

# S Showmanship



FEBRUARY 1942

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82

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- Automobiles • Department Stores • Drug Products • Finance
- Furriers • Grocery Products • Home Furnishings • Laundries
- Men's Wear • Mortuaries • Optometry • 3 Pages About Army Shows



PUBLIC SERVICE FEATURES



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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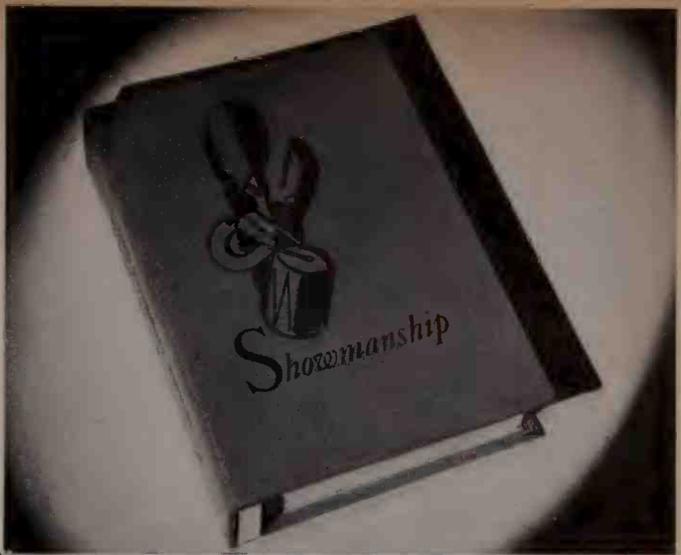
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Wouldn't you like to present  
**THESE FASCINATING PEOPLE**  
 on Your Radio Station?



DINAH SHORE



TONY SARG



ALEXANDER DE SEVERSKY



IRINA BARONOVA

39 Names-in-the-News appear on

# WHO'S NEWS

—new NBC Recorded Program

In each program, George Romilly chats informally with one of America's leaders in the arts, sciences, business, sports, music or the entertainment world. Rube Goldberg, for instance, describes his invention for getting rid of olive pits at cocktail parties. Alexander de Seversky tells of America's needs in aviation. Admiral Richard E. Byrd—Leopold Stokowski—Alice Duer Miller—Walter Duranty—Dr. George Gallup . . . these are only a few of the personalities!

This 39-program series is designed for use as a three-a-week, five-minute feature—or it can be used to high-spot longer programs.

Ask your local radio station to arrange an audition—or write for information.



**NBC Radio-Recording Division**

NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service

RCA Bldg., Radio City, N. Y.

Chicago

Washington, D. C.

Hollywood

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## WAR AND RADIO

ANY first-aid student will tell you that in case of accident the important thing to look for immediately is *shock*. Often the actual physical injury is slight, yet there is a complete agitation of the emotional and mental sensibilities.

Most of us went through a period of *shock* the past two months. Some haven't recovered yet.

*Shock*, you know, is a state of inaction, inertia. We're powerless to move; we lie still and let the world roll by.

Some of us went so far as to immediately cancel all our advertising, to cease strenuous selling effort in the belief that people weren't in the mood to buy.

The one thing we seem to have forgotten is that *shock* is a temporary state. People have gone back to work again in spirit as well as in body. Life is normal once more. Only the *normal* has changed entirely.

From a peace-time economy, we've passed in less than two months into a war-time economy. War-time, of all times, is not a period of inaction. There are important jobs to be done, and we must do them faster and better than we've ever done them before.

Naturally, we must adjust ourselves to the new *normal*. Among other things, we must take inventory of our business methods, discard the unimportant, increase the essential. Just like those big U. S. dive bombers, our business tactics must be streamlined for maximum efficiency.

Radio fits into this new war-time economy, fits better than it ever did before. Just how important a part it will ultimately play is still a matter of conjecture. We lack precedent! We lack facts! With this in mind, the editors of SHOWMANSHIP are enclosing a short post card questionnaire which promises to find a small part of the answer. By discovering the extent to which businessmen will advertise during the coming year, doesn't necessarily prove *how* they should advertise. But it does give us a foundation from which to work. 1942 will supply the rest of the answer.

*The Editors*



# Milita:

Public Service Features  
John G. Hunter, Arundel

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☆  
☆  
☆

**C**OMPANY *ten-shun!* Forward march for the ARUNDEL *Military Matinee!* A full half-hour of music, song and good fun is the ARUNDEL ICE CREAM COMPANY'S contribution to national defense.

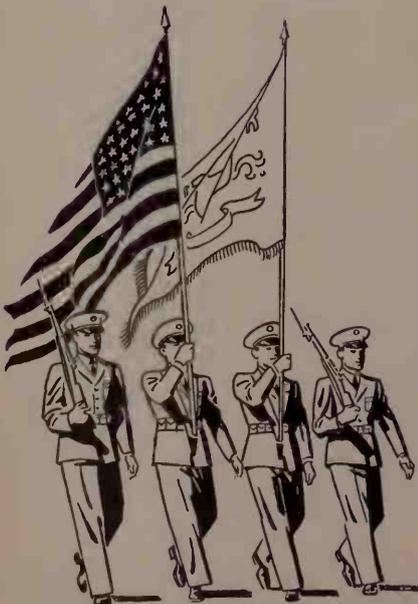
Along with the problems of national defense and aid to Britain is the equally grave problem of keeping up the morale of the men in uniform. As the result of our experience with *Military Matinee*, we feel that sponsors of radio shows can definitely do their part toward maintaining morale in this period of emergency. And by so doing, these businessmen will not only increase their prestige, but create additional sales volume as well.

Our latest radio campaign using the ARUNDEL *Military Matinee* with all of its various merchandising angles seems to be headed for an even greater success than we have ever had in the past. Not only are we building a real following among the radio audience in Baltimore for our program and for our advertising message, but we have the added feeling that our campaign is one which is performing a real public service. We are constantly getting evidence of the public's appreciation for our latest efforts in radio advertising.

Right here, I would like to make a point. Audience appreciation which interprets itself in sales, in my opinion, can be had in very few media other than radio.

While we discovered the values of radio

☆  
☆  
☆  
☆



# Matinee

Increase Prestige, Says  
o.'s Advertising Manager

advertising only three years ago, we have uncovered new merchandising possibilities each year. This last October, we were more determined than ever to obtain the best possible results from the medium. We wanted something timely, and something that performed a real public service. Many ideas were formulated and discarded before we hit upon *Military Matinee*.

Parenthetically, I should like to point out that we don't pull our punches during the slack season of the wintertime months. Since our plant has all it can do to turn out ice cream to supply the demand during the summer months, we slack up on our campaign during that season, and during the busy months use only a series of daily announcements of an institutional nature. When Old Man Winter hits, we turn on the steam.

This year, it is *Military Matinee*, a public service type of program using the same half-hour period on Sunday afternoon which we have used each of the three previous seasons over WFBR.

The program itself consists of a hostess, an emcee and a full 14-piece orchestra. The big feature of the show is a spot for interviews with two or three

of the men in uniform gathered in the studio.

A blanket invitation is extended to all service men who care to attend a studio broadcast. From the turn-out for each broadcast, we know we don't need any special inducement to get the soldier boys to come to the show, but we have made it a practice to invite every man in the studio who comes in uniform to stop with a friend at any one of the 27 ARUNDEL stores for a generous portion of ARUNDEL ICE CREAM.

And since there are so many soldiers, sailors and marines on week-end leave in Baltimore who are strangers to the city, we have also formed the ARUNDEL *Home Guard Club*. There are two ways by which listeners may become members: (1) free entry blanks are available at all our stores, and those who want to do something for the nation's boys may tell in advance what it is they want to do, and (2) we invite studio calls from those who want to do something for the men interviewed on each particular program.

And are the citizens of Baltimore anxious to do their part! The telephone number of WFBR is repeatedly given out over the air in the course of a broadcast, and a special operator takes the calls of people interested in aiding the man in uniform. Before the program is off the air, there are hundreds of calls. Soldiers are invited to dinners, dances and parties. Others volunteer to knit socks, make candy and write letters. The *Home Guard* is on the alert every minute of the day!

Since the start of our radio experience three years ago, we have added four new locations. Certainly such shows as *Military Matinee* have played a very important part in that expansion.

Back in 1938, our plans for radio as a



merchandising force had not been formulated. We had used spot announcements sporadically, but radio was still pretty much a mystery.

It was at this period that WFBR submitted a half-hour program to us to be broadcast on Sunday afternoon from the month of October to June. The program was neither elaborate nor costly, but through the simple expedient of giving the public good music, the ARUNDEL *Musical Treat* built up a large following. George A. Fisher and Lee Crone, owners of our company, began to feel the power and pull of a weekly half-hour radio show with a huge potential in audience. The ARUNDEL ICE CREAM Co. was serving the public need for good music and this added service was reflecting itself in public acceptance and appreciation which could be had from no other medium.

From this small start, our plan of attack began to unfold for us. The following September, we began laying plans for our half-hour Sunday program again, this time with a view to adding more money and impetus to our show. It turned out to be our first radio program with real merchandising possibilities.

Here was the angle. We continued our *Musical Treats*, and added a feature each Sunday called *The Arundel Treasure Tour*. Each week, we would select one of our store locations, and in a descriptive two- or three-minute travelogue type of presentation we would hint strongly at the location of the store. From these hints, the radio listeners were offered a prize of \$5.00 to the first contestant who presented the key word at the store featured on the *Treasure Tour*. All other contestants who gave the key word at the right location within a half hour after the broadcast were presented with a consolation prize of a pint of ice cream. *Treasure Tour* entry blanks were available at all ARUNDEL stores, and all entries had to be made on these blanks.

Needless to say, we covered all of our locations, and discovered that we had one of the finest methods possible to acquaint people with our locations and product. A constant traffic was created

*By train, not by snowshoes, came John Gilbert Hunter, shown above, from his native bailiwick, Snow Shoe, Pa., to Baltimore, Md., the oyster capital of the United States.*



*Photo by Willafred*

*Footloose and fancy-free, adman Hunter roamed the country, maintained odd jobs until he was 24 years old. His urge to go places and do things satisfied, he then settled down and was associated with D. A. Schulte, Inc., for 13 years. Since then, he has ably dished out the cold facts for the ARUNDEL ICE CREAM Co.*

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from entry blanks in each of our locations, and when we opened two more stores, midway in the campaign, we found it to be particularly valuable in familiarizing people with the new locations.

Our contests proved that radio had unlimited merchandising possibilities. *Military Matinee* is further proof!

It is a real thrill to see the generous response of the public to join in this movement to aid military morale in this section. Cooperation from Major Richard O'Connell, Morale Officer for this area, has been most gratifying. To sum up, this broadcast has been on the air for some two months now, and requests for tickets, entries in the *Home Guard Club*, and telephone responses have exceeded our fondest hopes.

If I am wrong, I hope some of you other advertisers will stop me, but I feel definitely that no other advertising medium is so flexible as to permit this type of healthy, dignified and effective merchandising effort. A radio broadcast advertiser can make sure that his program not only *sells* the public, but also *serves* the public at the same time.

# The Eyes Have It

34% Gross Sales Increase, 50% Reduction in Advertising Cost  
Writes Dr. E. W. Laisne, Founder of the Progressive Optical Co.

**L**ET'S put the story of PROGRESSIVE EYE-COMFORT GLASSES in a nutshell. Better yet, let's tuck it into a spectacle case. *Radio advertising increased the gross sales of PROGRESSIVE EYE-COMFORT GLASSES by 34 percent per year, and at the same time reduced advertising costs 50 percent.*

During the first 30 years of its existence, PROGRESSIVE OPTICAL did not use radio as an advertising medium. Newspapers and billboards were featured al-

most exclusively. And when we did turn to radio, we were among those whose first experience was not too successful. Our opinion then was that radio was of little assistance in merchandising. To have stopped at that point would have been an example of what we call in our profession, myopic vision. We persevered, even though we were not entirely satisfied with the results.

Today, PROGRESSIVE OPTICAL does almost its entire selling job through the

---

The Sacramento office at Tenth and "K" streets has done much to popularize PROGRESSIVE EYE-COMFORT GLASSES. Free examinations and easy payments have contributed to customer satisfaction and clients come in ever increasing numbers.





*In Switzerland, where a favorable geographic location has for generations nurtured the ideals of life, liberty and the pursuit of happiness, men have long been bred with a fierce independence which they have staunchly defended. There, too, in that mountain fastness, craftsmanship in watchmaking and lens grinding has been perfected.*

*Both these elements are a part of the heritage of Progressive Optical's founder, Eugene W. Laisne, shown above, who left his native Switzerland at the age of nine to come with his parents to America.*

*The bright-eyed lad soaked up the culture of the new country, grew to adulthood with one burning ambition: to make fine glasses at a reasonable cost, and to fit those glasses professionally at a price that didn't stretch the purse of the common man. To that end, he worked his way through the Los Angeles School of Optometry. In the 33 years since he established his first optical business in Fresno, he has always fought to attain and maintain that ideal.*

medium of radio. Our newspaper advertisement that at one time ran in 100 newspapers is now seen in only three, but 12 radio stations are carrying PROGRESSIVE EYE-COMFORT commercials, and a thirteenth station will soon be added to the list.

And this is the most surprising part of the advertising campaign. Each year, the use of radio has permitted PROGRESSIVE OPTICAL to *cut* its advertising appropriation down in proportion to sales. At present, the budget is the lowest in years, and the advertising cost per unit per new customer is half what it was formerly.

Two factors are responsible for the success of our present radio campaign. *First*: careful analyzing of the customer's reaction to previous advertising campaigns. *Second*: a brand new campaign, designed and streamlined to fit the potential customer.

People do not like to discuss bad eyesight. Even when they know that their vision is not all it should be, they do not like to be told about it. References to physical weakness are not welcome to the average customer.

From our point of view, we suddenly realized that putting emphasis on poor vision was a negative approach to which prospective clients put up an unconscious but very active resistance. If a campaign of the kind we had in mind were to be successful, that mental resistance should be reduced to the absolute minimum.

Realizing this, PROGRESSIVE got over on the people's side of the optical business. Instead of bad eyesight, we decided to talk about good vision. Newspaper and billboard advertisements were stopped.

Then, we went into a huddle with W. L. Gleeson, head of Radio Station KPRO, Riverside and San Bernardino, Cal., who has designed and handled our radio advertising campaign.

We were on the track of a good idea, one that eliminated the earlier negative approach and which put into its place one that was positive. Furthermore, one that would be acceptable to prospective clients. Our emphasis was 100 percent on good vision.

Fifty different radio commercials were worked out, and from then on, it was the survival of the fittest as far as the announcements were concerned. The entire series was tried on the air for a period of weeks, and the least effective were discarded. Finally there were 14 strong-selling and educational announcements that we felt would do the job.

Then, we had to tackle our second problem: what would be the best possible spots for our announcements? It stands to reason that people with poor vision would prefer to listen to radio news than to suffer the strain of reading tiny newsprint. Putting logic to the acid test, we placed the 14 proven commercials on KSAN, San Francisco, immediately before and after news programs for a six months' test period.

The pulling-power of those commercials on that local station amazed our entire organization. We went ahead on the green light! Without a doubt, the plan had been the right one for us. Now, we use radio exclusively, and radio has proved to be the most acceptable advertising medium we have ever tried. Radio is the only advertising medium which places no strain on the eyes of the customers and gives them comfort while they hear the sales message.

We feel that we have worked out an entirely new approach to the problem of advertising not only for ourselves but for optometrists in general. The idea itself is simple. It was the logical thing for us to do. Since people with poor vision will naturally spare themselves any unnecessary reading, radio is the natural and logical advertising medium for people in our business. Nothing could be more simple than that, yet actually, when it was first put into prac-



Willard L. Gleeson, KPRO, shown above, designed and created Progressive Optical's radio advertising plan. The company now advertises exclusively by radio.

*Inventive in more ways than one, radioman Gleeson was the youngest consulting member of Thomas A. Edison's Board of Inventors during the first World War. Another claim to fame: Orville Wright, one of the inventors of the airplane, taught him to handle the pilot's stick. Quick to master the intricacies of the now ancient crates, the pupil went on to become the youngest aviator in the nation.*

...tice, the idea was almost revolutionary. But, it worked.

Can you blame PROGRESSIVE for being sold on radio advertising? We have tried other media during our 33 years in business, but radio has proved to be the lowest in cost and the most effective in selling power of any medium known to our business.

# On the News Front

Sponsorship of the News Has Upped Business 43% Says  
Louis J. Gauss, President of the Gauss Mortuary, Peoria

**A** NEWS broadcast for a mortuary? When I first started thinking along those lines, there was a lot of hesitation on my part. To the best knowledge of everyone concerned, no mortuary in the country had sponsored such a direct and important broadcast as the news seven days a week.

*Well, we're now in our third year of news sponsorship, and our business has increased approximately 43 percent.*

We also use radio to advertise our ambulance service, so chalk up some more influence to the credit side of radio; we estimate that we have about 75 percent of all the ambulance business in Peoria, Ill. This, even in view of the fact that there are 16 local mortuaries and six ambulance services in direct competition.

1939 was by no means my first appearance in the field of radio advertising. As far back as 1932, I was on WMBD with a quarter-hour program of organ music direct from our chapel every Sunday morning. That gave way to a Sunday series of transcriptions dramatizing the lives of great Americans. Results were so good that I decided to increase my radio budget, and that was the time Florence Luedeke, WMBD saleswoman, started to lead me up to the sponsorship of a daily news program. I picked the 12:15-12:30 P.M. period as the one that would be best suited for our sponsorship.

The results from this news program have placed my business in the position it now enjoys. Our business started in a warehouse on South Adams street in 1912 with a horse drawn livery, and our policy has always been one of steady and consistent enlargement rather than spectacular spurts.

And because that has been our policy, we have given considerable thought and attention to our commercial messages. We take pride in them, and feel that they achieve fairness and dignity in a remarkably brief style.

I'll quote one, picked at random for one of the noontime news broadcasts:

(SOUND EFFECTS)

*Announcer:* This is Vince Lloyd speaking, bringing you last minute world and local news, through the courtesy of Gauss Mortuary and Gauss Instant Ambulance Service, 111 North Perry.

(Pause)

Statements unsupported by facts are of little value. But every statement made by Gauss is backed by a record of service in this community that extends over the past 29 years. Every Gauss conducted service, regardless of how much or how little it may have cost, has been an impressive ceremony . . . every effort has been made to spare the family unnecessary worry or concern. Today, as during the past 29 years . . . Gauss stands ready to serve the families of Peoria and vicinity with the *best* that modern methods, highly skilled service and faithful efforts can provide!

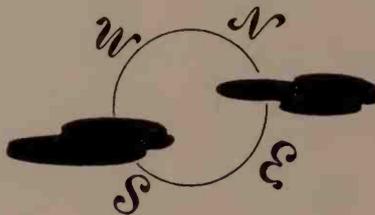
Consult Gauss . . . any hour of the day or night. Telephone 7-1-8-4.

Now . . . world news.

(NEWS)

*Announcer:* And now, local news, as compiled by the editors of the Peoria Journal-Transcript.

*(Continued on page 50)*



Strictly a family enterprise is the business of Louis Julius Gauss. His oldest son, William Paul, is already active in the management of the company. Warren, the younger son, is enrolled in the Cincinnati College of Embalming, preparatory to entering the business.

A life-long resident of Peoria, Gauss, pere, has held the following positions of leadership: Peoria Postmaster, 1930-34; past president of Peoria Mohammed Temple Shrine; past president of Peoria Court No. 40, Royal Order of Jesters; past president of the Peoria Knife and Fork Club, and past president of the Kiwanis Club.

Already following in his father's footsteps, William Paul Gauss, fis, belongs to all Masonic bodies, is a member of the Knife and Fork Club, the Association of Commerce, and the Peoria Players. Father and

son are leaders in the activities of the Arcadia Avenue Presbyterian Church.

Both the Gauss menfolk have away-from-business work which they pursue diligently. With Dad Louis it's riding fine saddle horses and travelling, and he has been in every State in the Union, most of the provinces of Canada, as well as in Mexico and Alaska. In later years he has added photography to his repertoire and records his ramblings in both color and black-and-white film.

Bill's diversions run along musical lines, and he is proud of his collection of modern records. Most numerous of the recordings in the Gauss collection are those of Kay Kyser, a personal friend who is a frequent guest in the Gauss household when tour schedules permit.

Right . . . As a life-long resident of Peoria, genial Louis J. Gauss is active in numerous civic affairs. For 17 years the GAUSS MORTUARY has been established at its present location, 111 No. Perry, Peoria, Ill.



(Continued from page 48)

(LOCAL NEWS)

*Announcer:* Accidents happen in the home as well as on the streets and highways. Here's a number to keep by your telephone, or better yet, file away safely in your memory. It's easy to remember, 7-1-8-4. . . . Say it a half dozen times and you have it . . . and that little trick may be the means of saving a life. A call at 7-1-8-4 brings Gauss Instant Ambulance Service . . . on the job 24 hours daily with not one, but *two* modern streamlined ambulances . . . safe, swift and reliable! Don't take a chance on calls relayed through other sources . . . phone Gauss direct when you need Instant Ambulance Service. The number is 7-1-8-4.

Now, we continue with world news.

That is the sort of copy that we have broadcast for two years, and that is the sort of copy that is getting results. It's noticeable that we try to impress our telephone number on listeners and try to make them think of us and call us direct in an emergency.

When we first went into extensive advertising, we analyzed our public relations problems and developed these aims: (1) to promote the GAUSS MORTUARY service; (2) to promote the GAUSS INSTANT AMBULANCE service; (3) to create good will and instill confidence in the public for both services; (4) to impress our telephone number upon the listener and to impress the listener with the importance of calling GAUSS direct in emergencies, and (5) to minimize any objection to mortuary promotion by rendering a service to the public through advertising and by the use of dignified, informative copy.

During the years between 1912 and 1941 we have used almost every type of advertising known to the profession: newspapers, billboards, calendars, telephone directories, specialties such as fans and playing cards, and almost every other medium that has been presented to us. But we have found that radio advertising is the most productive of all. Other types used have been good, but radio has been by far the best. Now our advertising budget is devoted almost exclusively to radio. We use no other medium except Sacred Art Calendars, and the number of these has been reduced by half.

All of the above has been a detailed backing up of what could be said in seven words, namely: I am sold on radio advertising for morticians.

## THE FACE

Herb R. Beaven, of Brisbane  
Give the Nod to Sam Cuff's P

**M**YTHOLOGY has it that Hydra, the nine-headed snake, fattened itself upon the terror-struck and helpless Greeks who ventured near the dank swamp of Lerna. When Hercules set about to overcome the machinations of the monster, two heads sprouted where there had been but one before. Only with fire did he finally strike death to the many-headed creature.

Today, war is that many-headed reptile, and it feeds upon the whole of the world. Men and women everywhere wait anxiously to learn where and how it will strike and to what effect.

Herculean is the task of Sam Cuff, whose five-minute transcribed program, *The Face of the War* is now sponsored on 40 radio stations, and is a regular feature on NBC's television schedule. Twenty stations have added the feature since November 1.

Twenty-five years ago a youth in his late teens fled a warring nation in an open boat. After seven days on a choppy sea, he reached shore only to land smack in the arms of the warriors he was fleeing. He was held as hostage-interpreter, adding an escape months later to a growing number of adventures which today he uses in interpreting army movements of still another war. This man is Sam Cuff.

While most experts on current world affairs interpret the meaning of news bulletins from the point of view of diplomatic and military strategy, Cuff uses a different line of reasoning.

As he puts it: "Council tables and stern ultimatums are all right, but diplomacy must be backed up. You can't move

# THE WAR

## Staff, and Other Advertisers, the Transcribed News Program

an army through solid mountains; you can't march troops through hundreds of miles of desert without water, and you can't take heavy bombers over high mountain peaks through unbelievable blizzards. So the terrain and climate play an enormous role in what has already happened and what must happen in the future.

"All I am doing is explaining these things. In so doing, I cannot help but explain the most important developments of the war."

Mountains, rivers, lakes, desert, rain-

fall, seasons, all these and many other physical geographic characteristics of terrain have a direct effect on war movement. And the present war has now become a war not of diplomatic moves, but of the movement of men and machines. Behind almost every move by the forces of both sides, those in the know see the result of geographic influences. Sam Cuff looks behind the headlines to find the answers to scores of questions which up to this time have scarcely been commented upon.

And in taking this slant on the news, Sam Cuff has frequently called the turn on occasions in the past.

Flip back the pages of war history to the time of the campaign in Greece. Recall the evacuation of the British Expeditionary Forces?

It was feared that the British were faced with another Dunkirk. A communique issued by the German High Command stated that two 16,000 ton troop transports had been dive-bombed in the harbor of Piraeus. As fast as he could get on the air, Cuff blasted that statement. From his own experience he knew that ships of such tonnage could not possibly enter the harbor. He stated that the evacuation would be accom-

Sam Cuff, one of radio's busiest commentators, is shown here in the midst of his NBC television program.



plished by small boats; that loss of life would be small, and loss of heavy equipment was apt to be large. His statements proved to be correct.

Born in Jerusalem 40 years ago, and having spent most of his life in Asia Minor, the Balkans and Eastern Europe, Sam is naturally steeped in all facts regarding the terrain and the maneuvers of Europe's past. That knowledge is serving him in good stead today.

Each program in the series is a capsule commentary on one phase of the war most in the news at the time of the recording. How terrain, climate, resources, and other physical conditions involved in the theatre of war affect campaign plans and troop movements are thoroughly analyzed.

While almost half of the present sponsors of the program are financial institutions, it is being used with excellent results by businesses of all kinds. For banks who sponsor this news program, the AMERICAN EXPRESS Co. absorbs 20 percent of the actual program cost, (excluding time charges) if that bank mentions in its commercials the fact that it carries AMERICAN EXPRESS TRAVELING CHECKS. In addition, the bank will be supplied with 1,000 copies of a map booklet with their message imprinted on it, if they accept this arrangement.

After sponsoring *The Face of the War* for several months over WCSC, Charleston, S. C., the CITIZENS & SOUTHERN NATIONAL BANK reported that the program had brought in a considerable amount of direct business and that it had also done an excellent job of building good will for the institution.

In Denver, Col., Sam Cuff sold new Fords and used cars for HOOVER MOTORS, INC. Cars for cash or cars on the cuff were successfully distributed through the medium of this transcribed program. At the present time, UNITED FUEL & EQUIPMENT Co. have taken over sponsorship in Denver.

Sponsored by the DALLAS RAILWAY & TERMINAL Co., owners and operators of

the Dallas common carrier systems, the five-minute program was first heard over KGKO, Dallas, Tex., November 24. Commercials for this long-time user of radio stress public service and are of an institutional nature.

When PENNANT OIL AND GREASE Co., Los Angeles, Cal., decided that the time had come for it to take its first plunge into radio, its program choice was *The Face of the War*.

States Herb R. Beaven, staff executive of BRISACHER, DAVIS & STAFF, INC., Advertising Engineers: "PENNANT OIL used this program on the basis of two five-minute spots per week for 26 weeks, over KECA, Los Angeles, Cal., and everyone concerned considered the campaign successful.

"There was considerable favorable dealer reaction to the timeliness of the program. This, our client obtained through their crew of salesmen who were daily contacting the independent dealers."



**AIR FAX:** The show is now available on a three-times-per-week basis, and present contracts are acceptable for 26 weeks as well as for 13. Programs are recorded currently each Monday to take advantage of week-end news summaries, and shipments are made Wednesday or Thursday of the same week either by rail or air express. The series includes a separate record of opening and closing announcements with sound effects. Sponsorship may begin immediately after receipt of contract. *Transcription Co.:* NBC Radio-Recording Division, RCA Building, New York City. *Promotional tie-ins:* A News Commentator's World Atlas. *Publicity available:* A glossy photograph of Sam Cuff; single column newspaper mat; publicity releases; recorded advance announcements for broadcast prior to the start of the series, and for audition purposes, a recorded interview with Sam Cuff.

**COMMENT:** Psychiatrists the country over have been warning the public that for the sake of civilian morale and its own nerves, not to heed too closely the wild rumors and unverified facts that are rampant in times of stress. Instead, their advice is to rely more fully on regular news schedules aired by reputable commentators. For prospective news-period sponsors, for present sponsors anxious to use additional periods, and for advertisers who may now be using spot announcements, here is a splendid opportunity to put theory into practice.



# Modesty Overboard

*By Tod Williams*

**T**HUS far in your advertising career, you have doubtless been conservative. You may have made up your mind to do the same thing on the *commercials* of your new radio program.

Fine! But abandon that precept when it comes to telling the great big listening world about your show.

The master-minds of the advertising fraternity call what I'm going to talk about *merchandising*. I've another term for the same thing. I say: *Your radio advertising is only as effective as you advertise it.*

Now before I start expounding on this subject, let me make it very plain that the *advertising of your advertising* that I am recommending should be low in cost.

We will assume that you are now ready to burst forth to the world with your radio show. After due deliberation with radio station representatives, radio talent and the bank account, you're about to start telling the public audibly of your wares.

*You* know that your WHOSIS program will be titilating the station antennae at a certain hour. *You* are going to crouch over your office radio and catch every note of music; every inflection of the announcer. So is your wife and Aunt Gertrude.

But, to put it brutally, you and yours are among the select few who *do* know about the WHOSIS program. Or even care.

Sounds awful, doesn't it? But all is not lost. Carry on.

You have developed a program that you believe will please the listener. Therefore, it's up to you to tell the public of it, and once you've caught their ear, brother, they're yours!

The means of catching the fancy are virtually unlimited. Nevertheless, in spite of your previous conservatism, this is a time for the abandonment of reticence. Be as brassy as a three-piece orchestra in a dance hall when cutting loose about your program.

If you are in the habit of running frequent newspaper insertions, prepare and *consistently* use a small slug: "Enjoy the Whosis Program . . . (time) . . . (station)." If your customary space is small, a single line will suffice. If you've more space to play with, be lavish in extolling the merits of your program.

Incidentally, you will please note that I have with premeditated guile used the word *enjoy*. Naturally, if I turn on the program I'm going to *listen* to it. More important is the promise of *enjoyment*.

I grant that this admonition to use your newspaper space to tell of your program is pretty primary, but you'd be utterly amazed if you knew how many radio advertisers have overlooked it.

Next, if you have a shop or available show window space, make use of it! Borrow a microphone from the studio. Get a picture of the talent and a handful of professional script on the station letterform. Move this type of display from place to place, but keep it before the passing public's eye. It will not only make you look *big* in the casual shopper's eyes, but the person whose picture you use will be so flattered that he'll herd his friends in droves to see it. And if they once come that close to your store, they're potential customers.

This is another point that would ordinarily seem useless to mention, but unkind experience with radio advertisers has taught me that unless they are goaded into this very thing they will ignore it.

If you are in the habit of sending out monthly statements, have a small (but striking) insert prepared. Clip it to the statement. Keep the copy short but emphatic. The recipient will read it while he's removing the clip.

Investigate the possibility of small, gummed stickers (about like Christmas seals) to be applied to all outgoing parcels. They need carry no more than a line similar to the newspaper slug. . . . "Enjoy the Whosis program . . . time and station."

If you have trucks delivering your merchandise, your possibility of carrying the message of your program is almost unlimited. Slap a good, big poster on every vehicle. Each one is a rolling billboard.

In the store itself, have a weekly *radio special*. Build a semi-permanent display that shrieks for attention. Change it frequently. Make the item or items so enticing that shoppers will be beguiled into tuning on your program to learn about subsequent *radio specials*.

Put lapel tabs on all the salesmen. Award small prizes to the sales persons who move the greatest quantity of the *special*. Not only will they be increasing sales, but each time they sell a *radio special*, they'll be talking about the program.

In quick summation, let us put it this way: What actual or potential contacts do you now have with the public? How can you employ these contacts at a modest cost to get the utmost attention for the program you are sponsoring?

Grandmaw used to say: "You get out of life just what you put into it." The same thing is true of the advertising you do of your radio advertising. Don't take it for granted that your program is going to be successful. Work to make it so! Most of what I recommend requires a minimum of cash expenditure and a maximum of gray matter and good, honest sweat.

But if you'll make that investment in support of your radio program, you'll get juicy dividends of increased sales!

# The Squire on the Square

Merchants Find Cooperative Radio Effort a Business Stimulant  
Says Garry Bub, Radio Director of the Stewart-Jordan Agency

**R**ADIO, like any other advertising medium, must be used intelligently to be successful. This is particularly true in the field of department store publicity and merchandising where problems peculiar to that field of business enterprise have confused the issue for a great number of people.

Perhaps there is no field where the diversity in types of programs used is greater. In part, this is true because in no two communities are identical problems encountered. But regardless of *how* radio is used for department store merchandising, the technique of broadcast advertising must be given as much thought as that given to other media. Aim, approach, and appeal must be developed not from the point of view of *advertising in general*, but from the standpoint of *radio advertising in particular*.

Here in Philadelphia we have applied these principles to a cooperative effort with very successful results.

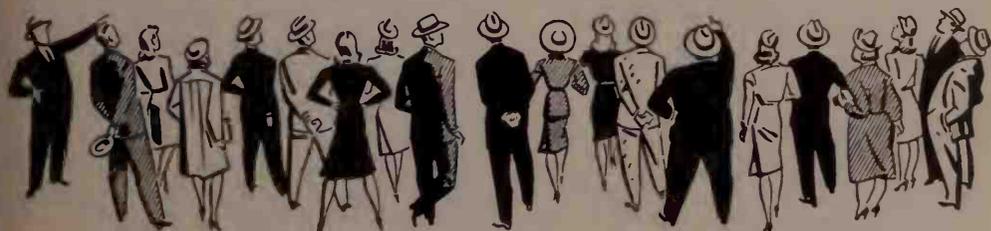
Just across City Line from Philadelphia is what is considered the smartest shopping section on Philadelphia's far-famed Main Line: SUBURBAN SQUARE in Ardmore, Pa. The shops range in size from a nine-floor branch of a Philadel-

phia department store to tiny gift shops and tobacconists. Most of the stores have done individual advertising in the past, and there have been a few sporadic cooperative efforts. This year, for the first time, SUBURBAN SQUARE turned to radio and WFIL in a real cooperative effort to bring customers to its nucleus of shops.

As in all cooperative efforts, the agency's immediate major problem was to try to develop a program that would bring proportionate returns to the large and small units in the group, and to allocate the costs equitably. We considered many formulas before we finally created and presented the one which we are now using.

We needed a program which would bring people to SUBURBAN SQUARE, so we wanted to have our broadcast originate there. We needed merchandising tie-ins to demonstrate the effectiveness of the advertising so we decided on audience participation. In cooperation with the WFIL staff we created the *Squire of Suburban Square*.

Each Monday evening at 9:30 P.M. in the Suburban Theatre within the Square, the *Squire* conducts a half-hour quiz show in which everyone in the audience may participate. The bulk of the



performance follows standard quiz show patterns, but we had to make many adaptations to meet our specific problems. It was a real challenge to work up a show in which everyone in the theatre and in the radio audience was able to participate.

As the initial participation, we place our *Squire* on the stage, and announcers in each of the aisles present questions to participants picked at random in the audience. Those who give correct answers are paid in SUBURBAN SQUARE dollars (of which more later). At best, however, this gives only about 25 people a chance to take part in the show.

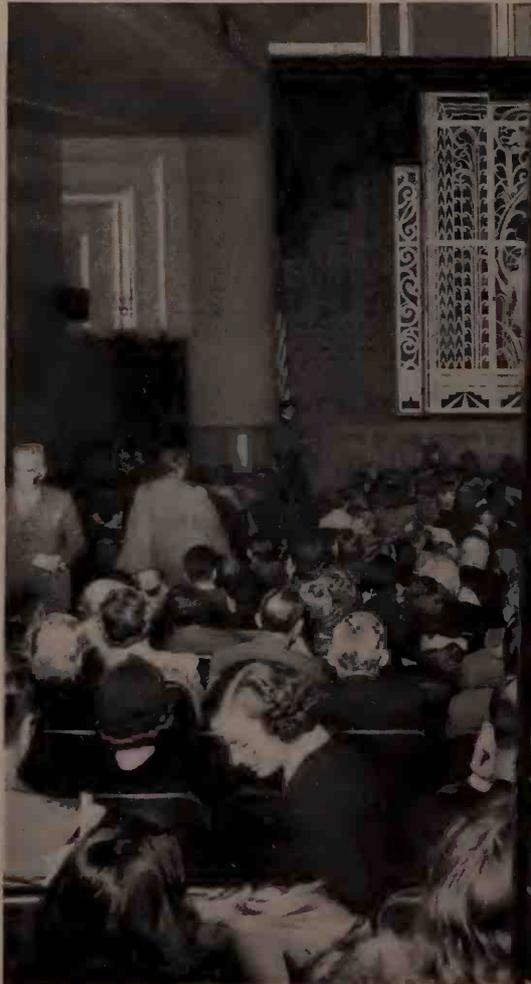
In order to include everyone in the theatre in the program, we incorporate another device. The theatre's ushers distribute to the patrons cards which contain spaces in which to answer *yes* or *no* to a series of ten questions. The *Squire* himself asks the questions just prior to the broadcast. The cards are then collected and the results checked, but the prize winner (or winners) is paid at the following week's performance. This has not only widened the base of our participation, but has brought people back week after week.

There is no formalized commercial on the show, except for a brief opening announcement calling attention to the advantages of shopping on SUBURBAN SQUARE. In order that the merchants participating in the promotion may have some representation in the program, we developed the *Store Identification Puzzle* in which, from a series of clues, members of the audience are asked to identify one of the stores on SUBURBAN SQUARE. The clues give some of the history of the store, and a very general story of the merchandise it sells.

To give the radio audience an oppor-

tunity to share in this portion of the program, listeners are invited to submit *Store Identification Puzzles* for which cash prizes are given. This device has an added advantage. Naturally, in order to submit questions, the listener has to visit SUBURBAN SQUARE to get the information.

To give direct stimulus to sales and to let the stores know that there is some tangible and immediate result from the advertising, all prizes are given in SUBURBAN SQUARE prize money. This is simply scrip in dollar denominations which can be used at full value to purchase anything in any store in SUBURBAN SQUARE. In that connection, it is interesting to note that about one-third of



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Each Monday evening the *Squire on the Square* conducts a half-hour quiz show in which everyone in the audience may participate. While the show follows the standard quiz pattern, adaptations were made to meet the problems created in this cooperative venture.

the prize certificates issued have already been paid back into the tills of sponsoring stores.

Because of the purely institutional nature of the campaign, however, it is naturally rather difficult to show exact returns. But the merchants of SUBURBAN SQUARE have already observed that since that first broadcast on October 27, 1941, people have been coming to the SQUARE from more distant points. Car cards in buses and trolleys have contributed much. The fact that the section lies at the junction of several transportation systems is also an advantage. All in all, we have every reason to believe that this pattern of cooperative use of radio has been more than effective.



*The time was August, 1940. The place was the Stewart-Jordan Co. in Philadelphia. H. J. Bub had just been elected president of the agency and he was looking around for a*



*bright young man with plenty on the ball to build up the agency's radio department. Not parental pride, but knowledge that his son, Garrison Rawlings, shown above, could do the job, was responsible for his final choice. And Garrison Rawlings came through! Stewart-Jordan has jumped its radio billing more than 900 percent, spread its accounts over most of Eastern United States.*

Garry Bub graduated from Haverford School in 1925. He had played scrub football, sprinted and broad-jumped on the track team, and been a member of the second position doubles tennis team. He had also edited the school magazine and year book. As president of the dramatic club and of the debating society, he had rounded out his career. Here was the fair-haired boy for any fraternity's rushing list, but he reneged on college and went in for newspaper work.

Come fall of 1925, he was with an advertising agency, and two years later started his own agency. That this one went into bankruptcy shortly thereafter did not deter him, and after managing first a Chautauqua play company in Canada and then a radio station, he once more went into agency work on his own. He was president of Associated Advertisers, Inc., Harrisburg, Pa., when he decided to team-up with his father.

His favorite diversion is an indoor sport: training six-year-old son, Stephen Garrison, to avoid everything associated with advertising and radio.



# ARMY PROMOTIONS

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.

## Variant No. 1

**FALL OUT FOR FUN** "Squads, right! Company, halt! Fall out for fun!" Such are the orders of a non-commissioned officer picked from the audience as he puts a squad of men through a brief drill. Singers, tap dancers, comedians, monologists, swing buglers, instrumental quartettes, jug bands and hillbillies are then off to a flying start.

Every broadcast of *Fall Out for Fun* has a visible audience of from 500 to 1,000 men and their girls. Approximately 200,000 homes in a five-state primary area are directly affected by the program. Friends and relatives of these *army families* have a close tie-in. With 13 army and navy camps in the Chicago, Ill., area, there is also a potential audience of 110,000 soldier boys.

Show is aired from one of 13 camps each week. The United States Army Intelligence Office arranges for all camp facilities to be put at the disposal of engineers and producers. From six to eight acts winnowed from the 30 to 40 auditioned four days before the broadcast are heard weekly. Rehearsals are held the day of the airing.

A half-hour before the program hits the airwaves, the show begins. Celebrities who happen to be at the camp are introduced, and when the air-show is ready to go, the audience is red-hot with enthusiasm.

*Fall Out for Fun* is backed 100 percent by the army, and in the middle of

the show, the camp's commanding officer gives a two-minute talk on the activities and purpose of the camp. As the show rolls along and the votes for the best performers are cast, the first, second and third place winners are chosen. First place wins a month's pay, \$21.00. To the second place winner goes \$10.00. For third place the prize is \$5.00.

**AIR FAX:** First Broadcast: July, 1941.

**Broadcast Schedule:** Sunday, 2:45-3:15 P.M.

**Preceded By:** Chicago Parks.

**Followed By:** U. S. Army Show.

**Station:** WBBM, Chicago, Ill.

**Power:** 50,000 watts.

**Population:** 3,440,420.



**COMMENT:** Service with a smile has long been a part of the advertiser's credo. Sponsor has a chance to combine service with entertainment in a show built along these lines. Chief bugaboo for the sponsor of most amateur shows is usually the fear of running out of talent. With large concentrations of soldiers and sailors to draw from, sponsor has almost an unlimited reservoir of good talent. (For pic, see *Showmanscoops*, p. 63.)

## Variant No. 2

**BUGLE CALL JAMBOREE** Uncle Sam's pride and joy, the men in the armed forces, and that old demon, *question mark*, meet on the combat line in a weekly broadcast heard over WFBR, Baltimore, Md., for NOXZEMA CHEMICAL Co. Ready to charge in this skill quiz program broadcast direct from nearby army posts is a battalion of brave brain

battlers. Eager to assist them is a platoon of pretty patronesses who aid contestants in answering questions.

Soldier participants throw darts at a dart board located ten feet away. The throwing skill of these mental minute men determines the amount of the cash prize awarded for a correct answer to the question asked. A bull's-eye gives \$4.00 and an opportunity to throw again. To each participant goes a tube of NOXZEMA.

Taps sound on the evening's march of mirth with the *Firing Line Finale*. Each contestant hurls a dart at the target board. The one striking closest to the bull's-eye walks off with a special award of ten dollars.

*Promotion:* An elaborate window display was installed in the studio corridor for six weeks following the original broadcast. Placards 8 by 10 inches were placed in all drug stores through the Baltimore market giving the details of the program and photographs of contestants in action. Merchandising letters familiarized the trade with the program. Army camp papers and publications featured write-ups. In ten local and county newspapers throughout the state one-quarter page ads were run. Movie trailers were shown in 11 Baltimore theatres.

Points out Ray Sullivan, RUTHRAUFF & RYAN, Inc.'s account executive: "That the program originates at army posts does not mean that the sponsor's products are *indorsed* by the War Department or the army personnel. The program originates solely for the *entertainment* of the army personnel." That point is also brought out in broadcasts.

AIR FAX: *First Broadcast:* March 7, 1941.  
*Broadcast Schedule:* Wednesday, 8:30-9:00 P.M.  
*Preceded By:* Christmas Street Scene.  
*Followed By:* Gabriel Heatter.  
*Sponsor:* Noxzema Chemical Co.  
*Station:* WFBR, Baltimore, Md.  
*Power:* 5,000 watts.  
*Population:* 833,499.  
*Agency:* Ruthrauff & Ryan, Inc.

COMMENT: For the sponsor who gets the go-ahead signal from the War Department for a public service feature

originating from army training centers, it is well to remember that such approval does not imply army endorsement of the sponsor's product. With this point in mind, NOXZEMA CHEMICAL is employing *real showmanship* to splendid advantage. The element of chance lends interest to the quiz format. The challenge of skill is one that every soldier is glad to meet.

### Variant No. 3

YOU TELL 'EM SOLDIER All of the boys of Fort Hancock, N. J., are eligible to participate in the half-hour quiz show aired over WHN, New York City, on Monday evenings. Enlisted men get a chance to answer questions submitted by camp officers.



Soldiers called to the mike are given their choice of an easy question or a difficult one, with the amount of the prize determined by the question's classification. A jackpot question rounds out the show.

AIR FAX: Quizzing the boys is amiable emcee, Jack Arthur.  
*First Broadcast:* December 22, 1941.  
*Broadcast Schedule:* Monday, 9:30-10:00 P.M. (EST).  
*Preceded By:* Dance Music.  
*Followed By:* Cinderella Hour.  
*Station:* WHN, New York City.  
*Power:* 50,000 watts.

COMMENT: Right now, alert morale officers are anxious to start entertainment programs for the men in uniform. Quiz shows provide the format for an excellent public service feature.

### Variant No. 4

PRESENT ARMS! Designed to give listeners an intimate picture of defense training activities in all major army centers within a 300-mile radius of Kansas City, this on-the-scene broadcast depicts life in the United States Army.

Listeners hear interviews with officers and enlisted men; eat a typical meal in the mess hall; attend chapel; and join the trainees for an evening's entertain-



ment in the Army Recreation Hall.

The entire transcribed series is being made available to any radio station in the Seventh Corps Area through the army's Public Relation's Office, Omaha.

**AIR FAX:** *First Broadcast:* November 13, 1941.

*Broadcast Schedule:* Tuesday, 9:15-9:30 P.M.; Thursday, 9:45-10:00 P.M.

*Preceded By:* Tuesday, Glenn Miller; Thursday, News.

*Followed By:* Tuesday, Sports; Thursday, Amos & Andy.

*Station:* KMBC, Kansas City, Mo.

*Power:* 5,000 watts.

*Population:* 602,046.

**COMMENT:** While shows aimed primarily at the men in the army camps have a definite place in the sun, not to be neglected are the folks back home.

### Variant No. 5

**SMOKES FOR THE SOLDIERS AND SAILORS** A bugle call sounded by WCBS, Springfield, Ill., for GRAHAM'S RESTAURANT gives civic minded citizens a chance to do their bit for the khaki and the blue. GRAHAM'S issues a five dollar purchase ticket to each of its patrons. When the punched out ticket (representing purchases made at sponsor's lunch counter) is turned in, GRAHAM'S sends two packages of cigarettes to the

Week following declaration of war found WSIX, Nashville, Tenn., on a regular schedule of remote broadcasts from the recruiting offices of the Army, Navy and Marine Corps. *America Answers* consists of interviews with applicants for enlistment in Uncle Sam's armed forces. One of the first boys interviewed by the man-with-the-mike, Jack Wolever, was the nephew of Sergeant York, famed hero of World War I.

boy in the armed forces named by the customer.

"Frankly, we are quite overwhelmed by the civic interest shown in our program," confesses restaurant manager, George Singer. *Reason:* Graham's made good its offer to the tune of 1,400 cards in 14 weeks.

**AIR FAX:** *First Broadcast:* April, 1941.

*Broadcast Schedule:* Monday, Wednesday, Friday, 5:40-5:45 P.M.

*Preceded By:* News.

*Followed By:* Sportscast.

*Sponsor:* Graham's Restaurant.

*Station:* WCBS, Springfield, Ill.

*Power:* 250 watts.

*Population:* 80,029.

**COMMENT:** For the budget conscious sponsor, here is a splendid way to tie-in with contemporary trends. While a show of this kind builds good will and creates a tremendous amount of public interest, expense is in direct proportion to the returns realized.



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# SPECIAL PROMOTION

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

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## Beverages

**LODI WINE AND GRAPE FESTIVAL**  
Bacchus with vine leaves in his hair had a field day at the eighth annual *Grape Festival* at Lodi, Cal., and because the wine industry is one of the Bay State's greatest, the event became a headliner over KROW.

Sponsored by SHEWAN-JONES WINERY, a division of NATIONAL DISTILLERS, three half-hour shows were sent over the 100-mile line to the Oakland station from

Lodi, the center of California's grape and wine industry.

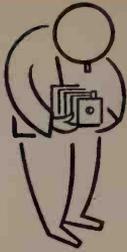
First broadcast was made directly from the *Grape and Wine Exhibit* itself. Interviews with leading local officials, Lodi visitors, and officers connected with the industry and the festival were the order of the day. Biggest advertising angle came when the KROW staff took its microphones directly into the SHEWAN-JONES WINERY in a half-hour tour of the plant. Also covered from several vantage points was the *Festival* parade.

**COMMENT:** While a broadcast of this kind may not contribute greatly to actual sales or merchandising, it does mean a great deal in public relations. SHEWAN-JONES employed excellent showmanship in this interesting public service feature, put across the "bigness" of California's wine industry to its urban population.

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During the two-day special coverage of the Grape and Wine Festival, John K. Chapel, KROW's news editor (holding the grapes) interviewed, among others: Frank J. Watson (left), First Vice-President of the Festival; George M. Steele, Mayor of Lodi; James Crescenzi, President of the Lodi Chamber of Commerce and Leon Munier, member of the California Wine Institute.





# SHOWMANSCOOPS

RADIO SHOWMANSHIP welcomes unusual photographs of merchandising stunts used by businessmen to promote their radio programs. If you wish photographs returned, please include self-addressed, stamped envelope.



Left . . . Sold to the public through many media was Carnahan-Shearer's *Morning Newspaper of the Air*. A window display was one of the methods. (For story, see *What the Program Did for Me*, p. 67.)

Right . . . Rejuvenated in its streamlined service department was this museum piece presented by Frost-Cotton Motors, Atlanta, Ga., to Charlie Smithgall, WAGA's *Morning Watchman*. (For story, see *Proof O' the Pudding*, p. 65.)



Left . . . Typical of the popular man-on-the-street broadcasts now taboo under the new government rulings is *Korner Kwizzer*, heard over KVOO, Tulsa, Okla., with able emcee J. B. Lake handling the mike. Since it is impossible to control the remarks of the passersby, there is a risk that this type of program might become a medium for the transference of code messages. Thus, the ban.



Below . . . Chester G. Renier, program director of KMOX, St. Louis, Mo., presents Mary Lee Taylor with a large basket of flowers to celebrate her ninth year on the CBS network. She is sponsored by the Pet Milk Co. George Ellis (to the right) announces the shows.



Below . . . Emcee Eddie Dunn announces Private George Kluge the *Fall Out for Fun* winner at Camp Grant. (For story, see *Army Shows*, p. 58.)





## AIRING THE NEW

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

### Automobiles

**WHO'S NEWS** News isn't an impersonal thing, nor the mystical brew of international witch-doctors. Behind every news event, there are people with the same hopes and aspirations, the same drives and urges as the common man. News is a thing of flesh-and-blood and subject to all its frailties. The key to many important news flashes is the personalities behind them. The question isn't *what's news* but *Who's News?*

Names make news, and the **CHESHIRE MOTORS**, Yakima, Wash., is putting that fact to good use over **KIT**. Through the medium of this transcribed program, listeners meet people whose adventures, day-to-day doings, opinions or statements make the headlines.

Typical of the personalities who complete the *Who's News* list are Admiral Richard E. Byrd, Pierre Van Paassen, Dr. George Gallup, and Walter Duranty. The field of art is represented by such celebrities as Leopold Stokowski, Tony Sarg, Clifford Odets, Irina Baronova, and Thomas Hart Benton. Rich in feminine appeal are the interviews with hat designer Lilly Dache, fashionist Mary Lewis, and beauty authority John Robert Powers.

Spot announcements made up the bulk of P. L. Cheshire's radio advertising until *Who's News* was auditioned for him. *His reaction*: a contract for the entire series of 39 five-minute transcrip-

tions. Because he wanted an audience evenly divided between men and women, business-wise Cheshire chose a spot which was preceded by news and followed by fashion notes. Commercials promote not only car sales but also shop repair service.

**AIR FAX:** From one minute and 30 seconds to two minutes are allowed for commercials on this NBC informal interview show. A manual of stories and photographs about the featured celebrities is available to sponsors.

*First Broadcast:* December 2, 1941.

*Broadcast Schedule:* Tuesday, Thursday and Saturday, 12:45-12:50 P.M.

*Preceded By:* News.

*Followed By:* Fashion Notes.

*Sponsor:* Cheshire Motors.

*Station:* KIT, Yakima, Wash.

*Power:* 1,000 watts.

*Population:* 36,326.

**COMMENT:** Here is a show with all-family appeal in which the local or regional sponsor may present world-famed personalities seldom available except in metropolitan centers. That the show may be used either as a five-minute feature or as a highlight for a longer program is an added advantage. It merits the attention of sponsors in almost any type of business.

### Laundries

**I AM AN AMERICAN** A year ago, a gentleman from Richmond, Virginia, if asked what he was, would have said that he was a Southerner. To the same question, a politician would have answered either that he was a Democrat or a Republican. Today, the answer of every citizen of this country is this: *I Am An American*.

This 15-minute show with ten minutes live and five transcribed marks the return of **ORIENTAL LAUNDRY AND CLEANING Co.**, Dallas, Tex., to the air for the first time in several years. Featuring a five-minute transcription of dramatized historical events, the ten-minute period consists of direct telephone calls from the studio to listeners registered in the *I Am An American Club*.

Recipients of the telephone calls are asked a question pertinent to the broad-

cast. Correct answers net them two dollars' worth of free laundry or cleaning service. A wrong answer brings only one dollar's worth of free service.

Sponsor's deliverymen distribute the *I Am An American Club* membership cards. Each prospective member gives her reasons why she is glad she is an American. Those whose reasons are most effective become eligible for studio telephone calls during the ten-minute live period of the broadcast.

Debut of the show scheduled for 38 airings was plugged by courtesy announcements, banners on sponsor's de-



livery trucks, placards and newspaper ads. Windshield stickers have also fanned the show.

**AIR FAX:** This H. S. Goodman transcription is now on the air in about 35 cities. There were 120,000 members enrolled in the *I Am An American Club* in Denver in nine weeks.

**First Broadcast:** November 10, 1941.

**Broadcast Schedule:** Monday and Wednesday, 9:00-9:15 A.M.

**Preceded By:** NBC Breakfast Club.

**Followed By:** Reveille Roundup.

**Sponsor:** Oriental Laundry & Cleaning Co.

**Station:** KGKO, Dallas, Tex.

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

**Population:** 273,297.

**COMMENT:** Seldom before have our people rallied to the defense of their country with greater enthusiasm and intensity than they are today. Sponsors who tie-in with the present emergency perform a real public service while promoting their products at the same time. The club idea offers a natural merchandising opportunity.



## SHOWMANSHIP IN ACTION

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

### Automobiles

**MORNING WATCH** FROST-COTTON MOTORS, Atlanta, Ga., did more than stand by to observe Charlie Smithgall's 6:00 to 8:00 A.M. *Morning Watch*, heard daily over WAGA. Less than a month after buying one single daily announcement on this participating show, sponsor bought a second announcement. In each case, FROST-COTTON signed on the dotted line for a full year's contract. Reason for its action: sponsor noticed an immediate business pick-up, now shows a 50 per cent increase.

Sponsor felt that he must do more than buy two announcements, then sit back waiting for customers to pour in. A rejuvenated 1914 T-Model FORD presented to waker-upper Smithgall was its solution to the problem. For FROST-COTTON, one-man parade Smithgall sells FORD automobiles, promotes its service department.

**AIR FAX:** Charlie Smithgall's participating show is aired daily, has many sponsors.

**First Broadcast:** October 17, 1941.

**Broadcast Schedule:** Daily, Monday through Saturday. First announcement is scheduled between 6:00-7:00 A.M. Second is between 7:00-8:00 A.M.

**Sponsor:** Frost-Cotton Motors.

**Station:** WAGA, Atlanta, Ga.

**Power:** 1,000 watts.

**Population:** 360,692.

**COMMENT:** Sponsors usually find that extra time and energy put into extra promotion of radio programs of all kinds pays dividends. (For pic, see *Showmanscoops*, p. 62.)

## Finance

**GILBERT FORBES NEWS** When March 15 rolls around, Uncle Sam's nieces and nephews will have to dig down deep into the family sock, shell out enough in income tax payments to keep the wheels of war rolling smoothly. Big question in the minds of everyone is just what their tax payments are going to be. Telling the awful truth to anxious citizens is the **MORRIS PLAN**, a personal loan and savings institution, Indianapolis, Ind.

Listeners to the *Gilbert Forbes Afternoon News* program who want information about Federal tax payments are asked to stop in person at the office. An average of 50 persons a day comes into the **MORRIS PLAN** office to receive a free tax estimate. Offer was made on WFBM's newscasts, and in no other medium.

William L. Schloss, president of the Indianapolis **MORRIS PLAN**, in conjunction with the **BINGER ADVERTISING AGENCY**, conducted a survey to determine the advertising medium producing the best results for the bank. Conclusive were the facts and figures; *Gilbert Forbes obtained the best results per dollar cost.*



That **SWEETHEART SOAP** had picked itself the right man when it began sponsorship of the *Gilbert Forbes* noon broadcasts was indicated by the results from a giveaway offer. Listeners who sent in 25c in stamps, accompanied by four wrappers from cakes of **SWEETHEART SOAP**, were offered a brooch. Results from this two weeks' offer: 971 requests!

The **INDIANA FUR Co.** has been busy as a beaver since it began sponsorship of the nightly news broadcasts three times a week. While copy has been strictly in-

stitutional, the sponsor has seen continual sales increases since it first went on the air in October, 1939.

*Highlight at High Noon*, another Gilbert Forbes news show, has been sponsored each Sunday noon since January 21, 1940, by the **VICTOR FURNITURE Co.** In two one-minute announcements, the sponsor made the following offer to new customers: 50c down payment on an item advertised exclusively on this single broadcast. The next day, 50 new accounts had been opened with the purchase of this particular item.

Currently WFBM offers a large size map of the world to all listeners who send in 10c to cover mailing costs. Listed on the reverse side is WFBM's complete weekly schedule of news broadcasts. Two days after the offer was first made, 6,000 requests were received. Mail response came from every one of Indiana's 92 counties, with an out-of-state following that extended from Florida to Minnesota.

**AIR FAX:** First Broadcast: August 10, 1940.

**Broadcast Schedule:** Daily except Sunday, 5:45-6:00 P.M.

**Preceded By:** Monday, Wednesday, Friday, Golden Treasury of Song; Tuesday, Thursday, Saturday, CBS Musical Feature.

**Followed By:** Amos and Andy.

**Sponsor:** Morris Plan of Indianapolis.

**Station:** WFBM, Indianapolis, Ind.

**Power:** 5,000 watts.

**Population:** 422,666.

**Agency:** Binger Advertising.

**COMMENT:** That regularly scheduled news programs do have a tremendous following is indicated by the success of these many sponsors. Most important conclusion to be gleaned from these facts and figures is that the addition of a name personality insures the commercial success of a news show. It is difficult to definitely determine whether the personality makes the news show successful or whether the present importance of news broadcasts makes the personality successful. Certainly, we can say that the two go hand-in-hand. Surveys show that the average listener will turn to name-news-voices (local and national) instead of regular station announcers even if both are reading the same news items.

# 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.

## Men's Wear

### MORNING NEWSPAPER OF THE AIR

"The CARNAHAN-SHEARER *Morning Newspaper of the Air* was started on WJTN when the local morning paper merged with the evening paper. We had considered radio for quite some time but had never really gone into it. With a definite need for news of local interest in the morning, we worked out the *Morning Newspaper of the Air*. It contains not only local news gathered by the staff of the radio station, but also UNITED PRESS national news and features of interest at that time of the morning.

"When we started this show we promoted it by means of newspaper ads, a special window display, and pre-announcements. Once the show got underway it gained momentum. Now the CARNAHAN-SHEARER program is an established feature and comments from listeners have been very favorable.

"Since the whole program is treated like a newspaper, our commercials are short and to the point, with plenty of time left for the actual news. We have used both institutional and specific article plugs. Since we tie commercials into our regular merchandising plan, the items advertised are also advertised in other media. However, the particular items advertised on the air have shown definite sales increases.

"The show had such appeal both from a listener's standpoint and the advertising standpoint that recently the JAMESTOWN RETAIL MERCHANTS' ASSOCIATION asked Mr. Carnahan to let them take over the program as a RETAIL MERCHANTS feature. But since the program had become so established and was doing its job so well, the management decided that it would be advantageous to

keep the program for the CARNAHAN-SHEARER Co. That, to my mind, was a true indication of how successful this radio promotion has been.

"We expect to continue this program as long as present interest is maintained, and from our point of view that will be indefinite. The results in the past have been worthwhile and we know that with consistency those returns will increase each week. Radio has a definite place in today's advertising activities, and without it no campaign is complete. It also ties-in with all other advertising and merchandising effort to make a well-rounded picture."

CLAYTON NEWGREEN  
*Advertising Department*  
Carnahan-Shearer Co.  
Jamestown, N. Y.

AIR FAX: This two-man job handled by Robert Peebles and William Winn includes national and local news, a weather box, a sports page and a feature page.

First Broadcast: October 9, 1941.

Broadcast Schedule: Monday through Friday, 7:30-7:45 A.M.

Preceded By: Rhythms at Reveille.

Followed By: Devotions.

Sponsor: Carnahan-Shearer Co.

Station: WJTN, Jamestown, N. Y.

Power: 250 watts.

Population: 45,155.

COMMENT: Since much of the news of the world happens during the night, a prospective sponsor of the news might well give serious consideration to an early morning broadcast of the news. In times like these, the latest developments in world affairs are among the first thing that most people want to hear. That a sponsor can perform this public service while promoting his own product is indicated by the success of CARNAHAN-SHEARER. (For pic of the CARNAHAN-SHEARER window display, see *Showman-scoops*, p. 62.)

# 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, DECEMBER, 1941

Type	Rating	Last Month	1 Month Change	Last Year	1 Year Change
MUSIC	.318	.314	+ .004	.360	-.042
NEWS	.209	.208	+ .001	.210	-.001
QUIZ	.117	.120	-.003	.100	+ .017
TALKS	.099	.097	+ .002	NO RATING	.....
INTERVIEWS	.083	.086	-.003	NO RATING	.....
SPORTS	.069	.070	-.001	.070	-.001
COMEDY	.056	.057	-.001	.060	-.004
DRAMA	.049	.048	+ .001	.060	-.011
TOTAL	1.000	1.000			



GROUPS	Men	1 Mo. Change	Women	1 Mo. Change	Children	1 Mo. Change
Music	.279	+ .003	.342	+ .006	.329	+ .007
News	.266	+ .001	.199	.....	.094	+ .003
Quiz	.112	-.004	.111	-.005	.152	+ .003
Talks	.071	+ .001	.138	+ .004	.051	-.003
Interviews	.071	-.001	.089	-.003	.101	-.003
Sports	.125	+ .001	.030	-.001	.046	-.006
Comedy	.043	-.001	.051	-.003	.105	+ .001
Drama	.033	.....	.040	+ .002	.122	-.002

### A YEAR IN REVIEW

It's been an eventful year in radio, a year that started with a musical war and ended with another war, not of sound but of fury.

Each event, big or small, has played its part in the ratings of our various locally-sponsored program patterns.

Biggest rise over last year's average was in the rating of news programs. (See news graph, page 69.) Interesting fact is that in November, the month before we entered the war, the rating for news programs was at an all-year low.

Music programs showed a steady decline starting from the beginning of the

"musical war" in January until August. Since that time, music programs have taken a slow but fairly steady increase.

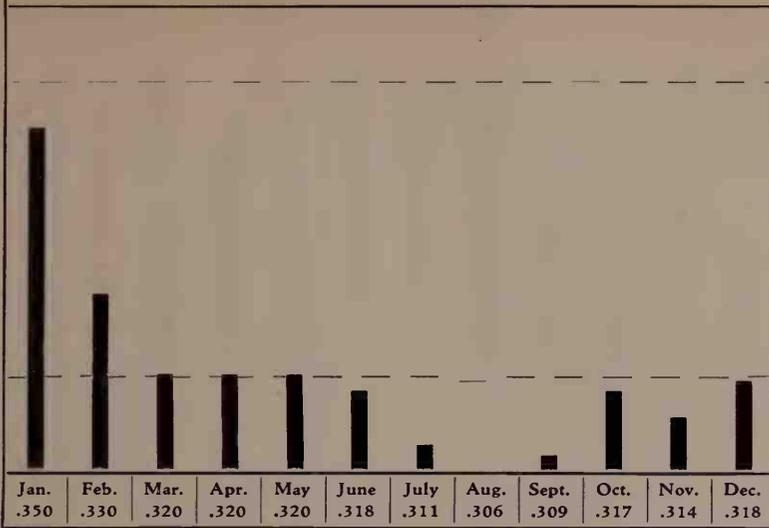
Not all successful national network programs can be duplicated by local sponsors. Cost is a factor.

But, certainly the remarkable rise in the rating of quiz shows (see graph, page 70) can be attributed to the success of two network programs, Quiz Kids and Take It or Leave It. Successful duplications of both these shows are found in almost every city throughout the country.

Graphs on pages 69 and 70 are self-explanatory and give the picture in brief of the trend of various program patterns during 1941.

TREND OF MUSIC PROGRAMS IN 1941

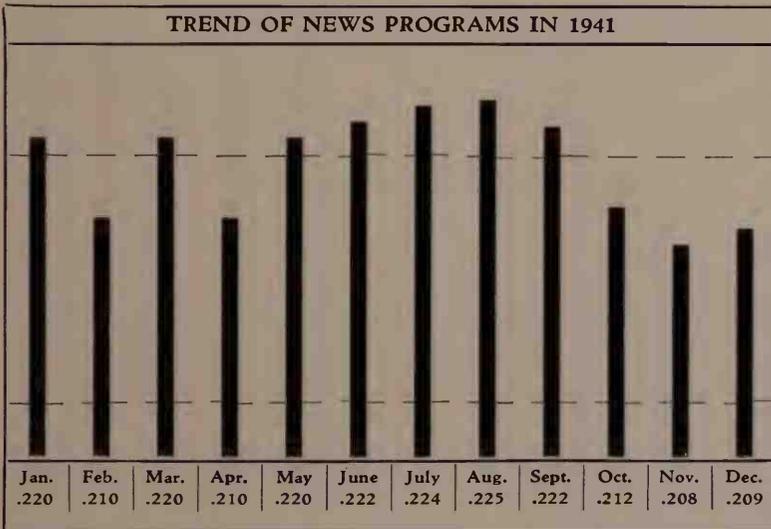
1940  
Ave.  
.354



1941  
Ave.  
.319

TREND OF NEWS PROGRAMS IN 1941

1940  
Ave.  
.188



1941  
Ave.  
.217

TREND OF INTERVIEW PROGRAMS IN 1941

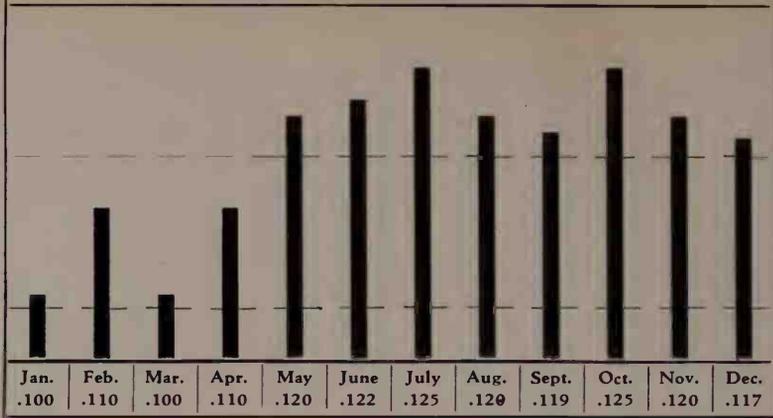
1940  
Ave.  
.080



1941  
Ave.  
.084

TREND OF QUIZ PROGRAMS IN 1941

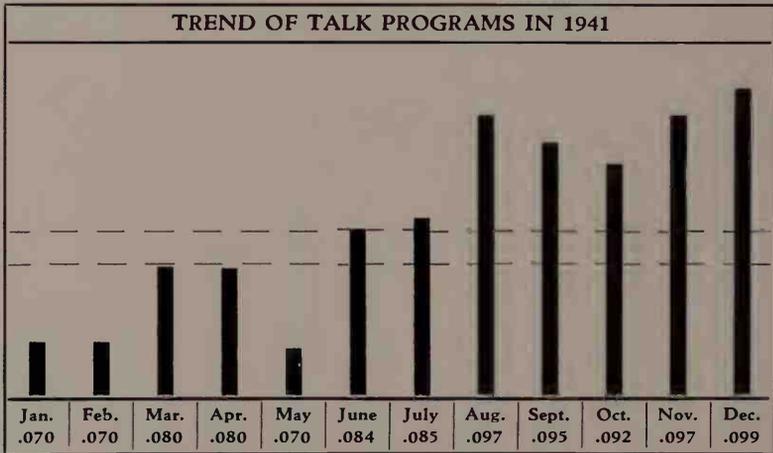
1940  
Ave.  
.098



1941  
Ave.  
.116

TREND OF TALK PROGRAMS IN 1941

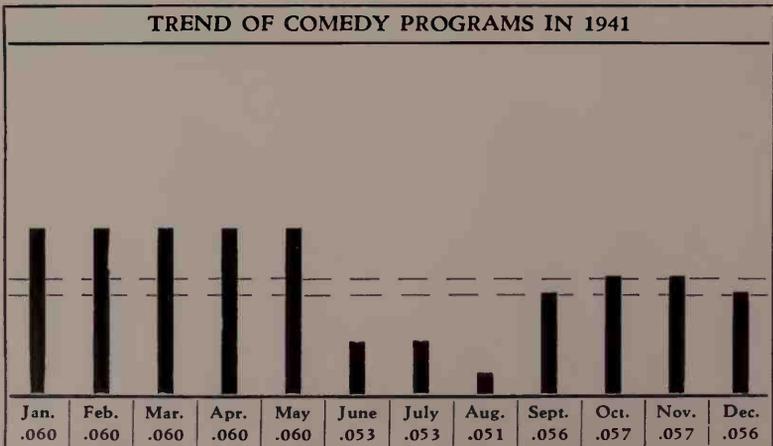
1940  
Ave.  
.080



1941  
Ave.  
.084

TREND OF COMEDY PROGRAMS IN 1941

1940  
Ave.  
.056



1941  
Ave.  
.057

# 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).
- Chiropactic*—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).
- 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).
- 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).
- Who's News (see Feb., '42, p. 64).



IN NEXT MONTH'S ISSUE OF

S

HEAVENBELLIE. Your Assistant, president of the largest  
and wealthiest state American city with a population of 300,000  
has passed the rigorous court of law, now with commendation for the  
His Majesty's Service, *Heavenbelle, Ohio*.