Gordon Schonfarber, president of LANPHER & SCHONFARBER, INC., ADVERTISING AGENCY in regards to the WJAR presentation of *Voices of Yesterday* for OLD COLONY COOPERATIVE BANK: "We feel that the series not only afforded first rate radio entertainment and served as a vehicle for introducing the bank's selling message successfully, but that it was instrumental in familiarizing the general public with the name and business of this savings, building and loan association.

"Through the cooperative merchandising of the program's educational aspects to school children, we feel that we were able to forcefully impress the name of the institution upon many of the savers and home builders of tomorrow, and incidentally, to also bring OLD COLONY favorably to the attention of their families."

AIR FAX: Each episode presents dramatic and characteristic incidents in the life of one of yesterday's celebrities with the introduction of that person's actual voice packing the climax punch of the presentation. The famous person himself never speaks until time comes for presentation of his authentic recorded voice. Banks, department stores, oil companies, public utilities, furniture and jewelry stores have used the series. It is now also being broadcast for a mortician. There are 54 programs in this H. S. Goodman series. Contracts are for almost any length.



# Lest We Forget

*By Tod Williams*

OUR nation is at war, and already the short-sighted are piping: "We must slash our advertising budgets."

Let me point out that such a thesis is a most certain road to disaster.

To prove my point, let me cite the example of a well-known scouring compound in the pre-World War I era. In the halcyon days before a crackpot Serb sent a bullet crashing into the person of an Hohenzollern at Sarajevo, the kitchen didn't exist without a chunky block of SAPOLIO on the drainboard.

The company used multi-colored ads in all the national magazines. They were lavish in their newspaper appropriation.

Came then that visitation from Mars, which, compared to the present ferocity of events, was as tepid as a Sabbath tea party; and SAPOLIO pulled in its neck.

I am assuming that the powers-that-were of the company glanced about and saw that they had a virtual monopoly on the cleansing powder field. So "clap" went the ax on the advertising budget. We can ascribe this sudden move to no other reason than that the world was at arms.

Then, the smokey wings of war vanished. So did SAPOLIO.

Purely in the spirit of research, I plodded from one retail store to another a week ago. At each, I inquired for this one-time famous product. Nary a trace of it could I find. As a matter of cold record, one or two young spriggens of clerks, with the first down still on their rosy cheeks, asked wide-eyed, "What is it?"

And so I say, if the nation's battle cry is to be: "*Remember Pearl Harbor,*" let the war-period cry of the thinking advertiser be: "*Remember Sapolio.*"

Professor Neil H. Borden in his monumental work, *The Economic Effects of Advertising* declares, "It is the tendency of advertisers to spend too much during time of prosperity and too little in depression."

I trust the eminent pedagogue will not shudder when I paraphrase that to, "advertisers tend to reduce expenditures during time of war, and all too often needlessly."

Let us all sit down and do some plain, hard-and-straight thinking before making the fatal mistake of slashing into an advertising campaign because of events over which we have no control.

Let us remember that when one enters on an advertising campaign, no matter how modest or how lavish, he is embarking on an endless job. True, curbs

may be instituted here and there: a judicial pruning may have to be effected. But an outright amputation is generally fatal.

In this connection, I cannot too strongly emphasize the importance of radio.

I have before me the latest edition of a popular weekly magazine. Gayly scattered through it are glittery automobile advertisements, tire ads and so on. And why shouldn't they be! If a concern is prosecuting a vigorous campaign, it uses this field. And even the most phlegmatic mind recognizes that it takes months to prepare one of these beautiful ads, get it into type, have four-color plates made.

Understand, I utter no condemnation on the appearance of advertisements of products which are no longer obtainable. Instead, I cite how much more fluid is the medium of radio. No tremendous interval exists between conception and ultimate display. It is only a step from the copy writer's desk to the microphone.

For example, the industry as a whole and the sponsors thereof, I believe, showed excellent taste when almost to a man they completely dropped commercials from news programs on the day of the Pearl Harbor attack and for a week thereafter.

And don't you forget for a moment that Mr. and Mrs. Buying Public didn't recognize this and the sponsor's stock went up perceptibly.

Major advertisers are quick to seize the opportunity of presenting their sales message by means of radio at this time. Its very elasticity is its appeal.

Recently I talked with the head of a large meat-packing company. Said he: "I have been handed sufficient government contracts to absorb the greatest part of my plant's output. As requirements vary, I will be able to offer a little of one item to the public, at another time it will be another product in our line.

"I am turning to radio because of its flexibility in telling home makers what I have for sale."

He concluded, "The time will come when I must again sell ALL of my product to the public. Our nation will not have a huge and hungry army to feed. The boys will be at home. I must keep my products before the public's mind because I WILL NOT BE FORGOTTEN."

In addition to these thoughts, may I add another.

Virtually every manufacturer already expects to make packaging changes. The shortage of tin will tend to eliminate the can. It is entirely possible that a shortage of soda-ash may curtail glass production. Plastics, new methods of handling paper, and so forth will come into being.

And the advertiser who will make money on these changes is the one who can *quickly* tell the public of the advantages of the new package. Which carries me back to the original premise: radio will most speedily carry your message which may change from day to day.

The advertiser who keeps on plowing his furrow, undisturbed, and who takes to his hand the most efficient means of conveying his message, is going to find no post-war shambles in his business.

# YOURS FOR THE ASKING

Address: Radio Showmanship, Showmanship Bldg., 11th at Glenwood, Minneapolis, Minn.

Please enclose 10 cents in stamps for each script to cover the cost of mailing and handling.

## SAMPLE SCRIPTS AVAILABLE

**Automobiles**—Mr. Yes and No (see Sept., '40, p. 32).  
**Auto Supplies**—Jack, the Tire Expert (see May, '41, p. 135).  
**Bakeries**—Musical Arithmetic (see Feb., '41, p. 72).  
**Bakeries**—Southern Plantation (see Sept., '41, p. 289).  
**Bakeries**—Toasts to Bread (see Dec., '41, p. 386).  
**Beverages**—Pigskin Prevue (see Ju., '41, p. 222).  
**Building Materials**—Homers at Home (see Feb., '41, p. 58).  
**Chambers of Commerce**—Clifton on the Air (see Jan., '42, p. 19).  
**Chiropractic**—The Good Health Program (see Mar.-Apr., '41, pp. 110, 112).  
**Dairy Products**—Junior Town (see Dec., '41, p. 136).  
**Dairy Products**—Kiddie Quiz (see Ju., '41, p. 214).  
**Dairy Products**—Young American's Club (see Nov., '40, p. 110).  
**Dairy Products**—Wealth on Wheels (see Nov., '41, p. 361).  
**Dairy Products**—Book Exchange (see Mar., '42, p. 96).  
**Department Stores**—Hardytime (see Sept., '40, p. 35).  
**Department Stores**—The Pollard Program (see Aug., '41, p. 238).  
**Department Stores**—Woman's Hour (see June, '41, p. 178).  
**Department Stores**—Down Santa Claus Lane (see Oct., '41, p. 326).  
**Department Stores**—Billie the Brownie (see Oct., '41, p. 318).  
**Department Stores**—The Waker-Uppers (see Dec., '41, p. 379).  
**Drug Stores**—Five Years Ago Today (see Dec., '40, p. 146).  
**Farm Supplies**—Feed Lot Question Box (see Nov., '41, p. 359).  
**Finance**—Jumping Frog Jubilee (see Aug., '41, p. 253).  
**Finance**—Saga of Savannah (see June, '41, p. 187).  
**Finance**—Something to Think About (see Aug., '41, p. 245).  
**Finance**—Spelling for Defense (see Mar., '42, p. 97).  
**Flowers**—An Orchid to You (see Sept., '40, p. 35).  
**Fuel**—Smoke Rings (see Dec., '40, p. 126).  
**Furs**—Cocktail Hour (see Aug., '41, p. 258).  
**Furs**—Hello Gorgeous (see Jan., '42, p. 32).  
**Gasoline**—Home Town Editor (see Oct., '40, pp. 73, 74).  
**Gasoline**—PDQ Quiz Court (see Dec., '40, p. 134).  
**Groceries**—Food Stamp Quiz (see Sept., '40, p. 33).  
**Groceries**—Matrimonial Market Basket (see Dec., '40, p. 154).

**Groceries**—Mystery Melody (see Sept., '41, p. 290).  
**Groceries**—Mystree Tunes (see June, '41, p. 163).  
**Groceries (Wholesale)**—Hoxie Fruit Reporter (see Jan., '41, p. 34).  
**Groceries (Wholesale)**—Market Melodies (see Oct., '40, pp. 73, 74).  
**Groceries (Wholesale)**—Women's Newsreel of the Air (see Oct., '40, p. 63).  
**Groceries (Wholesale)**—Kitchen of the Air (see Jan., '42, p. 25).  
**Hardware Stores**—Dr. Fixit (see Nov., '41, p. 360).  
**Laundries**—Rock-a-bye Lady (see Feb., '41, p. 47).  
**Men's Wear**—Hats Off (see June, '41, pp. 178, 183).  
**Music Stores**—Kiddies' Revue (see Oct., '41, p. 306).  
**Optometry**—Good Morning, Neighbors (see Jan., '41, p. 35).  
**Shoes**—Campus Reporters (see Aug., '41, p. 251).  
**Shoes**—Mr. Fixer (see June, '41, p. 148).  
**Sporting Goods**—Alley Dust (see June, '41, p. 177).  
**Sustaining**—Calling All Camps (see Oct., '41, p. 310).  
**Women's Wear**—Melodies and Fashions (see Nov., '40, p. 112).

## SAMPLE TRANSCRIPTIONS

Betty and Bob (see Oct., '40, p. 53).  
Captains of Industry (see Sept., '41, p. 284).  
Cinnamon Bear (see Oct., '41, p. 315).  
Dearest Mother (see Nov., '41, p. 354).  
The Enemy Within (see Jan., '41, p. 18).  
The Face of the War (see Feb., '42, p. 50).  
Fun With Music (see June, '41, p. 162).  
Getting the Most Out of Life Today (see Ju., '41, p. 196).  
I Am An American (see Feb., '42, p. 64).  
Little by Little House (see May, '41, p. 128).  
Mama Bloom's Brood (see Aug., '41, p. 248).  
Pinocchio (see Sept., '40, p. 11).  
Secret Agent K-7 (see Sept., '40, p. 35).  
Sonny Tabor (see May, '41, p. 140).  
Superman (see Sept., '41, p. 271).  
Sunday Players (see Dec., '41, p. 388).  
Stella Unger (see Feb., '41, p. 56).  
Streamlined Fairy Tales (see Mar.-Apr., '41, p. 90).  
This Will Happen (see Dec., '41, p. 398).  
Twilight Tales (see Dec., '41, p. 382).  
Voices of Yesterday (see Mar., '42, p. 88).  
Who's News (see Feb., '42, p. 64).



# CENSORSHIP

The practicability and soundness of the newly-issued government radio censorship instructions are given pictorial representation by RADIO SHOWMANSHIP.

*Right . . .* A theatre quiz show gets the green light if (1) no individual seeking participation is guaranteed participation, and (2) contestants have no way of knowing what questions will be asked them. *Reason:* little chance of interviews carrying information to the enemy. *Word of caution from Uncle Sam:* where the audience from which interviewees are to be selected numbers less than 50 persons, program conductors are asked to exercise special care.



*Left . . .* Up the ladder along with firemen goes a special events announcer to bring listeners an on-the-scene account of a warehouse blaze. *Radio's Code of Censorship:* special events reporters are advised to avoid specific reference to locations and structures in on-the-spot broadcasts following air raids or other enemy offensive action. *Special care:* avoid inadvertent references to weather conditions.



*Above . . .* Generally speaking, any quiz program originating remotely, wherein the group is small, should be discontinued. Included are man-in-the-street, airport, and train terminal interviews.



*Right . . .* Certain safeguards should be adopted by broadcasters in planning request programs. Out are telephoned or telegraphed requests. Mail should be held for an unspecified length of time before it is honored on the air. *Suggested:* that broadcasters stagger replies.



*Left . . .* Citizens with a thirst for argument on current problems make for good radio listening, but forums in which the general public is permitted extemporaneous comment, or forums during which comments are sought "from the floor" demand cautious production.

*Below . . .* This charming couple celebrated their 60th wedding anniversary by taking their first ride in a flying machine. A program in which there is ample opportunity to check into the citizenship of interviewees before the broadcast gets Uncle Sam's nod of approval.





# PUBLIC SERVICE

To help you get the most out of radio in war-time, **SHOWMANSHIP** presents a collection of successful public service features now being used in a variety of business fields.

## Dairies

**BOOK EXCHANGE** In most homes there are a great many books which gather dust after having once been read. Down the street, or across the town are other book-worms with dust-catchers which might be exchanged for a fresh supply of reading matter. Lining up dandy book barterers is the **CLARA-CAL CREAMERIES**, whose *Book Exchange* is heard over **KFRC**, San Francisco, Cal.

Listeners obtain free membership cards from **CLARA-CAL** dealers. Membership entitles them to make their wants known to *Book Exchange*. Some of the exchanges: Carl Carmer's *Genesee Fever* for *The Other Horseman* by Philip Wylie; Stephen Lorant's new picture biography, *Lincoln, His Life in Photographs*, for *Mission to Moscow* by Joseph Davies. Listeners who want to accept the book exchanges offered on the program send postcards to **CLARA-CAL**. About ten such deals are completed in each of the fifteen-minute **KFRC** broadcasts.

*Offshoot of the program:* the broadcast is now being utilized to obtain books for the men in the four branches

of the United States Service. Listeners are urged to donate extra books that are not working to men in the army, navy, marine and air corps. Since a regiment doesn't pack a library along when it travels from place to place, **CLARA-CAL** is putting it up to San Franciscans to provide the boys with reading matter.

Book bundles for buddies, addressed to **CLARA-CAL**, are taken to all neighborhood grocery stores by customers who wish to have them distributed among service men. **CLARA-CAL** service trucks run the length and breadth of the city collecting and delivering the books. Special red, white and blue window stream-

*Below . . . Reprinted by popular request is this picture which tells the story of how San Bernardino's (Cal.) ROWE SHOE STORE set up two barrels in front of its store. Twice daily for ten days it offered, via the airwaves, a two dollar reduction on any sale purchase accompanied by an old pair of shoes. Result: a dozen barrels of shoes were donated to the British War Relief Fund. Follow up: the D & S SUBWAY BOOTERY, Grand Forks, No. Dak., put the Boots of Britain idea to good use over **KILO**. A successful two weeks drive netted ten barrels of shoes. Today, in spite of the fact that the man-on-the-street type of program is out, this merchandising idea can still be effective with some other program format. (For story, see *March-Apr.*, '41, p. 94).*





Above . . . With appropriate ceremonies, the Veterans of Foreign Wars, through Frank O. Sanchez, 10th District Commander, awarded KROW, Oakland, Cal., a Testimonial of Appreciation for its patriotic service in connection with the *Speak Up for Democracy* program. Participating in the presentation were (left to right) Vernon Buell, Assistant California Chief of Staff; Keith Kerby, KROW Program Director receiving the award; Elmer W. Paine, 10th District Supervisor; Joseph Dias, County Commander; Sanchez, and Clyde E. Smith, local radio chairman for the Veterans organization.

them entirely from one day's batch of mail, the format does not at this time violate recent censorship rulings.

SAMPLE SCRIPT AVAILABLE

## Finance

**SPELLING FOR DEFENSE** The little girl who lisped,

*I'm sorry that I spelled that word  
I hate to go above you*

would have a patriotic reason today for exercising her spelling prowess. Housewives, doctors, merchants, clerks and others are *Spelling for Defense*, and for the FIRST NATIONAL EXCHANGE BANK, Roanoke, Va. The old-fashioned spelling bee decked out in modern dress is heard weekly over WDBJ in a 25 minute program.

Words are classified into five divisions. The ghost of Webster hovers over the studio as contestants are each given a 10c word, a 25c word, three others words valued at 50c, 75c and \$1. Those who know their unabridged collect as much as \$2.60. Instead of giving cash prizes, FIRST NATIONAL EXCHANGE and its advertising manager, Stuart P. Miller, climbed aboard the defense bandwagon, give contestants the equivalent in UNITED STATES DEFENSE stamps.

Topspellers in each five broadcasts are invited back for an *All-Out Spelling Bee* in which they try to spell each other down. To miss a word disqualifies the contestant. The man who can't be downed gets a \$25 defense bond.

ers reading *Book Depository for Service Men* are being put up.

Books are turned over to Morale Officers and Service Librarians for distribution in army cantonments, hospitals, recreation halls, and Y.M.C.A. libraries. Reaction of one service man: "*Books turn dreary minutes into happy hours. Thanks, buddy!*"

**AIR FAX:** Theoretically the Voice of the Bard of Avon is heard on this weekly series: Bill Shakespeare, alias Frank Wright, presides over the broadcasts.

**First Broadcast:** November 19, 1941.

**Broadcast Schedule:** Wednesday, 8:00-8:15 P.M.

**Preceded By:** Lone Ranger.

**Followed By:** Studio Sustaining.

**Sponsor:** Clara-Cal Creameries, Inc.

**Station:** KFRC, San Francisco, Cal.

**Power:** 5,000 watts.

**Population:** 637,212.

**Agency:** Theo. H. Segall Advertising.

**COMMENT:** Patriotism and cooperation combine to make this unusual program an effective good will builder for its sponsor. Not to be overlooked is the excellent dealer tie-up. Since book exchange requests come by mail, and requests may be staggered to avoid taking

**AIR FAX:** *First Broadcast:* August 13, 1941.  
*Broadcast Schedule:* Wednesday, 8:30-8:55 P.M.  
*Preceded By:* Big Town.  
*Followed By:* Elmer Davis.  
*Sponsor:* First National Exchange Bank.  
*Station:* WDBJ, Roanoke, Va.  
*Power:* 5,000 watts.  
*Population:* 84,041.

**COMMENT:** Competition is one of the essentials of showmanship. FIRST NATIONAL EXCHANGE is utilizing this psychological factor to create good will in an interesting and effective way.

SAMPLE SCRIPT AVAILABLE

## Newspapers

**GOOD NEIGHBOR CONTEST** Characteristic of neighborliness is a tendency to drop in for a social call, discuss the latest news and gossip over a cup of tea. With Uncle Sam playing the role of good neighbor to his friends across the Rio Grande, more and more of his representatives are interested in putting out the hand of friendship.

Doing its part in cementing the bonds of neighborliness is the Washington TIMES-HERALD, whose *Good Neighbor Contest* was featured by Leon Pearson, WOL's news commentator.

Newsman Pearson made two simple statements relating to countries below the Rio Grande. Additional pairs of statements were made on each of the next three successive broadcasts. Problem for listeners: were the statements true or false? Additional brain tickler: 50 words on *What the Good Neighbor Program Means to Me*. To the winner it meant two tickets for a 12-day luxury cruise aboard a GRACE LINER to the Caribbean, touching at the Netherlands West Indies, Venezuela, and Columbia. Other prizes: cash awards and Latin-American handiwork.

**AIR FAX:** News commentator Pearson is heard every Friday night, is also columnist for the Times-Herald.  
*First Broadcast:* November 18, 1941.  
*Broadcast Schedule:* Friday, 8:15-8:30 P.M.  
*Preceded By:* Bayuk Cigar's Cal Tinney.  
*Followed By:* Mutual Sustaining.  
*Sponsor:* Washington Times-Herald.  
*Station:* WOL, Washington, D. C.  
*Power:* 1,000 watts.  
*Population:* 521,886.

**COMMENT:** As a business stimulant, a modified quiz program of this kind has

splendid possibilities. That all listeners have an equal chance at winning prize money is an important point in its favor. Naturally, the value of the prize plays an important part in the success of the quiz.

## Newspapers

**LET'S SPEAK SPANISH** Newspapers, magazines and books written in the Spanish language are more plentiful in public libraries than ever before. Radio programs which originate in the South American countries are available even on cheap receiving sets. International conditions emphasize the need for better trade relations and greater friendship between the United States and Latin-America.

For these reasons, night classes in Spanish are among the most popular branches of adult education in all major cities in the United States. Bringing such instruction into the living rooms of WNOX listeners is the Knoxville, Tenn., NEWS-SENTINEL and the University of Tennessee.

Accenting the importance of knowing our "good neighbor" language, the course is heard twice weekly. Air lessons are based on printed texts published each Sunday in the NEWS-SENTINEL, WNOX Scripps-Howard newspaper affiliate.

**AIR FAX:** Broadcast under the auspices of the News-Sentinel and the University of Tennessee, the course was instigated by WNOX under educational director Kenneth E. Huddleston. James O. Swain, head of the Department of Romance Languages at the University of Tennessee gives the instruction.

*First Broadcast:* October 6, 1941.

*Broadcast Schedule:* Monday and Thursday, 7:15-7:30 P.M.

*Preceded By:* Monday, South American Way (Music); Thursday, Musical Roundup.

*Followed By:* Monday, Gay Nineties Revue; Thursday, Patriotic Parade.

*Sponsor:* News-Sentinel.

*Station:* WNOX, Knoxville, Tenn.

*Power:* 5,000 watts.

*Population:* 10,000.

**COMMENT:** Never before has radio or its sponsors had a greater opportunity to serve than it has today through the medium of public service features. Since Spanish is now the most popular of all foreign languages, a course of this kind is sure to develop a radio following.



## AIRING THE NEW

All the available data on new radio programs. No result figures, as yet, but worth reading about!

### Restaurants

**MOMENT OF MEMORY** Nostalgia for the good old days isn't confined to the provinces. New Yorkers, too, take time out for a *Moment of Memory* between dashes for the subway. Catering to human appetite and this human trait is the BRASS RAIL restaurant whose five minute program is heard nightly.

Old songs which tie-up directly with the specialties and traditions of the restaurant are used to whet listeners' appetites. *Carry Me Back to Ol' Virginny* leads into a commercial on baked Virginia ham. *Turkey in the Straw* sells roast young Vermont toms. *Between the Devil and the Deep Blue Sea* is the song that starts a commercial for a sea-food special.

By linking the BRASS RAIL with the period in which these songs were popular, the sponsor capitalizes on his tradition. Its location on the Great White Way is high lighted by spotting the BRASS RAIL in the midst of Tin Pan Alley.

Special occasions, such as Armistice Day and Thanksgiving call forth quiet, institutional announcements with a strong patriotic vein. "Strong emphasis is placed on nostalgia in the copy angles," Jack Steiner, account executive for the BLACKSTONE AGENCY, points out.

**AIR FAX:** Show features old songs, selected to lead into commercial announcements on the specialties, location, tradition and service of the sponsor. Into its five minutes goes an opening ear-catcher, a theme song, an introduction, and an opening commercial. A three-minute transcription of some old song, a closing commercial, a closing theme song, and a hearty sign-off complete the show.

**First Broadcast:** November 2, 1941.

**Broadcast Schedule:** Monday, Tuesday, Thursday, Friday, Saturday, 11:00-11:05 P.M.; Wednesday, 9:45-9:50 P.M.; Sunday, 11:15-11:20 P.M.

**Preceded By:** News.

**Followed By:** Dance Music.

**Sponsor:** Brass Rail Restaurant.

**Station:** WMCA, New York City.

**Power:** 5,000 watts.

**Agency:** Blackstone Co.

**COMMENT:** Restaurants have generally limited their radio advertising to securing air-shots for the orchestras playing in their establishments. For variety, sponsors might well consider the BRASS RAIL format. A program centered around food, service and atmosphere has definite possibilities. That the show may be inexpensively produced is another factor to its credit.

### Finance

**BIRTH OF A NATION** When the bird with a long bill hovers over Nashville, Tenn., the COMMERCE UNION BANK stands by, ready to announce the new arrival over WSIX. That the bird isn't loafing on the job is indicated by the fact that COMMERCE UNION airs its five minute show six days a week on a staggered schedule.

Sound effects of a baby crying open the program. They are submerged by Brahms *Lullaby*. With the *Lullaby* in the background, the announcer introduces the program and offers congratulations on behalf of the COMMERCE UNION BANK to parents of all new arrivals reported in the past 24 hours.

**AIR FAX:** *First Broadcast:* May 1, 1941.

**Broadcast Schedule:** Monday, 7:30-7:35 A.M.; Tuesday, 9:45-9:50 A.M.; Wednesday, 11:55-12:00 noon; Thursday, 4:55-5:00 P.M.; Friday, 5:25-5:30 P.M., and Saturday, 7:15-7:20 P.M.

**Sponsor:** Commerce Union Bank.

**Station:** WSIX, Nashville, Tenn.

**Power:** 250 watts.

**Population:** 184,353.

**COMMENT:** One of the most avidly read sections of the daily newspaper is its column of vital statistics. Copy of this kind makes as interesting listening as it does reading. Unusual is the use of a staggered schedule for a five minute program series. Its chief values are: 1) to enable the advertiser to select spots close to high-rated programs; 2) to capture a different listening group each day.



## SHOWMANSHIP IN ACTION

Those extra promotions and merchandising stunts that lift a program out of the ordinary.

### Beverages

**SHORTY & SUE OF COORS** Few adults fail to recall the nursery jingles learned in childhood. That such simple rhymes repeated at frequent intervals stick in the minds of listeners is common knowledge. Making listeners aware of New Light COORS, COORS Export Lager and COORS Pilsener Beers through the expedient of rhymed patter is the ADOLPH COORS Co., Golden, Colo.

*Coors new beer is a brew that's  
light*

*Fully aged—brewed just right*

*Fewer solids—better taste*

*Keeps the trimness of your waist.*

Such are the verses used in a series of

transcribed one-minute spots to promote *Shorty & Sue of Coors*. Promotion angle: spots are used on Denver stations other than KOA. Each begins with *Coors Presents Shorty & Sue*. Program itself is heard every Tuesday evening over KOA.

*Shorty & Sue* also make personal appearances at different COORS outlets throughout the territory. Members of the audience receive a card with the printed jingles and a picture of *Shorty & Sue*. All join in a community song-fest, raise the roof with the *Shorty & Sue* jingles.

*Other promotions:* movie trailers in 12 Denver INTERMOUNTAIN FOX THEATRES; a lobby display in the KOA building, and streamers identifying the program on all YELLOW taxicabs. Streamers were also used on all package delivery trucks in Denver.

**AIR FAX:** Out of the song-bag come western songs, ballads and popular tunes. Shorty strums the guitar. Sue plays the piano accordion.

*First Broadcast:* October 28, 1941.

*Broadcast Schedule:* Tuesday, 9:15-9:30 P.M.

*Preceded By:* Chesterfield Time.

*Followed By:* Philip Morris.

*Sponsor:* Adolph Coors Co., brewers, Golden, Colorado.

*Station:* KOA, Denver, Colo.

*Power:* 50,000 watts.

*Population:* 303,273.

*Agency:* Mac Gruder & Co., Denver, Colo.

**COMMENT:** While program appeal is a prime essential, sponsors should also

give some thought to building up as large an audience as possible with extra promotions. Methods used by ADOLPH COORS Co. are excellent for creating a large group of loyal followers.

Power: 5,000 watts.  
Population: 3,440,420.

COMMENT: Late hour symphonic programs are increasing in popularity. It seems everybody doesn't start dancing when the clock strikes ten.

## Drug Stores

**SYMPHONIC HOUR** High listener ratings for network symphonic programs indicate that America is not entirely given over to an army of jitterbugs who worship at the throne of King Swing. The tremendous sale of records in the field of classical music is additional evidence that these United States are becoming students of serious music. Quick to hitch its wagon to the right star, STINEWAY DRUG STORES, Chicago, Ill., airs a full hour of classical music five nights a week over station WIND.

Each Thursday night, a request program made up of selections obtained by mail from the listening audience hits the WIND airwaves. Once a month, STINEWAY DRUG STORES puts on a quiz night. To the 35 listeners who correctly identified the eight selections on the first quiz went CONKLIN FOUNTAIN PENS valued at \$7.50. On the second quiz, listeners were also required to select a preferred perfume from a Stineway newspaper advertisement, and in 25 words tell why that item was selected.

*Promotional tie-ins:* one announcement is made on each program calling attention to the program schedule listing compositions to be played for one month. Schedule is free in the Chicago-land area. Outsiders pay a ten cent charge. Sponsor's advertising manager, A. H. Mosenson, has the program schedules distributed in all STINEWAY DRUG STORES.

Three short commercials on each program stress such general subjects as prescriptions and vitamins, other STINEWAY services.

**AIR FAX:** *First Broadcast:* August 18, 1941.  
*Broadcast Schedule:* Monday through Sunday, 10:00-11:00 P.M.  
*Preceded By:* News.  
*Followed By:* News.  
*Sponsor:* Stineway Drug Stores.  
*Station:* WIND, Chicago, Ill.

## Public Utilities

**CURRENT EVENTS QUIZ** History books haven't been tossed out the window in the modern educational system, but more and more emphasis is being placed on the world today. Keeping up with the times is the PAUL SMITH ELECTRIC LIGHT, POWER & R. R. COMPANY, Saranac Lake, whose *Current Events Quiz* is a weekly feature over WNBZ.

*Small fry contestants:* children from the sixth grade of the public and parochial schools. Quizmaster is American History teacher, Charles Perry. *Weekly pay-off:* a prize of two dollars to the winner, and a one dollar consolation prize to the runner-up. A grand prize of twenty dollars will be awarded at the end of the series.

Three children from each of four schools competed in the first program. The four students with the highest scores formed the nucleus for succeeding programs. Two students from each of the four schools complete the panel of twelve for each show.

*Special promotion:* pre-announcements, newspaper publicity, organization of *Current Event Quiz Clubs* in the schools, and letter stickers.

**AIR FAX:** Questions popped at bright-eyed youngsters are taken from the widely circulated school paper, *Current Events*.  
*First Broadcast:* October 4, 1941.  
*Preceded By:* Music.  
*Followed By:* Ask Young America.  
*Broadcast Schedule:* Saturday, 11:00-11:30 A.M.  
*Sponsor:* Paul Smith's Electric Light Co.  
*Station:* WNBZ, Saranac Lake, N. Y.  
*Power:* 100 watts.  
*Population:* 10,000.

COMMENT: There are splendid opportunities for a sponsor who can produce a radio program with the cooperation of the public school system in his community. A show of this kind develops a tremendous amount of local interest.

## Theatres

**RADIO AUCTION QUIZ** Staid ladies do the hula. Business men sell potatoes from their pockets. *Radio Auction Quiz* is on the air! Something for nothing has long been the Nirvana of many Americans. *Next best thing:* to get it as cheaply as possible.

Catering to this canny Yankee desire, merchants of Wausau and Antigo, Wis., presented this copyrighted show twice a week for a 13-week period over WSAU.

Big inducement to bargain-wise patrons who jampacked the GRAND THEATRE, Wausau, and the HOME THEATRE, Antigo: the opportunity to buy, via the auction sale, fine merchandise at their own prices. Hook for the sponsors who contributed movie cameras, cedar chests, grocery supplies, et al: donating merchant is given a commercial plug as the item is auctioned off. Outstanding items up for auction were displayed in the theatre lobbies a week in advance.

Fast talking auctioneer, Greg Rouleau, gave the folks in the theatre audience a chance to win back the auction money by answering questions, doing stunts, or selling to him looney items in their possession.

A *Jackpot Jinx* added to the general excitement. When no one produced the requested object, or if no one could answer the quiz tickler, the money was put in the kitty, saved for a later program.

**AIR FAX:** Show emanated from the stage of the Grand Theatre in Wausau each Thursday evening. On Sunday afternoons it was broadcast from the stage of the Home Theatre, Antigo. Originator and copyright owner of this half-hour show is Greg Rouleau, Box 693, Wausau, Wis. He also services the accounts.

*First Broadcast:* January, 1941.

*Broadcast Schedule:* Thursday, 8:30-9:00 P.M.; Sunday, 2:00-2:30 P.M.

*Sponsors:* Wausau, Wis.: Grand Theatre; Antigo, Wis.: Home Theatre; (others).

*Station:* WSAU, Wausau, Wis.

*Power:* 250 watts.

*Population:* 23,758.

**COMMENT:** *Showmanship* puts across a show of this kind, and skillful promotion entices substantial theatre audiences, radio listeners.



## PROOF O' THE PUDDING

Results from radio programs, based on sales, mails, surveys, long runs, the growth of the business itself.

## Beverages

**SPEAKING OF SPORTS** Speaking of sales, you'll be interested in the record of CONNEAUT BOTTLING WORKS, Ashtabula, O., distributors of KOEHLER'S BEER AND OLD DOBBIN ALE, Erie, Pa. When sponsorship of this sports show began a year and a half ago, CONNEAUT BOTTLING WORKS had only a few accounts for KOEHLER'S beer in the territory. Now, its product is on sale at every bar in the area, and in August, sales were up 60 percent over the preceding year.

During the baseball season, program is a ten-minute daily show. It features baseball scores and UNITED PRESS *Sports Features*. At other seasons of the year, sponsor presents local items in the sporting world plus the UNITED PRESS *Sports Features* in a five-minute review.

Program is plugged by card displays in dealer outlets. Mention is also made in the radio columns of all local newspapers.

CONNEAUT gets its sale message across in an opening and closing commercial. On Sunday, there is no commercial, other than the mention that the program is presented by the makers of OLD DOBBIN ALE and KOEHLER'S BEER.

**AIR FAX:** *First Broadcast:* June, 1940.

*Broadcast Schedule:* Daily, 4:45-4:50 P.M.

*Preceded By:* Music.

*Followed By:* News.

*Sponsor:* Conneaut Bottling Works, distributors of Koehler's Beer, Erie, Pa.

*Station:* WICA, Ashtabula, O.

*Power:* 1,000 watts.

*Population:* 23,301.

*Agency:* Yount Co., Erie, Pa.

**COMMENT:** Consistency pays again! Sponsorship of the program throughout the year instead of only during peak summertime months gave CONNEAUT BOTTLING WORKS some radio results worth talking about. Speaking in the business man's language is a 60 percent sales increase.

## Department Stores

**TRI STATE ROUNDUP** When this half-hour variety hillbilly show goes on the air once a week over WSAZ, MOSKIN'S CREDIT CLOTHING Co., and the O. J. MORRISON DEPARTMENT STORE, Huntington, W. Va., get ready to do volume business with value hunting shoppers.

Special items featured by MORRISON'S are usually sold out by noon the day following the broadcast. MOSKIN'S report that any clothing special or combination advertised during the program always shows sales advances over non-advertised items.

Show has broken all records for theatre attendance. *Example:* on a holiday the box office first put up an SRO sign, later shut up shop completely. Fifteen minutes before show time there was neither sitting nor standing room.

*Special promotion:* spot announcements, screen trailers, theatre displays, plus newspaper ads the night before and the morning of each show help boost attendance. MOSKIN'S and MORRISON'S boost sales by featuring in counter and window displays the specials plugged on the ether waves.

**AIR FAX:** Western, sacred, popular and swing tunes mixed with plenty of comedy round out this broadcast from the stage of the Uptown Theatre. Throughout the WSAZ listening area come constant requests from willing talent anxious for auditions.

*First Broadcast:* April 2, 1941.

*Broadcast Schedule:* Thursday, 7:00-7:30 P.M.

*Preceded By:* West Virginia Specialties.

*Followed By:* Transcribed Sustaining.

*Sponsor:* Moskin's Credit Clothing Co., O. J. Morrison Department Store.

*Station:* WSAZ, Huntington, W. Va.

*Power:* 1,000 watts.

*Population:* 77,657.

**COMMENT:** Amateur talent, if available in large enough numbers, provides an excellent source of inexpensive talent. When such programs are skillfully handled they are almost sure to find a responsive public.

# DEFENSE BONDS BUY TANKS



The tank is to the Army what the tackle is to the forward line of a football team. It is the "break-through." Head-on, it crashes timber, houses, enemy fortifications. Once it has opened the way, the attacking force follows for the "mopping up."

To match the mechanical might of aggressor nations today, America needs thousands of these tanks. They're rolling off the assembly lines now. They cost real money. Every time you buy an \$18.75 Defense Savings Bond or a 10c Defense Savings Stamp you give your country money enough to buy a vital part for another new tank.



*Buy* **DEFENSE SAVINGS  
BONDS and STAMPS**

AT ALL BANKS, POST OFFICES,  
AND SAVINGS AND LOAN  
ASSOCIATIONS

# WHAT THE PROGRAM DID FOR ME

This is the businessman's own department. Radio advertisers are invited to exchange results and reactions of radio programs for their mutual benefit. Address all letters to *What the Program Did for Me*, Radio Showmanship, 11th at Glenwood, Minneapolis, Minn.



## Finance

**DIME SAVERS** "Examination of company's record for the past three periods discloses the following ratio of business increases:

- 1939 No Radio Time . . . 8.5% ratio of increase.
- 1940 One Spot Announcement Daily . . . 12.0% ratio of increase.
- 1941 Two Spot Announcements Daily . . . 14.6% ratio of increase.

"It has also been interesting to notice the effective flexibility of our radio advertising, that is, any burdensome excess of cash has been avoided by changing the theme from *Savings* to *Loans* for a comparatively short time.

"Frankly, the results have been gratifying."

**W. BRUCE JONES**  
*President*  
*Metropolitan Savings & Loan Co.*  
*Youngstown, O.*

**AIR FAX:** Cautious Bruce Jones, president of the Metropolitan Savings & Loan Co., agreed to try radio advertising to build up the company's savings department in January, 1940. A small cardboard folder, called a dime saver, which held two dollars in dimes, was offered free of charge to all WFMJ listeners. So many new accounts came in that the bank found it necessary to change its advertising appeal from the savings to the loan department.

*First Broadcast:* January 23, 1940.  
*Broadcast Schedule:* Two spot announcements daily.  
*Sponsor:* Metropolitan Savings & Loan Co.  
*Station:* WFMJ, Youngstown, O.  
*Power:* 250 watts.  
*Population:* 211,251.

**COMMENT:** *Eventually, why not now?* is the attitude of many a first-time radio sponsor. A 14.6 percent ratio of business increase



speaks in the language best understood by such sponsors as the METROPOLITAN SAVINGS & LOAN CO.

## Farm Supplies

**ANDY'S FARM FAMILY CIRCLE** "We are advertising on this program because it is designed specifically for the audience we wish to reach, namely, the farmer. Andy's programs are a real service to the farm radio listeners. Consequently we find it a good medium by which to pass on to the farmer information on feeding his livestock that will help him solve his feeding problems."

**FRANK FOX**  
*President*  
*Fox Chemical Co.*  
*Des Moines, Ia.*

**AIR FAX:** Andy Woolfries' sun-up rural stint was developed as a service and entertainment feature for the rural audience. The farmer's friend and most reliable informant, Andy mixes market, weather and crop reports with livestock quotations, new and proven farm practices and recommendations on locker storage.

*First Broadcast:* July 1, 1941.  
*Broadcast Schedule:* Monday through Saturday, 6:00-6:30 A.M.  
*Preceded By:* Morning Roundup.  
*Followed By:* Rev. Cedarholm.  
*Sponsor:* Fox Chemical Co., Conkey Feeds, Progress Feather Co.  
*Station:* KRNT, Des Moines, Ia.  
*Power:* 5,000 watts.  
*Population:* 167,048.

**COMMENT:** FOX CHEMICAL, with its 200 dealers selling direct-to-the-farmer, wisely selected a program that was specifically aimed at the audience it wanted to reach. The selection of a regular personality to head that show lifted it above the ordinary.



# JOHNNY ON THE SPOT

If you use spot announcements, you'll be interested in the news, reviews, and tips in this column.

## LET'S NOT TALK ABOUT THE WEATHER!

Many of you businessmen who *were* sponsoring weather reports (now taboo) can take a tip from ROSENBAUM's Department Store, Pittsburgh.

Soon after the government requested radio stations to drop temperature reports and weather forecasts, ROSENBAUM's decided to devote the major portion of its commercial time for Red Cross appeals, messages urging the listeners to buy Defense Stamps, requests for blood donors and for other suggestions designed to help the nation.

Opening line of copy reads "ROSENBAUM's suggests today. . . ." This is followed by the public service appeal. The spots are 50 words in length, and reach Pittsburgh housewives five times daily over WCAE.

From time to time special items were broadcast to check the selling power of these new type announcements. Results are good.

## MORE MAN POWER

ROSSMAN Clothiers, over WTCN, Minneapolis, vary the ROSENBAUM theme. They devote part of their spot announcement time to a man-power bulletin, appealing for more enlistments in U. S. armed services or defense industries.

## SPOTS FOR VICTORY!

Miss Nina Ford, Librarian of the Missoula (Montana) Public Library, writes in to tell how spot announcements on Missoula station, KGVO, helped put a

Victory Book campaign over the top in just four days.

Through the power of the radio announcements, out-of-town listeners in even the most isolated Montana communities responded with packages of books. As a result of the campaign, thousands of service men will be reading a collection of literary gems, ranging from dog-eared copies of the classics to brand new Literary Guild and Book-of-the-Month Club selections.

## INTRODUCING

*New business fields to which  
Radio is now extending its services*

**Calavos . . .** Calavo Growers of California, Los Angeles, eight participation spots on the Home Forum, Station KGO, San Francisco.

**Fish . . .** General Seafoods Corp., Boston, six announcements per week for 44 weeks, Station WIND, Chicago.

**Health Resort . . .** Thermopolis Chamber of Commerce for its Hot Springs and Mineral baths, one-minute announcements for 12 weeks, Station KOA, Denver.

**Magazines . . .** MacFadden Publications, Inc. For *True Detective Magazine*, Station Breaks, Station WHN, New York City.

**Motion Pictures . . .** Paramount Pictures, Inc., spot announcements to advertise Bing Crosby in the *Birth of the Blues*, Station WHN, New York City.

**Pencils . . .** Dixon Pencils, series of one-minute transcriptions, Monday thru Friday at 7:14 A.M., Station WOR, Newark, N. J.

**Rodeo . . .** International Amphitheater Rodeo, 150 announcements, Station WJJD, Chicago.

**Shopping News . . .** Downtown Shopping News Co., nine 50-word announcements, Station KECA, Los Angeles.

**Stock Show . . .** Northwestern Stock Show, 20 one-minute announcements, Station KOA, Denver.

**Tax Information . . .** State of Colorado, Department of Revenue, one-minute announcements, six times per week, for 13 weeks, Station KOA, Denver.

**Transportation . . .** Railway Express Agency, 15 one-minute transcriptions, Station KFI, Los Angeles.

**Waste Paper . . .** Waste Paper Consuming Industries, St. Louis, eight time signal announcements weekly for 13 weeks (renewal of previous schedule), Station WBBM, Chicago.

To Marie Ford  
Managing Editor  
Radio Showmanship Magazine

This office is very grateful to you for your letter of January 19, advising us that it is the plan of your magazine which would come into conflict with Government censorship regulations.

This is a very helpful attitude and we appreciate your cooperation greatly.

The radio industry is practically solidly behind the suggestions of the Office of Censorship and we have little doubt but that its operation is going to be most successful.

(SIGNED)

J. Harold Ryan  
Assistant Director of Censorship

# TRENDS

A rating of program patterns based on a special survey of outstanding, *locally sponsored* radio programs throughout the country. Let the TREND of these ratings, month to month, be your guide to better buying.

## PROGRAM RATINGS, JANUARY, 1942

Type	Rating	Last Month	1 Month Change	Last Year	1 Year Change
MUSIC	.319	.318	+ .001	.350	-.031
NEWS	.226	.209	+ .017	.220	+ .006
QUIZ	.119	.117	+ .002	.100	+ .019
TALKS	.106	.099	+ .007	.070	+ .036
INTERVIEWS	.076	.083	-.007	.080	-.004
SPORTS	.066	.069	-.003	.060	+ .006
COMEDY	.050	.056	-.006	.060	-.010
DRAMA	.038	.049	-.011	.060	-.022
TOTAL	1.000	1.000			



GROUPS	Men	1 Mo. Change	Women	1 Mo. Change	Children	1 Mo. Change
Music . . . . .	.274	-.005	.345	+ .003	.322	-.007
News . . . . .	.282	+ .016	.216	+ .017	.110	+ .016
Quiz . . . . .	.106	-.006	.110	-.001	.177	+ .025
Talks . . . . .	.089	+ .018	.141	+ .003	.050	-.001
Interviews . . . . .	.065	-.006	.083	-.006	.086	-.015
Sports . . . . .	.124	-.001	.025	-.005	.046	.....
Comedy . . . . .	.040	-.003	.046	-.005	.114	+ .009
Drama . . . . .	.020	-.013	.034	-.006	.095	-.027

### THIS MONTH IN REVIEW

War is beginning to effect the trend of locally sponsored program ratings. Most noticeable rise of the month was in the trend of *news* programs.

In January, *news* jumped to an all-time high since these surveys began. *News* had shown a steady decline since August, took a one point increase in December, then bounded up 17 points this month.

It is still too early to judge the effect of recent censorship rulings. Programs that will be hit the hardest fall into the *quiz* and *interview* classifications. This last month, *interviews* dropped 7 points,

have reached an all-time *low*. *Quiz* programs, on the other hand, showed a 2 point rise; however, the great majority of *quiz* shows still do not fall within the government's ban.

The programs used in this survey are sponsored by local businessmen only. For that reason, relative costs of the different types of program patterns play an important part in the net results. For example, *drama* which is undoubtedly recognized as one of the most important phases of network entertainment—and, at the same time, one of the most expensive, has a comparatively low ranking among locally sponsored shows.

IF YOU WANT WHAT YOU  
WANT WHEN YOU WANT IT

YOU WILL APPRECIATE A  
RADIO SHOWMANSHIP

FILE

BINDER

If you like facts and figures at your fingertips (and who doesn't?) you'll appreciate the utility of a *Radio Showmanship Magazine File Binder*. It holds 18 issues. With it, you can tell at a glance which of the 18 editions carry material of especial interest to your business. It's the convenient compact method of keeping your copies in permanent chronological order. Order now!

RADIO SHOWMANSHIP MAGAZINE  
ELEVENTH AT GLENWOOD AVENUE  
MINNEAPOLIS, MINNESOTA

Gentlemen:

I want what I want when I want it. Send me  copies of the Radio Showmanship File Binder, at \$1.50 per binder, postage paid. Check enclosed . Bill me later .

Name .....

Address .....

Company .....

Position .....

City .....

State .....

FB-1

\*Go ahead and cut out the coupon! Don't worry about ruining the magazine cover; we'll send you a new copy for your file.



WALKER BROTHERS COMPANY  
SAN FRANCISCO, CALIF.

S

IN NEXT MONTH'S ISSUE OF

HOWMANSHIP, Jacob Simon, tells the truly remarkable story of how twelve years on the air with the same program has built up for the SIMON HARDWARE CO., Oakland, one of the largest *fishing and sporting goods* departments in the State of California!