

S



Showmanship

SEPTEMBER 1946

85c

McGraw-Hill

Don't Miss . . .

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THIS ISSUE READ BY

RADIO	BUSINESS
General Manager	<input type="checkbox"/> General Manager
Commercial Manager	<input type="checkbox"/> Advertising Manager
Program Director	<input type="checkbox"/> Business Manager

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

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Whatever your business, the basic idea of any one of these programs may be adapted to it. Read them all, then file for future reference. We try to fill orders for back issues if you need them for a complete file.



PUBLISHER

Don Paul Nathanson

EDITOR

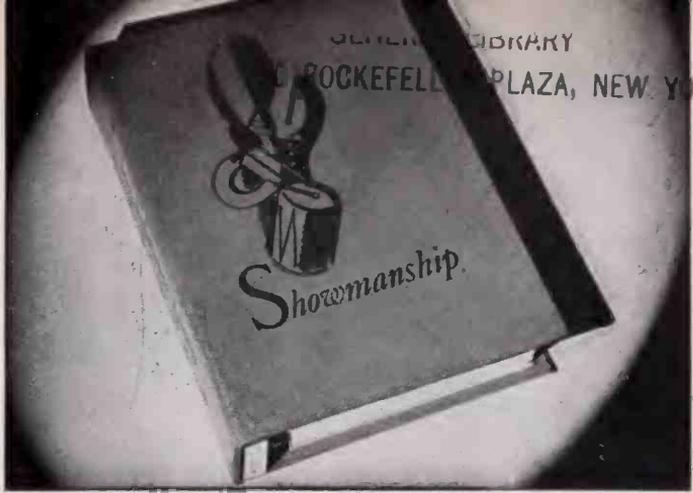
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EDITORIAL OFFICE • 1004 Marquette, Minneapolis 2, Minn. Telephone BRidgeport 0181 Marie Ford, Manager. (Business, editorial and general office.)

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

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

BIG NAMES



Lure Listeners...

Capitol Transcriptions

BIG-NAME BANDS

- BILLY BUTTERFIELD
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- JAN GARBER
- SKITCH HENDERSON
- PEEWEE HUNT
- ALVINO REY
- ENRIC MADRIGUERA
- EDDIE LeMAR
- GENE KRUPA
- STAN KENTON

BIG-NAME SINGERS

- JUNE CHRISTY
- HAL DERWIN
- DINNING SISTERS
- PEGGY LEE
- KING SISTERS
- CAROLYN GREY

BIG-NAME VARIETY

- BUDDY COLE'S FOUR OF A KIND
- PAUL WESTON
- DICK SHANON'S ALEUTIAN FIVE
- DEL PORTER AND HIS SWEET POTATO TOOTERS
- JUAN ROLANDO
- DANNY KUAANA
- KING COLE TRIO
- FRANK DEVOL

BIG-NAME WESTERN

- OAK RIDGE QUARTETTE
- WESLEY TUTTLE
- KARL & HARYT
- MERLE TRAVIS
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- WALLY FOWLER
- UNCLE HENRY'S ORIGINAL KENTUCKY MOUNTAINEERS
- JACK GUTHRIE

BIG NAMES



Attract Sponsors . . .

give you

BIG NAMES

From the heart of the entertainment world, Hollywood itself, comes Capitol's *new* Transcription Service. *A complete programming unit . . . not just another addition to your present library. It's unique!*

All the big names, late hits, and programming aids you need for complete *network-quality* shows. For a boost to listener levels . . . for vigorous new headline programs to sell local sponsors . . . the *Capitol Transcription Service!*

More Than 2000 Selections

You'll build your shows from Capitol's basic library of 2000 transcriptions. Besides, Capitol guarantees you a minimum of 50 brand new numbers each month. (As an extra bonus, production schedules indicate not 50 but 70 new monthly releases).

A Complete Format Service

As an extra help to your own station experts, Capitol suggests programming for 30 hours of entertainment each week. Dated program formats for more than 400 complete shows come to you every month. It's just like adding Hollywood's foremost program specialists to your own station staff!

Sparkling Programming Aids

Capitol gives you all the devices to build complete shows. Brilliantly arranged opening and closing themes for each program. Voice and chatter tracks by featured artists. Musical interludes to background commercials.

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



NBC RADIO-RECORDING PRESENTS



Reflections

**A PROGRAM
DESIGNED FOR
MEDITATIVE,
RELAXED
LISTENING**

• The brilliant color of music . . woven with the golden thread of words, and REFLECTIONS looks deep into the pool of memory. Narrator Frank Willis creates ever-changing moods . . as baritone Russ Titus softly croons songs of memory.

REFLECTIONS supplies a long-standing demand for relaxed, meditative listening . . features Canada's finest radio talent, and is NBC-produced with All-Canada Radio Facilities.

As narrator of REFLECTIONS, Frank Willis—long associated with CBC—brings sincerity of voice, intelligent reading and masterful intonations. The baritone voice of Russ Titus, heard on some of Canada's outstanding shows, balances the natural dignity of the program with a fresh, popular stylization of favorite songs.

REFLECTIONS is available for *local* and *regional* sponsorship at rates advertisers everywhere can afford.

**15 minutes—2 times a week
52 weeks of broadcasting**

NBC



A Service of
Radio Corporation
of America

.. Radio-Recording Division

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



It's A Date!

NATIONAL BROADCASTING COMPANY, INC.

GENERAL LIBRARY

30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

L. S. Donaldson Co., Minneapolis, Minn., Combines First Rate
Entertainment With Merchandising in Successful Teen Series

IT'S a 5 G's show that the L. S. DONALDSON COMPANY, Minneapolis, Minn., department store, has to its credit, with the G's representing gags, guffaws, guys, gals and gifts. It's a combination that spelled success for *Hi Time Vacation Date* from the word go, and 250 boys and girls between the ages of 15 and 19 turned out for the first broadcast, June 14. That for a summer audience show!

What DONALDSON's wanted was an audience participation show where the audience really *participated*. And it does! There's a minimum of 25 boys and girls on every program. A new name and a new face every minute the half-hour program is on the air!

As worked out by DONALDSON's, the *Hi Time Vacation Date* cast consists of four Minneapolis high school and college students, and the show is definitely slanted at the high school and college crowd with *Hi Time* features which this age group enjoys.

Every Friday afternoon at 3:30 p.m., the teen agers keep a *Hi Time Vacation*

Date in DONALDSON's fourth floor tearoom, where the show is transcribed. The program is broadcast over WTCN the following Tuesday evening at 6:30 p.m. DONALDSON's experience indicates that this opportunity for participants to hear themselves on the air is a definite drawing card which packs them into the tearoom and sends them home to listen.

Five features keep the teen agers on their toes. A *Hi Time Vacation Quiz* starts the ball rolling, with two boys and two girls competing for worthwhile prizes. *Example:*

"Would you like to see men in shorts this summer? (The answer will be yes or no.)

(Without pause) . . . Now for a short question. What is a shortsnoter? We have a pair of shorts here and our own version of a shortsnoter, if you can answer this question. What is a shortsnoter?

(If answer is near being correct, person gets both the shorts and our version of a shortsnoter bill signed by the *Hi Time* cast.) (If the person misses the question, give the dollar bill.)"

In another episode, each of the four contestants was supplied with a package of nails and a board, and the deal was to see how many nails each could pound in

Boys and girls together! They all gather for the *Hi Time Vacation Date* broadcast over WTCN, Minneapolis, Minn., for the L. S. DONALDSON CO.



Plenty of atmosphere for the *Hi Time Dizzy Drama*! It's one of five features which packs a full house for the WTCN show.



15 seconds. Boys had to pound their nails in with a shoe from the foot of a girl contestant, but the girls were given regular hammers. The winner was given two tickets to Bob Hope's Personal Appearance Show in St. Paul. The other three contestants received nail-head studded belts.

Each of the four contestants has an opportunity to win such prizes as shorts, polo shirts, after-shave sets, etc., for correct answers to *Vacation Quiz* questions.

In the *Hi Time Vacation Stunt*, a boy or girl competes. For example, a boy or girl volunteers to play a Woody Herman SWEETWIND clarinet. The contestant must read the easy rules for playing, then return five minutes later and play a tune. The prize: a Woody Herman *Sweetwind* and a Woody Herman record from the Record Shop.

Quizzin' the Disc consists of a boy or girl, five records and a record album. A well known popular or standard tune is played, with *Disc* questions based on what band was featured, the name of the vocalist, the instrument played by the leader, the name of another member of the band, and the titles of three other popular tunes recorded by the band. Each correct answer rates a record prize, and if the contestant gets all the questions correct, the record album is also given as a prize. When a contestant misses, another volunteer is selected from the audience to try for the remaining records and the album.

Two boys and two girls take over for the *Hi Time Dizzy Drama*, with the participants selected from the studio audience. Participants are given a hat or cape to wear for atmosphere, and the foursome is given time to read their scripts before the broadcast. Regular radio producer cues are used, plus recorded sound effects for the five-minute *Dizzy Drama*.

MEMBERS of the *Dizzy Drama* cast receive such items of merchandise as lapel pins, ear rings, and key chains.

Climax to the 30-minute show is the *Hi Time Balloon Dance*, with six couples selected for the contest. Only it isn't the best dancers who win the grand prizes. The girls have three colorful balloons tied to one ankle. The girl and her partner win the prize if the girl can keep the balloons intact during the dance. The object for each couple is to protect their own balloons and to break the balloons tied to the ankles of the other girls. The two couples with the most unbroken balloons win. The two losing couples receive popular records as prizes. The top prizes are a Saturday nite date to Excelsior Amusement Park, all expenses paid, with the date including an automobile and driver, dinner, rides, speedboat and dancing.

THE winning couples tell about their Saturday Nite Date on the broadcast the following week, and each receives a certificate of membership in the *Hi Time Vacation Date* club. Certificates are sign-

ed by the *Hi Time* cast, Bud and Peggy Donaldson, Jack Snight and Terry Moran, as well as by Joan Terry, alias, radio director Nan Kraehling.

The combination adds up to 30 minutes of fast moving entertainment, but DONALDSON's also wanted a show that would sell merchandise. This show was intended as a supplement to an aggressive and consistent direct mail and newspaper campaign, and it was designed to appeal to a group that the other media did not entirely reach. Here was an age group whose parents gave them more freedom and personal choice than in any other previous generation. Too, a great many of them were working, with money to spend which they had earned themselves. To influence the purchasing of the teen agers, it was necessary to appeal not to their mothers or fathers, but to the teen agers themselves.

It represented a group that DONALDSON's didn't want to overlook in its advertising efforts, but if the campaign were to be successful, it had to produce results in terms of sales.

STRAI^{GH}T commercial copy was one approach, and there are two conversational commercials on each broadcast. *Example:*

"JACK: Speaking of fashions, you may have noticed that Terry and Peggy are all dressed up for a summer picnic . . . fishing, golf, tennis or a bicycle date . . . for they're wearing Pedal-Pushers from the Teenette Shop. They're mighty sharp, Peggy.

TERRY: All the girls have been haunting the Donaldson Second Flood Teenette Shop, waiting for Pedal-Pushers to arrive . . . and now there they are. Easy and comfortable to wear, these knee-high shorts in a cool fabric that resembles linen, are tailored with front crease. And if you've bargained to help with the family laundry this summer, you'll find Pedal-Pushers are easy to keep in condition. They come in sizes 10 through 16, and are priced at just four dollars.

PEGGY: Besides the shocking pink pair that Terry is sporting, and these cocoa brown ones I have on . . . the Teenette Shop has Pedal-Pushers in aqua, black and brown. We've chosen these sanforized shrunk, tailored shirts to wear with them . . . also featured in sizes 10 through 16 and priced at \$2.45.

TERRY: The plump ceramic pigs we've perched on the pockets come from the Teenette Jewelry counter, and are brand new. For summer sportswear and accessories, shop now at the Donaldson Second Floor Teenette Shop."

COMMERCIALS deal entirely with specific items of merchandise, and the type of merchandise featured is varied. In some cases, merchandise is advertised only on the air series. In other cases, both news-

paper and radio are used to push a specific item. On occasion, it's hot cake merchandise that gets the limelight.

But whatever the merchandise, there's one theory that DONALDSON's never fails to put into practice in all radio advertising. It doesn't feature an item *once*, then drop the whole matter. All merchandise that gets a place on the program is pushed for at least a week, and sometimes one item is pushed for as long as a month.

IN addition to the two commercials on each show, the format of the show gives plenty of opportunities for merchandising from the split second that the show goes on the air with,

*"Hello, Joe . . . what do you know?
I'm on my way to the Hi Time Show!
Tell me, son . . . lots of fun?
Lots of fun? . . . Get on the run. . .
It's Hi Time."*

to the sign-off 30 minutes later. Each time a prize is awarded, and there are prizes galore, the audience is told from what department in the store the prize came from. While most of the prizes come from the TEENETTE SHOP, this aspect of the merchandising plan also gives the store a chance to promote such departments as its Young Men's and Boys' Department, its Men's Square, Record Department, etc.

AND by the very fact that the studio audience has a chance to hear the broadcast four days later, DONALDSON's has *two* opportunities to impress its sales message upon teen age participants. That's good merchandising, too!

Without question, one factor in the immediate acceptance of the teen agers of the show was due to the all-out DONALDSON build-up for the initial broadcast.

A card went to every member of the DONALDSON *Teenette Club*, as well as to everyone who auditioned for the original *Hi Time* show, inviting them to make a *Hi Time Vacation Date* and to listen to the broadcasts. Excelsior Park promoted hand-outs at the Excelsior Ballroom which gave complete information about

(Continued on page 322)

Quality Does It



As the Sole Advertising Medium for the Quality Furniture Company, Mansfield, O., Radio Has Produced Results Throughout Trading Area

QUALITY is as QUALITY does, and QUALITY does it with radio. For five years, the QUALITY FURNITURE COMPANY, Mansfield, O., has used WMAN as its exclusive advertising medium. Its current WMAN schedule includes a morning newscast, a Saturday afternoon *Melody Hour* and spot announcements.

SATISFACTION GUARANTEED

It all began as an experiment. QUALITY manager, M. Vale Scouten, had had no previous experience with radio advertising when he agreed to try it out for 90 days.

In those early days of the war, news was a program with a pre-built audience, and the 10:30 a.m. newscast was available. QUALITY still has that newscast. Its commentator, Robert Horn, is the only person to voice the news over WMAN, and between 25 and 50 per cent of each broadcast is devoted to local events.

Commercials are given only at the beginning and end of each broadcast, with specific items of merchandise featured. Due to present day shortages, there is also some emphasis on the institutional approach.

MANSFIELD is the center of a farming community with several small cities within a radius of 15 miles. Through its radio activities, QUALITY is able to cover the entire trading area.

From time to time, QUALITY engages in special promotion in support of its WMAN newscasts. For a time, its newscast was done from one of its display windows facing Mansfield's public square. Election night also saw operations moved to the QUALITY windows.

If there were any doubt of QUALITY's

attitude toward radio, a fire which destroyed several of Mansfield's principal buildings, including the one housing QUALITY, put it to the acid test. In spite of the fact that the store was a mass of smoking rubble, QUALITY stayed on the air!

Four weeks later, QUALITY was again in business, and while its new location wasn't as satisfactory, nor was the display space as adequate, today QUALITY has a larger volume of sales than it did before the fire.

IN December, 1945, QUALITY began its *Melody Hour*, an hour of classic, semi-classic and familiar music, placing it on Saturday, just ahead of the Metropolitan Opera broadcast. Four short institutional spots are all that interrupt the music.

MUTUALLY BENEFICIAL

As with the newscast, QUALITY feels that an individual voice should be associated with the program. "It is the combination of the right program, the right person responsible for production and announcing, and a consistent schedule that makes for successful broadcast advertising," says Mr. Scouten. "Even though a station is a 250-watter, if the advertiser is willing to sign a long term contract, the station should be willing to hire program personnel that will give the advertiser a professional program with audience appeal. Some small stations won't guarantee certain talent for specific programs. WMAN has, and it has been mutually beneficial."

So *quality* is what produces for QUALITY, both on the basis of sales and listener reaction. It has paid out for QUALITY to put all its eggs in one basket.

Showmanship Isn't Everything

Coverage, Rating and Cost Must Be Converted Into One Factor For Each Availability . . . Time Buyers Need the Cost-Per-Thousand

by DAVID W. DOLE, *Henri, Hurst & McDonald, Inc., Chicago*

RADIO showmanship, as reported in this excellent monthly, is generally restricted to the three phases of programs, merchandising and promotions; and rightly so. Yet I would caution radio station managers and their sales staffs that showmanship isn't all. Not by a long shot! This may be needless caution in some instances. In a few, I'm sure it is. But at that, I wonder how many?

Radio has always been too big for its britches. For all the pot shots taken at the broadcasting industry by politics, cranks and the other media, radio has always had the last and most convincing

word, for radio has always *given* more than was *asked* of it, has always *sold* more than it has *cost*.

HOW MANY FOR HOW MUCH?

Advertising is a problem of transportation of sales messages to as many of the *right* people as possible for as little cost as possible. Well, we know from fan mail, engineering checks, Hooper and Conlan surveys, etc., that radio reaches people. And we know what makes up radio cost; time and talent. All right, now all we have to do is put the two together to see how we're doing. But right here let's stop

While DAVID W. DOLE, associate radio director of Henri, Hurst & McDonald, claims that you can get the cost-per-thousand figures simply, his long-hand arithmetic gave out early this year. He didn't have a comptometer always handy, and he never could figure out what happened to the decimal place on a slide rule.

To do this work, he now has and uses Dole's Timebuyers Table, as do some 75 other timebuyers, representatives, station managers, salesmen and research firms throughout the country. The table is a compact, 32-page booklet that enables anyone to put the three factors of coverage, rating and cost together for any station, any cost and any rated availability, and come up with the answer of cost-per-thousand in 30 seconds or less. This Timebuyers Table is available to anyone at \$5.00 a copy (to help timebuyer Dole cover cost of printing, mailing, etc.).



a moment and inspect the record of, let's say, the past five years.

How many stations have had rate increases during the past five years? Frankly, I don't know and I haven't taken time to summarize the answer, but I'll bet it's 85 per cent or higher. Let's put it another way. How many stations do you know of that *haven't* had a rate increase in five years? How about your station? Well, those rate card increases are part of the problem. Every time the rate goes up, your station is delivering the advertising message to fewer people for each dollar spent. A good reason, incidentally, why your advertisers should think of re-allocating some of their radio budget to newspapers, isn't it?

ALL right, all right! I can hear you screaming that you raised the rate card *after* you had a power increase, a lower frequency assignment, a new network affiliation, or saw the rest of the boys doing it, so why shouldn't you? I'm not going to argue that there isn't justification for raising rates, but remember that there are other things that tend to off-set this justification based on one or more of the above-mentioned factors. For instance, a change in your programming (beyond your control perhaps) may result in lost audiences. A change in your competition's programming. Increased number of sponsored hours result in smaller audiences per program. Additional stations, both AM and FM, encroach upon the audiences you are delivering.

COMPARATIVELY SPEAKING

THEN there's the matter of talent costs which, while they haven't gone up as ridiculously on most local stations as they have in network programming, have increased generally. Once again, this means fewer people getting the advertising message per dollar. Not that I think talent shouldn't get a fair wage and have their share of radio's wide profits. (I've carried an AFRA card myself for a number of years.) But when you add 10 per cent to the advertiser's talent cost you are chancing a reduction in his radio expenditure. He has to view advertising, not merely as *timely* or *good programming*, but from a

cold "*how many for how much*" attitude. I'm trying to point out that time and talent costs, and their trends, must be considered, along with other factors, in evaluating radio.

For years, radio, having no adequate measuring stick, guessed its size of audience and got by. Then Hooper and the recently departed CAB came along and gave us as efficient a measuring stick as was economically practical. Hooper measurements, or Conlan's, made similarly, are not projectable ratings, yet we all know that they are used in this way to estimate audience size. You just can't take a rating of 6.0 and projecting it to your stations coverage of 300,000 radio homes state flatly that the program delivers an audience of 21,600 homes. That's both incorrect and illogical. However, we *can* project ratings of two programs on the same station against the station's coverage and then introduce the cost of each program to ascertain quickly the comparative value of one program against the other. We can see, clearly and graphically, which reaches the most people at the least cost, in other words, cost-per-thousand. But that's only *half* the job!

REACHING THE RIGHT PEOPLE

I HAVE referred but once to the fact that advertising in any media must not only reach people, but reach the *right* people. Well, that's just the point. Ever since "Hoop" started supplying ratings that people used (correctly or incorrectly), you boys selling station time and those of us who buy that time, have spent the major share of our efforts in trying to put the rating together with the program and once doing this, then trying to find out what it meant. We've had little time left to use either our experience, logic or research as to whether the audience of that program was *right*.

I'm sorry, but not hesitant to admit, that there are still far too many timebuyers, account executives, advertising managers and others who make decisions, who don't really know what the ratings are or how to use them correctly. There are also too many who still don't know advertising can be efficiently conducted on stations smaller than 50,000 watts. Finally there

are too many who, infected with Hooperitus, won't consider any time period valuable unless it rates a 2.0, a 4.0, a 8.0, or draw your own line!

Actually there is a clear-cut dividing line in the job of interpreting the value of radio time, whether you are buying or selling it. On one hand you are trying to reach as many people as possible for as little money as possible. On the other, you're judging the quality of radio time and talent and deciding whether those people you'll reach are the *right* people. The research boys have dubbed the first *quantitative measurement* and the latter *qualitative measurement*.

ALL of us have been spending most of our time tangled up in the maze of growing facts about how many we're reaching. We've been spending far too little time figuring out if the audience is *right*. Of course, we can't do just the second part of the job and neglect the first, either. But actually, you know, a station man or *rep* can't sell me anything simply with information on how many; that's plain arithmetic. You can't sell me that 2 plus 2 are 4. True, I want the facts, but I can work out the problem myself, even if I have to use a slide rule or comptometer. These mathematical measurements need to be known, applied and interpreted, but there's no room for selling in this part of the job. Where I *can be sold*, is on whether or not your station's audience is *right* for my client's product. If you can get the *how many* work done quickly, then you'll be able to spend far more time selling.

When checking the *how many*, many people just check the station's power, frequency and the rating of the program. That's like trying to learn how large a fire is by checking the paper, the match and the man who put the two together to first light the fire; overlooking completely the more significant fact of where the fire was started. The same penny match and the same twist of paper can start a fire to cook your weiners, or burn down Chicago.

IRREDUCIBLE MINIMUM

NO, there are just three things that make up *how many*, and while they may vary from one station or even from one pro-

gram to the next, they are always easily identified; namely, coverage, rating and cost. Before you can even start to sell or buy radio time, you must convert those factors into *one* for each availability; *one answer* which can be quickly compared with a similar answer on each availability on the lists for the market. You can do this simply; just multiply the station's coverage by the rating for each availability and divide the answer into the cost of each availability. Point off the quotient properly and you have a cost-per-thousand. This figure may be compared on two or more availabilities on the same station, or on different stations if you satisfy yourself that the rating surveys and coverage claims are correct, and therefore comparable. For that matter, this cost-per-thousand is the only figure than can be used to make advance true comparisons between radio and other media, although here, the variables of difference in survey technique enter the picture.

I'd like to earnestly urge all station salesmen to take time out now and study their station's comparative position with their competition on a basis of cost-per-thousand. I'd like to urge all time salesmen to take a minute or two before calling on the next few agency timebuyers or sponsor's advertising managers to figure out the cost-per-thousand of the availabilities being submitted.

IF you'll do this, you'll be in a better selling position against your competition in radio or the other media. Every availability sheet from a representative should include this information for the timebuyer as well as for the *rep* salesman's use. Naturally I'm not going to guarantee you'll sell everything on your list, but I will guarantee that both you and the timebuyer will be able to do a better job of serving your respective clients. I've seen cases where the application of this type of information has cinched a sale when the previous answer was a flat *no*.

Showmanship has its place, and it's important, but chiefly useful in making sure that the people you reach are the *right* ones. You won't have a chance to use showmanship at all if you can't prove that your station can reach more of the *right* people for less money.



Good Will With Interest

Service to Rural and Urban Listeners Keynote to Six Year Old
Radio Campaign for Spokane & Eastern Division Bank, Spokane

by W. M. MARSHALL, executive vice president

“COMMME and gett itttt,” accompanied by the traditional dinner-bell, has become a welcome and familiar sound to KGA, Spokane, Wash., listeners at 12:15-12:30 p.m., Monday through Friday. It means that the SPOKANE AND EASTERN *Farm News Reporter* is on the air with his friendly, chatty hints and news about farming and farmers.

The two primary ideas underlying this program are: (1) to promote in every way possible, a sounder agricultural industry from the long-range point of view, and (2) to serve the farmer now.

GRASS ROOT PHILOSOPHY

In its more than 60 years of successful operation, the SPOKANE AND EASTERN DIVISION of the SEATTLE-FIRST NATIONAL BANK has played an important part in the development of this great agricultural area. Our operations continue to be guided by the principle that no matter how big or complex our society becomes, its foundation is still rooted in the soil. Every human engaged in productive effort, no matter how far removed from actual tilling of the soil, is working, in the last analysis, on the land. The SPOKANE AND EASTERN DIVISION serves the eastern half of Washington in the SEATTLE-FIRST NATIONAL BANK's state-wide operations. With three branches in Spokane and 15 branches in the major towns and cities of eastern Washington, SPOKANE AND EASTERN thoroughly covers the territory.

We first entered radio advertising six years ago over KFPY. The trend of our

program selection has been toward service, and for the past two or three years, we have sponsored newscasts. Right now, we have three 10:00 p.m. newscasts a week on KFPY. Two commercials of approximately 45 seconds are used on each of these shows; the first about five minutes into the program, and the second about 10. These commercials are written by our advertising agency, and deal mainly with small loans and banking facilities of interest mainly to urban listeners. The response has been good. However, this was too selective an audience to completely cover our territory.

FARMER'S FRIEND

UNTIL we had a talk last winter with Louis Wasmer, owner and operator of KGA, we didn't know quite what to do about it. In his 21 years of radio station operation in Spokane, Mr. Wasmer has been keenly aware of the importance of agriculture and has pioneered many farm programs and services. Due to readjustments made during the war, the KGA *Farm News* was sustaining at that time, and he suggested that it would be a good program for the SPOKANE AND EASTERN BANK.

A check of the record revealed that considerably more than 50 per cent of our business comes directly from farmers, and the more I thought about this service-type program, the more it appealed to me. Last March I we signed a year's contract with KGA.

We figure that if a program is worth buying, it is worth some real support. We

ran tie-ins with our regular newspaper advertising, inviting rural listeners to take advantage of this new service. Special stationery was printed for the *Farm News Reporter*, with time-and-station data and the name of the program included on the letterhead. Every card or request from listeners is answered personally by the *Farm News Reporter*. We also send out a weekly column of selected farm news items to all the country newspapers in the area. No commercial tie-in is used on these news bulletins, but the masthead carried a picture of our *Reporter*, the time of the program, and the station. We have microphone banners to use on all remote pick-ups. We also plan to use placards in our Spokane banks and all the branches. From time to time we intend to use envelope stuffers with our monthly statements.

LISTENER response has been more than gratifying. More and more of our cards and letters include such statements as, "I'm a newcomer to this area, and your *Farm News Reporter* is giving me real help in becoming established on my little farm." It is also gratifying to get such comments as: "Thank you so much for mentioning our Grange meeting. It was very successful. We have always done our banking at a SPOKANE AND EASTERN BRANCH and will certainly continue to do so."

COVERING THE FIELD

The program is written and presented by Ken Hutcheson, KGA farm news director, in a simple, genuine style. He looks over technical and semi-technical bulletins from the extension service, the U.S. Department of Agriculture, and other sources. All the information is translated into everyday, colloquialized American. Farm listeners are urged to write in for free bulletins.

HUTCHESON also contacts farmers for the story of their operations, attends many of their meetings, and interviews some of the well known farm authorities in the studio. When the right type of portable recorder or transcribing equipment is available, we plan to interview more farmers at the scene of their operations.

The highlight of the agricultural year in this area is the Spokane Junior Livestock Show, held each May for members of 4-H Clubs and the Future Farmers. This year's show was by far the biggest of its type ever held in the United States. Almost 2,000 animals were exhibited, and approximately 1,200 boys and girls from Washington, Idaho and Montana took part. More than a quarter of a million dollars changed hands at the auction sale which was attended by buyers from all over the West and Alaska.

During the week of this event, our *Farm News* was broadcast directly from the stockyards show ring and was made up of news highlights, and interviews with boys and girls and show officials.

THIS annual show has probably done more than any other single thing to promote a sounder, more profitable livestock industry in the Inland Empire. The bank further supported it this year by purchasing two prize steers to provide meat for our annual employees' picnic. Of course, this tied-in beautifully with our *Farm News*.

We feel that it would definitely detract from the purpose of this radio program and from the stature of our banking business to use pill or soap-type commercials; or to use too many of them. The only time the bank's name is mentioned on this program is in the opening and closing, and in one 40 to 50-second commercial toward the middle of the show. This commercial, written by Hutcheson to fit the style of the program, is of an institutional nature which plays up the service angle. The theme is that as agriculture prospers, so prospers our society.

Another objective of our *Farm News* is to suggest in a subtle way that since the taxpayers support the extension service and the experts of the agricultural colleges, the taxpayers should use their knowledge and facilities to the fullest extent. These so-called experts are not living in a rarified world of their own; rather, they are working with and for farmers. If this objective is accomplished in even a small way, it should result in a healthier farm industry and better living for all of us.

Our *Farm News* is always presented with simplicity and apparent lack of showmanship which seems to be appreciated by both farmers and city dwellers. This tends to make the bank and the bank's reporter more human; in other

words, just members of the community with the community's best interests at heart. A good grass roots philosophy can never be far wrong, and in banking, as in radio, service is paying off in good will for SPOKANE AND EASTERN.

Fashions in Music

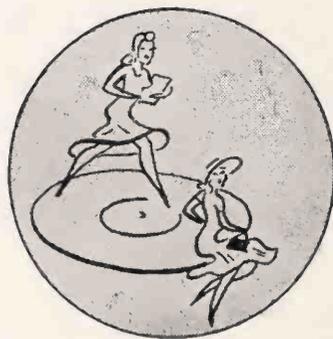
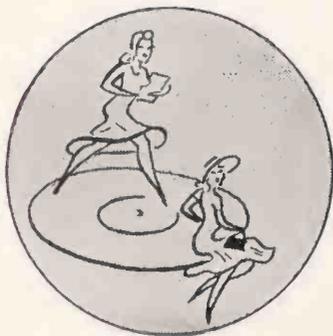
Music of Manhattan Plus Non-Commercial Chats to Fashionwise Women by Owner Sells La Vogue as Mankato Style Headquarters

by JERRY DEANE, production manager, KYSM, Mankato, Minn.

A HALF hour of popular music interspersed with chatter about women's fashions is the format of a radio program that would not inspire a radio producer to go into rhapsodies. But, let us tell you about *Fashions in Music*, and you will see how a simple formula turns out a radio show that is the talk of the town and the pride and joy of its sponsor, Jack Palmer, of the LA VOGUE FASHION SHOP, Mankato, Minn.

BASIC ENTERTAINMENT

Fashions in Music is built around the *Music of Manhattan* orchestra (NBC THESAURUS) with vocals by Louise Carlyle



and Willard Young. Norman Cloutier, director-arranger, adds the magic touch to fine music.

Now, we come to that part of the program which gives this half-hour, Thursday night feature its magnetic personality, its *esprit de corps*.

Six minutes out of each program is reserved for an informal, authentic and newsy chat about women's fashions by the sponsor of *Fashions in Music*, Jack Palmer. A recognized authority in the fashion field, Jack has lived, breathed and thrived on fashions for *milady* for the past 20 years. He attends the industry-sponsored fashion shows and he goes sev-

eral steps further. Several times each month you will find him browsing around such fashion centers as the Cotillion Room, the "21" Club, El Morocco, and the Stork Club. At the Mayfair Room and the Chez Paree in Chicago, Jack takes notes on what the non-professional models are wearing to compliment their gifts of nature. In Florida, the fashion clothes adorning the women at the Hialeah Race Track usually forecast the fashions of the future. Here, too, you will find Jack Palmer. In fact, wherever women's fashions are in the limelight, there you will discover Jack Palmer.

WHILE covering the fashion centers, our *Fashions in Music* commentator lunches with such well known fashion experts as Maurice Renter, Louise Mulligan, Mary Lee, Madam Valentina, Madam Lang and Tobe. This fall, transcribed interviews with these authorities will be made on the spot and brought back to Mankato for this program.

The fashion tips and news Mankato's fashion commentator garners from his excursions to the theater, nighteries, sporting events and fashion shows are used in his weekly non-commercial chats about what fashion-wise women will be wearing tomorrow and what they are buying today.

WEARING apparel featured in *LA VOGUE's* windows is described in two 100-word commercials on each show, and for the first time in the history of this store, the window trimmers find it necessary to trim the windows more frequently due to the radio-created demand for the attire modeled by the mannequins.

Music for *Fashions in Music* is selected by Maurice Piche, KYSM music director. Commercial spots are prepared by continuity chief, Peggy Jo Lindholm. Program is announced and produced by Jerry Deane, KYSM production manager.

→
fashions for *Milady*, courtesy Jack Palmer, LA VOGUE FASHION SHOP, Mankato, Minn. Series is broadcast over KYSM.





Material here is a digest of an address given at the 15th Annual Newspaper Week at the University of Colorado, Boulder, Colo.

Video Here Today to Stay!

Telev viewers Have Opportunity for Sitting at Ringside of History

by HAROLD J. BOCK, television manager, NBC, Hollywood, Calif.

SINCE the late 1930's some people have said that television was just around the corner. It actually was rounding the far turn in the 1940's when Hitler and Tojo and the others sent the world rocketing into a tailspin. Now that World War II is over, and production is beginning to assume some proportions of normalcy, television expects to have its first big year in 1946.

WHAT'S IN STORE

In television, as in radio, there will be entertainment and education for all, as the resources of the university, the theatre, the church, the concert stage, the sports arena, and the whole wide world are tapped by the television camera, and supplemented by motion picture film.

The proceedings of general public assemblies, public forums, roundtable discussions and gatherings of like nature, will be augmented in effectiveness by combined sight and sound broadcasts. Films, charts, photographs, graphs and other visual aids will be employed during such broadcasts to make clearer the objectives of the participants.

The most interesting and most treacherous field for television is the drama. It appeals to young and old alike. It has its own traditions based on the living stage, and a secondary set derived from the moving picture. Shall television be governed by these, or must it develop its own standards, principles and techniques? It is too early to dogmatize about these things, yet it appears that television can directly copy

neither the live stage nor the cinema.

What about motion picture in television? We feel that motion pictures will be a very important feature of television programs. The flexibility of films will be an asset to the program structure. There will be features made exclusively by films, and there will be interesting combinations of live talent and film.

RINGSIDE SEATS

The National Broadcasting Company has pioneered in the televising of sporting events. We have covered boxing and wrestling matches, football, hockey and basketball games, horse races, and even marble contests. NBC has signed a contract for the exclusive television rights to all fights promoted at Madison Square Garden. Will it hurt the fight box office? Mike Jacobs answers: "Having worked with television for a number of years, I am convinced it will be a great boom to the fight business." The increased interest in football because of radio broadcasts is indicative of what will happen.

Special events represent another opportunity for television. The receptions of General Eisenhower and Admiral Nimitz in Washington are typical of the history-making events that have been televised and which will be an integral part of the television program pattern.

But when you think of the vast opportunities we all have for sitting at the ringside of history in the making, remember the revolutionary new method is not just around the corner. It is here!



It's Time for Charm

Woman's Program Built on Novel Theme, Setting and Handling of Commercials Wins Listeners, Influences Customers for Sponsors

"DO you ever look, or *feel*, like a Poor Thing"? "Do you have that *married* look"? . . . "Could you be your husband's *second* wife"? . . . It's openers like these that stop the women of Detroit, Mich., and surrounding towns, each day at 1:00 p.m. as WXYZ announces "*It's Time for Charm.*" At that announcement, the switch is thrown and for 45 minutes *The Lady of Charm* broadcasts from the *House o' Charm*.

The *House* is very real, with a staff whose entire time is devoted to the audience; answering letters and phone calls from people who want *The Lady of Charm* to advise them on patterns, hair styles, outfits for weddings, menus for parties, and so on through the seemingly endless list of female requirements. No one ever sees the staff; they only hear them, write to them, or call them on the phone. For that matter, *The Lady of Charm*, who is the guiding light in the *House* and on the air, is seldom seen in public appearances. Few even know her name and almost no one knows that ten years ago, she was known as one of the most capable radio station managers in the country (Cleveland, 1934). Her direct contact with the radio audience prompted her to create her own production firm with a plan that is getting national attention.

Three things make the *Charm* programs outstandingly different: the themes, their setting and the handling of the commercials.

The themes are based directly on *charm*, and indirectly on *romance*. One of the leading women in advertising once said, "What ten million women want is romance." The number of women has increased since then, but their desires have

not changed. Their very nature demands romance, and it doesn't lessen after they are married. But if a woman wants "to get her man and hold him," according to *The Lady of Charm*, "she must have charm."

Then she proceeds to show them how. The programs carry a special dedication to "*The woman who delights in good looks—who thrills over compliments—believes in romance and finds adventure in attention and glances of admiration.*" What woman doesn't find adventure in attention? "Only the woman who doesn't get attention," says *The Lady of Charm*, so her aim is to tell her audience how to get it.

The program has a formula. It discusses listeners' desires, reveals their needs, shows them how to supply those needs in order to gain the most charming effect and then finds solutions for their problems.

The script for each program also has a pattern that is carefully worked out in detail. From the many letters each day are chosen those which introduce some note consistent with the day's theme; each one so carefully woven into the program pattern that it becomes a daily success course.

What does *The Lady of Charm* explain? Such things as "A woman's charm depends upon three things: the way she acts, the way she looks and the way she cooks."

So *Milady* receives tips on how to acquire poise, how to become more popular, develop personality and grace. Master pointers in etiquette, how to greet guests and make them feel at home, how to get along with men, are also indicative of the themes used on the programs.



Talk to a woman about herself and what will make her look even lovelier, and she'll never leave her loud speaker. So, *The Lady of Charm* explains colors for individual types and how to select them, how to avoid mistakes in buying one's wardrobe, what men think of hats, slacks and sloppy sweaters; what they prefer in evening clothes, hostess gowns and the clothes a woman wears at home.

As for cooking, well, *that* is done in the *Charm Kitchen* which is the cooking section of the program. Here the pots and pans form an intriguing note in the background as the cooking is done; *The Lady of Charm* says, "You can win a man in the drawing room, then lose him in the dining room." The recipes and menus for things *men* prefer are designed with the thought "To fill 'em so full, they're too full to get out."

It may sound like fun, but it's all based upon good, down-to-earth recipes that are planned to be simple enough for even a novice to prepare, but sufficiently delicious to set everyone clamouring for more. While give-aways are not very common on the show, the *Charm Kitchen* conducted a *Mow-'Em-Down* recipe contest giving a daily prize for the best *Mow-*

'Em-Down recipe received for the day. *The Lady of Charm* realized that every cook has a choice recipe she reserves for special guests to *Mow-'Em-Down*. The contest brought recipes by the scores, and sponsors were so intrigued with the contest that they volunteered to give the prizes and asked for the privilege.

Of course, the kitchen section includes plans for parties, weddings, menus for showers, ideas for home-making, interior decorating and even gardening. There are four on the staff in the kitchen with two of them contributing their share to the testing. These are two hungry men who add interest, as well as conviction, to the proof of the pudding. Recipes are printed and sent out upon receipt of letters from listeners.

Behind all the thought and planning which goes into the programs, is the realization that they are fundamentally a medium for advertising. Great care is exercised by WXYZ and *The Lady of Charm* to accept no products that are not of the highest standards. Therefore, they can be recommended with sincerity and the commercials are woven into the program so unobtrusively, and always as the answer to the needs of the audience, that

◆ (Right) . . . Pearl Harbor interfered, but the CHRYSLER dealers of Detroit launched the *Time for Charm* broadcasts. After 26 weeks under their sponsorship, program continued on a participation basis. It now has 25 sponsors who use two to five participations weekly. Here a CHRYSLER dealer committee launches the *Lady of Charm* on her first broadcast.

● (Left) . . . Result letters about GORJUS HAIR DRESSING produced hard-to-get merchandise as prizes for happy winners. Only praise for results had the ARTHUR MEYERHOFF AGENCY. Results were certified by Ann Laughbaum of CUNNINGHAM'S, Detroit drug chain, who is shown to the left of the *Lady of Charm*. Donator of the prize, Walter Moon of MOON BROS., appliance dealers, stands at the left of Miss Laughbaum.

the products are purchased because a friend has recommended them. *The Lady of Charm* writes all sustaining and commercial material.

The Lady of Charm is the name assumed on the air by Edythe Fern Melrose, who believes that it's possible to gain the attention of all women by appealing to either their vanity or domesticity.

Sponsors are sold on a daily participating basis and the list of products recommended on this program reads like *Who's Who* in radio advertising. One national cosmetic sponsor, BONNE BELL, INC., has been on the program for five years, and firms who have been co-sponsors for three years, or more, include such names as SWIFT & COMPANY, CELANESE CORPORATION, EDEN COMPANY, ROCKWOOD CHOCOLATE BITS, INTERNATIONAL SHOE COMPANY, MCKESSON-ROBBINS and BONAID. There has long been a waiting list.

Sponsors are constantly referring to their Detroit success as something they wish might be duplicated in other markets. It's hard to duplicate, for it's a combination of WXYZ, Edythe Fern Melrose and an idea. Incidentally, Miss Melrose has ideas in advertising that are recog-

nized as being especially sound. This year, she received one of the Josephine Snapp Honor Awards for her outstanding contribution to advertising. This is the first time this award has ever been given to anyone in radio!

Today, the *House o' Charm*, is operating in limited quarters, but plans call for a most modern structure with testing kitchens, a studio, together with a home that must meet and solve familiar problems such as those facing the daily audience. The newest things in plastics, electrical equipment, modern design, and interior decorating will be incorporated into the *House o' Charm*. From the first day of excavation, WXYZ will carry a special program dedicated to the building of this radio home. The station will then carry the programs from the *House o' Charm* as the doors are thrown open for inspection, and broadcasts will continue from the house. *The Lady of Charm* will have a fitting setting for the theme that continues to provide daily inspiration for all women by reminding them that "No woman is to blame for not being charming at sixteen, but she has only herself to blame if she is not fascinating at forty."



Pay As You Go Advertising

Dollars and Cents Check of Radio Cost Against Monthly Volume of Radio Produced Business Sells Dry Cleaner on Broadcasting

by J. F. DARRINGTON, Darrington's, Allegany, Oregon

Radio experiences here are based on a broadcast schedule for Darrington's, over KOOS, Coos Bay, Ore.

MAYBE you do, but I don't know a single plant owner, anywhere, who wouldn't like to increase his business. Not by the expenditure of a huge amount of money, you understand, but on a sort of pay-as-you-go method that enables you to pick out orders that you *know* came to you as a direct result of your advertising.

CHECK RESULTS FOR PROOF

Do I hear you ask, "How will I know that I'm getting certain orders as a result of my advertising?"

That's a fair question and here's the answer: if a lady comes into your store and says she's been listening to your advertising and got such a bang out of it that she brought her business to you, isn't that just about proof enough of the results of your efforts? And if enough of these jobs come in each month to pay the advertising bill, its pretty fair stuff, isn't it?

Yes, you've guessed it. I'm talking about radio advertising.

TELL WHOLE TRUTH

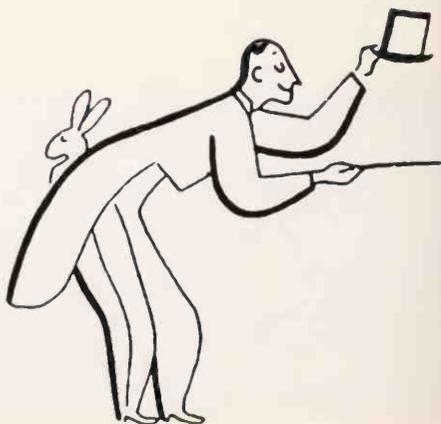
If you can entertain the housewife in a good clean way, and at the same time tell her of the many services you offer that she actually *needs*, you can just about bank on it that she'll give you a trial on the next job she has.

Now please take note that I said she'll give you a *trial*. I didn't tell you that she'll become a regular customer. That depends entirely on you.

All the statements in your advertising must tell the absolute truth. *Weigh each statement before you make it, and be sure you can back it up.* Never promise to remove a spot unless you *know* you can.

ONE more caution. *If you promise to return a man's suit or his wife's dress by a certain hour today, get it there, even if you have to press it yourself and deliver it in your own car.* When you hand the garment to the lady, tell her exactly what you did and she'll know that when you make a promise, you do your level best to keep it. This builds confidence that you cannot buy.

When I took over the management of a plant on the Pacific Coast some years ago,



the business was down to a most discouraging figure. The quality of work turned out was, to put it mildly, far below par, and the place had the blackest eye of any plant in town.

FIRST, we brought the quality of work up to a point where there was none better turned out in any plant in the state.

MAKE A BIG NOISE

Next, I undertook to tell the public just what we could do for them. I used newspaper ads, hand bills, package inserts, even solicitors. All were good and all brought a measure of results. But none like radio. I tried both the *bla, bla*, type of radio ads and short skits. The latter was, by far, the most productive, with the least cost per-dollar return.

Some will say, "Oh radio costs too much for me. That's all right for the big fellow, but I couldn't afford it."

And right here, I disagree. Brother, you are losing a mighty good bet if you don't try it.

I don't mean that you should put on a half-hour program with a 60-piece band. Your business isn't national in scope. It's local. So use a local type of program. In other words, build the type of program that fits your business.

NOTHING FOR NOTHING

If the radio station rates seem a little steep, they very likely have listeners to back up that rate. After all, it's listeners that you are looking for, isn't it?

IF you can only afford one program of five minutes per week, all well and good, but make that five minutes count. Twice a week is that much better. Three times a week should get good results. Six days a week should really do the trick.

Sound effects? Many small radio stations do not have much in this line, but you can get by very well with such simple things as an electric bell, or even an ordinary alarm clock, a newspaper, and a piece of cotton rag. As a rule, the voices of the regular radio staff are plenty varied and they can handle your skits very nicely.

It has been my experience that almost



without exception, the general public enjoys a bit of Scandinavian dialect, so that is what I have used. If, by chance, you are fortunate enough to possess a Scandinavian name, by all means cash in on it. If not, then use the name of an imaginary driver, as I have done. Each of our skits features another episode in the life of "Jalmer, the Cleaning Driver." Through these brief dramatizations, we establish three points in a painless fashion: (1) emergency one-day service; (2) prompt pick-ups, and (3) tailoring service. Incidentally, having educated and entertained the housewife, we know she'll be back among our listeners the next time we are on the air.

DOUBLE CHECK

You may doubt this. So did I. And I began to get a little nervous when our radio bill climbed far above the cost of other advertising. Although I knew the business was growing rapidly, it occurred to me that this might be a natural seasonal trend.

Here's what I did. In every case where the customer mentioned our radio advertising, I instructed the counter girl and drivers to make a note of the name, address and the amount of each order. As a rule, several days before the month was up, these orders totaled as much, or more, than the cost of the radio advertising. That's why I call it *pay-as-you-go-advertising*.



AIRING THE NEW

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

Beverages

SPORTS PARADE In a locality with state championship basketball and baseball teams, sports broadcasts are good bets. A variety of advertisers have proved this over KATE, Albert Lea-Austin, Minn.

Sports Parade, a Monday through Saturday feature, as the key sports-in-general program, has been sponsored for the past five years by the HEILEMAN BREWING CO. Aired from 5:45-6:00 p.m., the program hits the man of the family in that brief rest before dinner. Local, state and national sports are covered with the emphasis on what happens locally. The Sunday sportscast varies with the events of the day.

In addition to sports reporting, the *Sports Parade* also does a crusading job. The Midget Baseball team, a group of enthusiastic youngsters, was organized by sportscaster Jimmy Delmont two years ago, with promotion via KATE. Local men equipped the boys. Delmont organized and trained them.



Another idea which materialized into something big was the Southern Minnesota Golden Gloves. The build-up, promotion and organizing were done over KATE. Prize product of this venture was Jackie Graves, an Austinite, who started out in the first Gloves bout at Albert Lea and went on to national honors. KATE is the only 250-watt station outside Minneapolis that carries a full report of these activities.

KATE also has a good record of play-by-play broadcasts. Austin's basketball team has a habit of winning state basketball championships, and when possible, KATE follows their games straight through to the finish.

Sponsors have varied in on-the-spot game coverage. Baseball has been sponsored by TOWNE AND SKRONDAHL, sporting goods store, and ST. PAUL CLOTHING HOUSE, both in Albert Lea. GILDNER LAGESON, men's clothing store in Albert Lea, has backed football. TODD MOTORS, Austin, sponsored basketball.

AIRFAX: *First Broadcast:* 1941.

Broadcast Schedule: Monday through Saturday, 5:45-6:00 p.m.

Sponsor: Heileman Brewing Co.

Station: KATE, Albert Lea-Austin, Minn.

Power: 250 watts.

COMMENT: When the advertiser puts the advertising ball into play with local pride on his side, it's a win for sure. Here, it's a safe bet that even the non-sports fan follows the progress of the home-town boys and the sponsor who identifies himself with civic events is building Grade A good will.

Tobacco:

BASEBALL SCORES Scooping all other radio stations in Baltimore, Md., with the late baseball results was the strategic dream of Lou Rosenbush, young ad manager of the AMB-A-TIP CIGAR COMPANY, manufacturers of EARL MARSHAL AMBER TIP CIGARS.

With the large schedule of night baseball games this year in both the major and minor leagues, ad-man Rosenbush conceived the idea of putting the latest available scores of all the baseball games on

the air at just the right time. Particular emphasis was to be put on the Baltimore Orioles, International League pennant winners in 1944, whose fight to get into the first division of the International League contest had plenty of staunch local support.

Lou Rosenbush came to WFBR with his problem, and time was made available at 9:45 p.m., Monday through Saturday, and at 6:15 p.m. Sunday for a five-minute resume of the latest happenings in the baseball world. Nick Campofreda, ace WFBR sports announcer, was picked to air the show, and the first program was broadcast June 24. Series is scheduled to run through September 28, and on September 30, EARL MARSHAL AMBER TIP CIGARS begins sponsorship of Nick Campofreda in a 15-minute sports program at 6:15 p.m., Monday through Saturday.

AIRFAX: *First Broadcast:* June 24, 1946.

Broadcast Schedule: Monday through Saturday, 9:45-9:50 p.m., Sunday, 6:15-6:20 p.m. June 24 through September 28.

Sponsor: Amb-A-Tip Cigar Co.

Station: WFBR, Baltimore, Md.

Power: 5,000 watts.

Population: 1,207,000.

Agency: Joseph Katz Co.

COMMENT: The first step in the successful use of broadcast advertising is to know the market potential and then select a program that will appeal to that particular audience. Here's an advertiser who is doing just that, and with excellent results.

GOAL TO GO

To carry the ball across the sales goal set for this year's fall season, a variety of sponsors have found in previous years that "Touchdown Tips," with Sam Hayes, has what it takes. Winners and scores forecast for 30 games weekly, coast-to-coast. For complete details, write to NBC-Radio Recording Division, New York 20, N. Y.



SHOWMANSHIP IN ACTION

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

Dairies

KIDDIE QUIZ Since 1940, Saturday morning has been a red letter time for youngsters in and around KWLM, Willmar, Minn. When the hands of the clock point to 10:00 a.m., it's *Kiddie Quiz* time, with the CENTRAL DAIRY PRODUCTS COMPANY as party host.

At the beginning of each broadcast, each child is given a number, and each is called before the microphone by number, with the choice of answering questions or singing a song. With cash prizes for correct answers, and a DAINTY ice cream cone or bar coupon for each contestant, there's plenty of incentive for facing the microphone.

Money for missed questions goes into the jack-pot. Every child in the audience has a chance at the jack-pot question, with each given pencil and paper on which to write the answer. The answer nearest being correct rates the money in the jack-pot.

Mid-program, there is an announcer's contest, in which two children read CENTRAL DAIRY commercials.

AIRFAX: *First Broadcast:* 1940.

Broadcast Schedule: Saturday, 10:00-10:30 a.m.

Sponsor: Central Dairy Products Co.

Station: KWLM, Willmar, Minn.

Power: 250 watts.

COMMENT: To reach the family through its children, programs of this kind have proved to be very effective for a wide variety of sponsors. Six years of continuous sponsorship speaks for itself.

Public Utilities

HAPPY GANG If 100 percent sponsor backing in terms of promotional effort is an occasion for talent rejoicing, the *Happy Gang* is just that in name and deed. To promote its WOWO, Fort Wayne, Ind., program, the INDIANA SERVICE CORPORATION featured dash cards on all of the city's 110 trolley coaches and street cars; via a special notice mailed to their home addresses, 700 company employees were invited to listen, and small stickers were prepared for use on nearly 30,000 monthly statements and personal correspondence of executives.

Entire promotional campaign was backed up by WOWO; *i.e.*, to supplement INDIANA SERVICE stickers, WOWO used stickers on all bulletins to trade and homemakers. Window displays at INDIANA SERVICE's local office were tied-in with WOWO studio displays.

When the sponsor's promotion department wrote a letter to all electrical appliance dealers in the city, explaining that "*living electrically*," rather than promotion for any specific brand names, was the basis for the campaign, WOWO also had a follow-up. Calls were made on all appliance dealers to extend them a personal invitation to listen and to assist them in publicizing the show for their own benefit.

Entire promotional package was wrapped and delivered in advance of the first broadcast. Additional promotion underway includes cards at point-of-sale (appliance stores), car cards, menu cards in the company cafeteria, newspaper advertising and publicity stories in the INDIANA SERVICE CORPORATION's house organ. Sponsor plans to send letters to all appliance dealers throughout the area.

To build continuity of theme, all plugging is put into the mouth of Reddy Kilowatt, the symbol of electrical service.

AIRFAX: *First Broadcast:* July 7, 1:30-2:00 p.m.
Broadcast Schedule: Sunday, 1:30-2:00 p.m.
Sponsor: Indiana Service Corporation.
Station: WOWO, Fort Wayne, Ind.
Power: 10,000 watts.

COMMENT: Through all-out promotional effort, the sponsor here takes full advantage of what is a golden opportunity.

CLAIMS TO FAME

To help create greater understanding of radio's contribution to community life, this series will highlight the development of stations who subscribe to RADIO SHOWMANSHIP for their advertisers in various parts of the country.

SALUTE TO WIBX

Because rail, highway and water transportation from New York, New England Buffalo and the West converge in the Mohawk Valley for redistribution to the Adirondacks, the North Country and southward to the lower tier of New York counties and adjacent Pennsylvania, Utica, N. Y., is indeed the crossroads.

Giving voice to the divergent interest of these 211,990 people at the crossroads is WIBX, a CBS affiliate. Established in 1925, Utica's only radio station is the home town voice for its primary area.

Its domination in no small part is based on service to the community, and WIBX has won six national awards for service in the public interest. Such events as the Memorial Day Parade are always covered by special events announcers and relayed to WIBX listeners. Throughout the year WIBX broadcasts a series of five educational programs, and its Radio Education Conference for principals, teachers, supervisors and superintendents, is an annual event.

What WIBX contributes in service to the community, it also extends to include service to its advertisers. Consistent merchandising aid to advertisers includes direct mail, window displays and personal contacts with distributors, dealers and wholesalers. WIBX has been used for test campaigns by numerous national advertisers.

With Margaret Potter Bowen as president and general manager, WIBX is represented by Helen Wood in New York and Bertha Bannon in Boston. Veteran broadcaster, Nathan W. Cook is merchandising and promotion manager.



PROOF O' THE PUDDING

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

Dairies

CASA CUGAT HAGE'S DAIRY, San Diego, Calif., stresses its product as being "delightfully different." It wanted a radio series about which the KGB listening audience would say the same thing. It got it in *Casa Cugat*, a program made up of Xavier Cugat recordings by WORLD BROADCASTING.

Program started as a 5:00-5:15 p.m. strip. When, after three months, it came up with a 6.4 hooperating, HAGE's, San Diego's oldest dairy, added a second strip, same station, same talent. Ten quarter hours a week for this program, 8:15 a.m., 5:00 p.m., Monday through Friday!

For 12 years, HAGE'S DAIRY has used KGB exclusively, and prior to *Casa Cugat* it sponsored a news program, 7:45-8:00 a.m., Monday through Saturday.

Series is directed toward the housewife, and since HAGE's milk is sold only through grocery stores, commercials stress the idea that the housewife should "make your grocer your milkman." Only two commercials are used on each quarter-hour period, with a 100-word limit. Intent and purpose: to build sales and good will for dealers.

When the series first went on the air, HAGE'S DAIRY used half-page newspaper ads in all San Diego dailies, once a week, for four weeks. Station followed up with a letter to the approximately 1,000 HAGE's dealers. Letter gave details about the program, and pointed out the fact that "an outstanding feature of *Casa Cugat* is the credit given for your sponsorship. Every broadcast is introduced as 'brought to you by Hage's and your Hage's ice cream and

milk dealer.' That's a valuable credit line for you as a dealer and an exceptionally fine way for you to tie-in your services as a Hage's dealer." Letter was signed by KGB's commercial manager, William A. Evans.

When the extra daily broadcast of the same show was added to the schedule, the station sent another letter to HAGE's dealers, pointing out the fact that the new schedule made HAGE's the largest radio advertiser in San Diego and one of the biggest users of radio time in the entire West.

AIRFAX: KGB's mellow man, Paul Jones, does the Hage's commercials. Combination which gave Casa Cugat more listeners than any other daytime musical program broadcast in the area, according to a radio listening survey: top-flight production, careful timing and smooth announcing.

First Broadcast: January, 1946.

Broadcast Schedule: Monday through Friday, 8:15-8:30 a.m., 5:00-5:15 p.m.

Preceded By: (a.m.) Cecil Brown News; (p.m.) Melody Time.

Followed By: (a.m.) Take It Easy Time; (p.m.) Superman.

Sponsor: Hage's Dairy.

Station: KGB, San Diego, Calif.

Power: 1,000 watts.

Population: 232,093.

Producer: World Broadcasting Co.

COMMENT: Here's one way to simplify production aspects of broadcast advertising, while at the same time taking full advantage of the opportunity to establish air dominance among listeners.

Finance

OPEN FORUM A sponsored broadcast that doesn't attempt to sell anything on the air is somewhat unique in the annals of radio, but the FLOYD A. ALLEN INVESTMENT COMPANY, sponsors of the *Open Forum*, have been doing just that for over ten years. On June 9 the *Open Forum* began its eleventh year on the air. Since July 1, 1944, it has been aired over KMPC, Hollywood, Calif.

Sponsor uses the program to keep its name before the public, and the broadcast appeal of the series is directed at investors and persons interested in a discussion of local, state, national and international problems. The sponsor is particularly interested in protecting free enterprise and the American system of gov-

ernment, and broadcasts are slanted in that direction.

Four guest speakers are presented on each Sunday evening program, with selections made from among business and civic leaders in Los Angeles.

AIRFAX: Program was conceived by Mel Uhl, who acts as producer.

First Broadcast: June 9, 1936.

Broadcast Schedule: Sunday evening.

Sponsor: Floyd A. Allen Investment Company.

Station: KMPC, Hollywood, Calif.

Power: 10,000 watts.

Population: 1,805,687.

COMMENT: Public service doesn't have to be merely a civic gesture. It can also create good will for the sponsor, with business expansion the next step. Here's an advertiser for whom good will and public confidence is all important, and ten years of continuous sponsorship indicates that this public service feature has created just that.

Hardware Dealers

AIR EXCHANGE Listeners may be prodded into expressing reactions to a radio program, but all too often, even for a program they enjoy, when it is taken off the air, too few do anything about it to do any good. That's where *Air Exchange* has it on many other types of programs. A mail check during the month of May revealed an average of 107 pieces of mail at WOMT, Manitowoc, Wis., plus an average of 30 walk-ins at the station and 70 walk-ins at the sponsor's place of business. And this record has been maintained over a ten-year period of continuous sponsorship!

What pulls the mail and creates store traffic for WESTPHAL'S PAINT & HARDWARE STORE is a classified page of the air format, with the a 25-word limit on all want ads aired on the program. Want ads are run for approximately three days, and include rentals, sales, employment, lost and found and exchanges.

CONLAN surveys also indicate that the program pulls listeners for WOMT. For the past ten years, *Air Exchange* has been in the top three in listener interest.

Directed at the general public, the show is aired Monday through Saturday at 11:45 a.m. Two commercials are used

on each broadcast, with a combined word count of 180 words. Sponsor identification and the rules for listeners wanting to air classifieds make up the opening and closing of each broadcast. In its long sponsorship of the series WESTPHAL'S has combined public service with merchandising to create store traffic.

AIRFAX: *First Broadcast:* 1928.

Broadcast Schedule: Monday through Saturday, 11:45-12:00 (noon).

Preceded By: Farm News.

Followed By: Melodies at High Noon.

Sponsor: Westphal's Paint & Hardware.

Station: WOMT, Manitowoc, Wis.

Power: 250 watts.

Population: 24,404.

COMMENT: Sponsored or sustaining, public service is still public service. When such a series is sponsored, it usually merits that much more attention from station personnel. The net result: a better show.

Men's Wear

NEWS Of course westerners still wear ten gallon hats, LEVI's and chaps. When there's a job of work or a day's riding to be done, they dress accordingly. But in-between-times, they wear the same clothes that metropolitans go for.

What that meant for WAGNER'S, Bozeman, Mont., men's wear store, was a complete stock of merchandise for both townsmen and countrymen, men and women, young and old.

But it wasn't enough to just stock the merchandise. There also had to be a continual turnover. WAGNER'S gets its sales by radio advertising, with copy changed to take advantage of new merchandise or changed conditions on a day-to-day basis.

After trying several types of programs, as well as using spot announcements, WAGNER'S finally settled down to sponsoring newscasts on KRBM. Seven nights a week, 52 weeks a year, the people of the Gallatin Valley region get their news from WAGNER'S.

Comments Louis H. Wagner: "Out here, people like to look you in the eye, grasp your hand, hear the tone of your voice. The friendly voice of radio brings people into our store where they can size up both us and our merchandise. For a

good many years we have built our clothing business on the firm foundation of friendly service. We figure that radio has the kind of a personal touch that fits right into our business policies."

AIRFAX: Sponsor: Wagner's.
Station: KRBM, Bozeman, Mont.
Power: 250 watts.
Population: 11,500

COMMENT: Here's the case of an advertiser whose only opportunity to reach a widely scattered clientele is through the broadcast medium. What made radio that much more effective was that it gave a personal touch that fitted in with general store policy. It's a hard-to-beat combination.

Music Stores

WESTERN JAMBOREE HALPER'S MUSIC SHOP, Cincinnati, O., definitely isn't a large operator, but big things happened when Saul Halper decided to go on the air to advertise his record department. Between March 14 and April 27, 32 announcements at approximately 8:30 p.m., produced in excess of 30,000 record orders. Orders came from 38 states as the result of this participation on the WCKY hillbilly show.

Comments Sidney De Lott, vice president of PAUL DE LOTT, Adv. AGCY.: "Never in radio history, barring none, to my knowledge, has any program or any spot announcement caught on as fast as this announcement. We have been getting on an average, 125 letters a day. In the past four weeks, HALPER's time cost has amounted to \$180 and he has received orders for more than 12,849 records. He has averaged seven orders per letter. The cost figures approximately 3¼¢ per record."

Hard put to it was HALPER's to keep up with the orders, get the records in the mails.

AIRFAX: With 11 sponsors now behind his Western Jamboree, Tom More has a record of phenomenal sponsor success stories to his credit. About one in eight of More's letters are straight fan mail for the hillbilly radio series.

Sponsor: Halper's Music Shop, others.
Station: WCKY, Cincinnati, O.
Power: 50,000 watts.
Population: 685,945.



"The DOCTOR on the AIR"

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

FREDERIC DAMRAU, M. D.

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

Wickersham 2-3638

COMMENT: In the last analysis, radio has to produce *results!* It takes programs and talent to do it, but unless it's a combination that rings the cash register, it's money down the drain for the advertiser.

Music Stores

IT'S THE BERRIES When the TOM BERRY MUSIC STORE signed up for sponsorship of *It's the Berries* on WGL, Fort Wayne, Ind., radio was no pig-in-a-poke for Fort Wayne's largest music store. Over a period of four long years, the TOM BERRY MUSIC STORE has made consistent use of the broadcast medium, either on a participating basis or with a regular show.

Sold 100 per cent on local radio advertising is store manager, Tom Berry. His comment: "Radio has brought wonderful results." To give point to his words, the store uses very little newspaper space.

To bolster sales in its Record Department was what put the TOM BERRY

MUSIC STORE on the air with *It's the Berries*. All records used on this Saturday night, hour-long program are supplied by the sponsor. Included on the program are latest releases in stock that are best sellers or on their way to the top, with an occasional best selling album featured on the show.

Four one-minute spot announcements carry the message, saleswise, for the sponsor's record and record player stock, with the commercials ab-libbed by announcer Paul Price. Commercials include side-lights about the artists heard on the recordings.

Definitely a *pop* show, the series is slanted at the younger generation. Program is aired Saturday, 11:00-12:00 (midnight).

AIRFAX: *First Broadcast:* July 7, 1945.

Broadcast Schedule: Saturday, 11:00-12:00 (midnight).

Preceded By: Tales of the Foreign Service.

Followed By: Arthur Murray Dance Time.

Sponsor: Tom Berry Music Store.

Station: WGL, Fort Wayne, Ind.

Power: 250 watts.

COMMENT: Nothing could be more logical than a record show for a record department. It's that type of unity between program content and product advertised that breaks sales records.

Participating

TALKIN' TIME Almost any time is *Talkin' Time* for the distaff side, but in Fort Wayne, Ind., one woman gets the center of the floor at 11:00 a.m. For 30 minutes Mildred Jones holds forth over WGL on items of interest to women, and what she says is directly translatable into increased



sales for participating sponsors. One sponsor, a photographer, after a one-week free picture offer, asked that the offer be withdrawn because he was swamped with orders and lacked facilities to take care of them all at once.

Five non-competitive manufacturers and retailers get participating announcements on each broadcast, and during 1945, *Talkin' Time* had but four cancellations.

AIRFAX: A WGL feature for the past five years, the show is informal in manner, with mistress Jones and a WGL announcer passing the conversational ball between them. Commercial continuity is written by radio-woman Jones, with transcribed announcements taboo. Transcribed music helps pace the show.

First Broadcast: 1941.

Broadcast Schedule: Monday through Friday, 11:00-11:30 a.m.

Preceded By: Public Service.

Followed By: Varied.

Station: WGL, Fort Wayne, Ind.

Power: 250 watts.

COMMENT: In the last analysis, the acid test for the success of any radio campaign is *results*. Here's additional evidence that among women who listen to homemaker's programs, what is heard doesn't go in one ear, out the other.

Finance

NEWS Radio as a means of publicizing the many facilities of the SALINAS NATIONAL BANK, Salinas, Calif., was a new idea to L. E. Wyatt, president and general manager of the bank, back in 1938.

KDON, Monterey, was getting ready to open remote studios in Salinas, 20 miles away from the main studios, and the 12:15 p.m. news was to be broadcast from Salinas. KDON general manager, Reed Pollock, was convinced that sponsorship of the news would be a profitable venture for what was then a relatively new institution, and Mr. Wyatt was willing to take him at his word. But with the option to cancel at the end of one week. That was the beginning of what is now a record of almost nine years on the air. That, in spite of the fact that time costs are almost double what they were in 1938.

In addition to coverage of general news, the broadcasts include mention of civic events, and SALINAS NATIONAL gives one hundred per cent support to local

drives and campaigns in the public interest.

After a brief opening, "News Flashes by the Salinas National Bank with Reed Pollock reporting the latest United Press News," the program goes right into the news, with the commercial message at the end of the program.

During ordinary times, the commercial stress is on savings, with some mention of farm and general loans from time to time. During the current situation, commercials stress the bank's loan department.

The SALINAS NATIONAL BANK has incorporated into its newspaper signature cut, "Tune in . . . Salinas National Bank News . . . 12:15 p.m. Every Day Except Sunday . . . Station KDON . . . 1240 on Your Dial."

AIRFAX: First Broadcast: March, 1938.

Broadcast Schedule: Monday through Saturday, 12:15-12:30 p.m.

Sponsor: Salinas National Bank.

Station: KDON, Monterey-Salinas, Calif.

Power: 250 watts.

COMMENT: When the right program and the right sponsor get together at the right time, it's a hard-to-beat combination.

Participating

MAIL BAG Like *Topsy*, the *Mail Bag* just grew, and even though the WJAG, Norfolk, Nebr., program celebrated its twenty-fourth birthday in July, it still hasn't reached its full growth. Mail pull for 1945 totaled 8,902 letters to the station.

On the air every week-day at 12:40 p.m., and at 1:00 p.m. Sunday, the program consists of letters from listeners and request music. Program is interrupted for redeployment news and brief summaries of the live stock market. Saturday offering is interrupted for *Farm Facts and Fun*, a University of Nebraska Extension Service show. Sunday interruption: weekly letter or transcription from Washington by Congressman Karl Stefan and for the *Ben Adams Family Party*, sponsored by J. C. ROBINSON SEED CO.

Evidence that what's in the *Mail Bag* is first-class mail for listeners: the schools

of Wausa, Nebr., changed the beginning of their afternoon sessions from 1:00 to 1:15 p.m. because so many of their pupils were late. Excuse: listening to the *Mail Bag*.

Six participating sponsors have messages in the *Mail Bag*, with 100-word live announcements or one-minute transcriptions.

AIRFAX: First Broadcast: July, 1922.

Broadcast Schedule: Monday through Friday, 12:40-2:00 p.m.; Saturday, 12:40-2:15 p.m.; Sunday, 1:00-1:45 p.m.

Preceded By: News.

Followed By: Music.

Station: WJAG, Norfolk, Nebr.

Power: 1,000 watts.

COMMENT: A combination of service and entertainment is almost a guarantee of program longevity.

Participating

WOMAN'S CLUB Ten years ago the first meeting of the *Woman's Club* was called to order over KGGM, Albuquerque, N. M. Its membership roster of active members is now at the 7,500 mark for the three-hour, week-day feature. Local and national spot announcements, plus several network chain programs are part and parcel of the order of business. Birthdays, anniversaries, other local news are accounted for in a 15-minute *Club Secretary* segment.

While there is no drawing for prizes, merchandise awards are made each day to active members. Over the decade, listener response shows a grand average of about 72 per cent, determined by the number of responses to one-minute or prescribed time gift offers.

AIRFAX: First Broadcast: 1935.

Broadcast Schedule: Monday through Saturday, 8:00-11:00 a.m.

Station: KGGM, Albuquerque, N. M.

Power: 1,000 watts.

Population: 35,449.

COMMENT: To build maximum audiences, the over-all program structure must achieve a certain amount of unity to hold listeners from one program to the next, also build new listeners. Here is one way to achieve that end to the benefit of each individual advertiser.



JOHNNY ON THE SPOT

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

MISSOURI COMPLEX

When KPFA, Helena, Mont., went on the air nine years ago, FLIGELMAN'S DEPARTMENT STORE cast its lot with those who maintained that the broadcast medium was unprofitable for a department store. It seemed to FLIGELMAN'S that it could not hope to have a program of such calibre as would attract the attention that a national network program gets. And it was that, or nothing.

What made it change its tune was a KPFA conducted Red Cross War Fund Drive in which the full quota, cash-in-hand, was collected in 24 hours. At that point, FLIGELMAN'S was convinced that radio could do a selling job. Comments FLIGELMAN'S manager, P. W. Singer: "After three years of radio advertising, predominantly with spot announcements, we feel there is as much value in this medium as in any other media we know of for presenting our messages to our potential customers."

POWERFUL WORDS

With the schedule for programming limited, spot announcements have proved successful for sponsors over KATE, Albert Lea-Austin, Minn.

With seven years of sponsorship to its credit, spots have been most successful for the JOHNSON LAUNDRY, Albert Lea. Using time signals, mid-morning, noon and 6:30 p.m., JOHNSON'S advertising is mainly for its fur storage, remodeling and fur sales, the name sufficing for the laundry.

Time signals around noon, early evening, and before the 10:00 p.m. newscast are what the JOHN BERGLUND GARAGE

uses. Although it kept to this schedule throughout the war, emphasis naturally went to tire recapping. When tires were available, BERGLUND'S got customers with radio as the sole advertising medium. With more tires back on the market, BERGLUND'S plans that radio will play a still greater part in its selling.

Another garage, the MIDWAY MOTOR COMPANY, has found spot announcements a good way to sell gas, oil, repair work, parts and weather servicing. Its early morning spot is aimed at the farmer, with copy plugging farm machinery, plough-share rebuilding or machine servicing. The other four spots are devoted to a general audience. Spring, fall and winterizing campaigns to keep cars in condition for the varying seasons are among the uses to which MIDWAY puts its spot announcements. Result: heavy business when a new season is approaching. Most of the commercials follow the weather as much as possible to give the spot as much value on the day it is aired as possible.

RIGHT IN STEP

Dancing instruction isn't one of those articles you can examine by dropping into a store. Nor can a commercial writer easily draw a word-picture of it for announcement purposes. It took a lot of thought and study for the KXL staff to devise commercials that induced customers to pick up the telephone and call Portland's leading dance studio then and there. But they did it again and again.

Comments O. H. Foss, manager of the ARTHUR MURRAY SCHOOL OF DANCING, Portland, Ore.: "Since opening our Portland studios we have consistently used the KXL facilities for our transcribed announcements. Although we have used other media, it is our experience that the spots on KXL have brought immediate response in the form of enrollments."

As a check on the source of business, each applicant was asked what brought him to the studio. After the totals were added up, the KXL schedule was increased. When the appointment list was filled up far in advance, the schedule was reduced, but it will be increased as soon as larger quarters are available.

SHOWMANTIPS

New program ideas
briefly noted.

Amusements

IT'S A STRIKE Slanted to the audience of amateur bowlers, *It's a Strike* presents popular music by transcription, with news and comment about the week's bowling activities. Each broadcast features an on-the-spot pick-up with a CKWX special events announcer stationed at a local bowling alley during tournament play. Program is cooperatively sponsored by managements of eight Vancouver, B.C., bowling alleys to stimulate interest in the sport during a normally slack season. Broadcast each Friday, 8:00-8:30 p.m., the CKWX series began May 31, concluding August 23.

Drug Products

STORK CORNER REPORTER For KWLM listeners, Willmar, Minn., 2:30 p.m. is *must* listening for those who would follow the weekly trips of the bird with the long bill and legs. Listeners send in the names of new born babies, with 12 names read on each of the weekly broadcasts. Sponsored by the NORTHWEST DRUG CO., in behalf of its dealer outlets, the program includes such information as parents' names, date and place of birth, and the birth weight of the infant. Each parent receives a gift from the nearest "One of the 1,000 Druggists" whose name is mentioned on the air. Parents must call at the drug stores for prizes. To the largest baby each week goes an engraved sterling silver cup. A recording of an infant's cry opens and closes the show.

Music Stores

SATURDAY SWING SHOW In Vancouver, B.C., the *Saturday Swing Show* is nothing new to the hep cats, but its sponsor is *Sponsor* and the CKWX show got together when the J. W. KELLY PIANO COMPANY expanded its Record Centre to include a large selection of jazz records, many of them collectors items. A full-hour program featuring the non-commercial type of popular music, the show goes on the air at 1:30 p.m. While the series has been a CKWX feature for six years, KELLY PIANO took on sponsorship July 13.

Current added attraction: a *Swing Band Poll*, with jazz fans eligible to win one of 25 prizes offered by the sponsor. Contestants list their most popular bands, and the entries which most nearly follow the general consensus of opinion cop the prizes. Announcer Reo Thompson produces and emcees the show.

Participating

RADIO MARKET BASKET There's plenty in KGY's *Radio Market Basket* to keep the housewife on her toes. Listener reward for correct identification of mystery tunes consists of such hard-to-get items as butter, nylons, syrup, marshmallows, canned pineapple, etc.

A half-hour show aired Friday and Saturday mornings, the program is built around KGY pianist, Lou Crandall, who plays request music as well as a *Mystery Tune* on each broadcast. Listeners are asked to telephone the name of the mystery tune. Hard-to-get merchandise is the pay-off for correct identification. Each broadcast pulls hundreds of telephone calls. *Quiz Questions* are also a part of the format.

Twelve to 15 commercials are carried on each show,

with KGY's commercial manager, J. Harris Dorr, as emcee. Four staff members handle incoming telephone calls.

Participating

VETS UNLIMITED Every community today is faced with the problem of creating or providing employment for its returned service men and women. What makes Vancouver, Wash., different is that 13 business firms set out to see what they could do about it. What was evolved was a KVAN radio series designed to find work for unemployed veterans. Of the veterans who have told their stories, presented their credentials to KVAN listeners, over one-third have been placed in positions for which their training had qualified them. *Vets Unlimited* is recorded by wire for rebroadcast at 6:45 p.m., M-W-F.

Participating

ALL REQUEST HOUR When KXOX, Sweetwater, Tex., first went on the air in 1940, one of the first programs on its schedule was the *All Request Hour*, 4:00-5:00 p.m. It's still a top favorite with listeners, with mail response excellent. During the vacation season, it pulls about 100 letters, with 60 its daily batting average the balance of the year. Each request tune is acknowledged on the air and every letter is read in its entirety on this strictly ad lib series. With Zeb Williams as emcee, the program is heard six times weekly. One commercial between each musical number carries the sales messages of local and national advertisers.

IT'S A FACT

Habit is an important factor in the type of program to which the radio audience listens, according to a survey made in Minneapolis, Minn. Out of 20 persons who listened continuously throughout the 8:30-9:30 a.m. period, 19 listened to the same station the entire hour. Variety programs got top billing from listeners, with soap operas also popular.

Among non-listeners, which represented close to 50 per cent of the group included in the survey, reasons for not listening were varied. Sleeping babies, guests, telephone class and dislike of soap operas were among the explanations given by the sampling.

Sampling included all income levels, with the Census Tract as the primary sampling unit, arranged in order of the average estimated rental values of the housing units within the tract. After ranking the tracts according to rental values, every third tract was selected as the primary sampling units, with 40 tracts from which to select the sample. Personal interview roster method was used, with one interview in each of the 40 tracts. All interviews were made between 10:00-12:00 (noon).

Survey was made under the direction of H. P. Longstaff, professor of psychology at the University of Minnesota, by Ruth Elaine Lundquist.

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

write or wire

MILTON HURWITZ

c/o 215 Douglas Building
Seattle 1, Wash.

REFERENCE: ANY ADVERTISING AGENCY
OR RADIO STATION IN THIS TERRITORY

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

STATION PROMOTION

What promotes the station, creates listener interest, promotes the advertiser.

PROMOTION YARDSTICK

Frank H. Elphicke, manager of Vancouver's CKWX, has announced the station's adoption of a new type promotion and merchandising plan, based on a CKWX-developed *Promotion Yardstick*.

The yardstick will be used to measure all CKWX commercial program accounts to determine the share of station promotion which each should receive.

The promotion value of an account is arrived at by a calculation of station time, audience appeal, public service qualities and sponsor co-operation. The station awards points on each of these counts, and the total point-score is then converted to actual promotion.

The complete promotion campaign for each account is blue-printed before the program series begins, and the sponsor receives a schedule of promotional activities that have been planned in support of his CKWX campaign.

The station has issued a four-page brochure containing an explanation of the *Promotion Yardstick*, which it describes as "a policy instituted to eliminate the catch-as-catch-can method of station promotion which has failed to keep in step with the growth of radio itself."

Explaining the necessity of basing the yardstick on several factors, the station points out that promotion is no cut-and-dried commodity and therefore requires a measurement based on controlled flexibility. The time factor, of course, will parallel the dollar value of the program series and guarantee the advertiser his equitable share of promotional service.

Points awarded for production value, the public service character of the series, and the extent to which the sponsor himself co-operates in making the station's promotion a harder-hitting job are called bonus points. They could, if the program earned a 100 per cent score in each department, amount to as much as 50 per cent of the basic time measurement.

The *Promotion Yardstick* was developed by Don McKim, CKWX promotion manager, who returned to the station after three and a half years with the Royal Canadian Air Force, at the first of the year. The announcement of its inauguration as part of station policy follows months of research and experimental work.

"We feel that the yardstick will be of tremendous value in putting the station's promotional work on a new and more efficient level," says manager (Tiny) Elphicke. "In addition, it guarantees the advertiser his fair share of planned promotion and assures him of our interest in the success of his CKWX campaign."

DOLLARS MAKE SENSE

In the last analysis, radio stands or falls as an advertising medium on the how-many-for-how-much basis. Statistics of this nature are more or less available to the national advertiser, but it's pretty much a rule-of-thumb proposition for most local and regional sponsors.

To make information of this kind available to its hometown time buyers, WOC, Davenport, Ia., talks the how-many-for-how-much language for individual programs to the benefit of those who use the WOC facilities.

Over a five months' period, 471 Quad City homes were telephoned at the time *Menu for Moderns* was on the air. 11.2 per cent of all homes called reported they

were listening to the program when the telephone rang. Based on the total number of Quad City homes in the Metropolitan area, only, it represented 7,286 homes listening to an average broadcast of *Menu for Moderns*.

As a clincher to the fact that the advertiser could get 7,280 families to give favorable attention to an advertising message, WOC pointed out that a penny postcard would cost nearly twice as much for postage alone, with no assurance that the message would be read.

COPS THE PRIZE

An over-all promotion campaign didn't go unrewarded for WFPG, Atlantic City, N. J. When the shouting and the tumult died away, WFPG came up with one of the ten prizes for the contest conducted between February 7 and April 15 for Tom Brennenman's and Hedda Hopper's programs broadcast over the ABC network.

Special events broadcasts, station announcements, window displays, etc., were all a part of the campaign. A *Hat Auction* on the Boardwalk on Easter Sunday, with the money turned over to charity, was the climax of the campaign. Thousands of people witnessed the auction, and 30 minutes of the event was aired over WFPG. Second special events broadcast featured the presentation of a \$60,000 solid gold hat to Hedda Hopper by the NATIONAL ASSOCIATION OF HAT MANUFACTURERS. WFPG's program director, Edgar A. Sweet, supervised the entire campaign.

IT'S A DATE!

(Continued from page 297)

the series. Daily newspaper plugs were used for one week, and the show received a feature spot in the *WTCN Presents* newspaper series. Newspaper teasers on DONALDSON newspaper advertisements, announcements on the *Joan Terry* radio show, elevator placards and display cards in the Boys' Department and the TEENETTE SHOP were also used.

What does it all add up to? There are big plans for the fall season, when the *Hi Time* show will originate from the store on Saturday afternoon. Plans call for more direct tie-ins with the *Teenette Club*; a newspaper for club members; bigger and better inducements to bring out even bigger and better crowds.

As far as the L. S. DONALDSON COMPANY is concerned, the teen age group may represent a limited group, in terms of the size of the radio audience potential, but a whopping big Hooper doesn't mean a thing unless it can be translated into the terms of sales. Here's an audience that will never break any local Hooper ratings, but as long as its a responsive audience in the terms of sales, DONALDSON's is willing to keep right on directing a sales message at that audience.

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