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OCTOBER 1947

# Showmanship

**PROGRAMMING FOR  
BROADCASTERS • ADVERTISERS  
AM FM TELEVISION FACSIMILE**

35c

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## *To Say . . . Merry Christmas*

. . . is off-season. To plan now for holiday business is right in-season. Is your radio advertising ready to go?

In this issue of Radio Showmanship, which is sent to you each month with the compliments of our station, you'll find a collection of tested Christmas programs and promotions, some of which may be adapted to your business needs.

Why not call one of our representatives today for spots, programs or ideas that will place your business in the top Christmas sales ranks? You'll find him ready, willing and able to help you plan a holiday campaign that will sell your Christmas merchandise as it has never been sold before!



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## A Magazine for Radio Advertisers

Programming is the life blood of radio. ● Editorially, and through its advertising pages, **RADIO SHOWMANSHIP Magazine** presents in stories, pictures and advertising, reasons and arguments that aid in selling merchandise through radio. Every issue carries a host of selling ideas and it is a monthly compilation of the latest trends in radio programming.

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★ What others in your business field accomplish through broadcast advertising, classified by business field.

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**SUBSCRIPTION RATES:** United States and possessions, \$3.00 one year; Canada, \$3.50. Single copies—35 cents. Canada—40 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.



# Santa Ups Sales, Buil

*Format is easy to produce, offers sponsor maximum merchandising opportunities at minimum cost, with Toyland logical focal point*

**A**LTHOUGH THE NUMBER of families in any city having children in the age group to whom Santa Claus is a very real person is limited, that small but active minority group has a strong hold on the family purse strings.

To reach this group and to create good will among their parents, many department stores and other advertisers have found a Santa-on-the-air an effective tie-in with an in-store Santa Claus in connection with Yuletide store promotions.

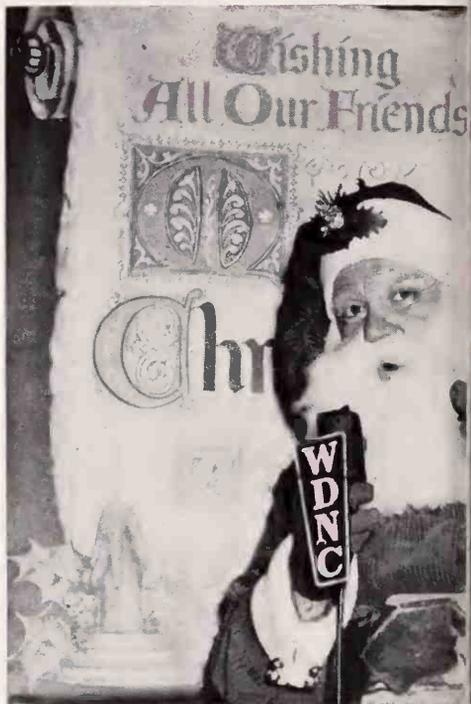
Almost without exception, in large and small markets, retailers have found that the good will and publicity gained by a radio Santa promotion is worth many times its actual cost.

In the first place, when *all* stores have an in-store Santa Claus, it tends to confuse children as to which is the *real* Santa. The store whose Santa is both seen and heard is apt to establish an edge for itself as being the headquarters for *the* Santa Claus. While this may be an intangible factor and difficult of evaluation, there are several more tangible elements which recommend a Santa Claus radio promotion to a retailer.

Among them is the fact that such programs do (1) create store traffic; (2) build mailing lists; (3) create good will and (4) give the sponsor a definite check on audience appeal.

And these objectives are easy to accomplish because (a) the audience is pre-built, (b) toyland makes a logical focal point for a store promotion, (c) merchandising and promotion in support of the campaign are easily contrived, with minimum expense, and (d) the simplicity of the format makes such programs easy to build at low cost.

Because such programs are easy to produce and offer maximum merchandising



★ WDNC's Santa Claus for the past 1 years has been none other than station manager, Frank Jarman.

opportunities, most sponsors who once give a radio Santa a trial-run make the promotion a traditional part of holiday activities.

*Simplicity of Format* While there are variations on the pattern, such programs are usually slanted entirely toward small children and their mothers. The campaign generally begins immediately after Thanksgiving and continues until Christmas Eve, either on a three-a-week or five-a-week schedule.

# eners, Creates Goodwill

Letters to Santa Claus are the chief appeal of these programs, and since every letter more or less represents a commercial for the sponsor's Toyland, commercial emphasis is given more to a bid for mail than it is to specific merchandise items.

Santa Claus is the chief character, with his broadcast generally originating from the North Pole. In some cases, Santa reads all the letters sent to him, and in other cases, only some of the letters are read, with all mail acknowledged on the air. Generally, Santa Claus is assisted by North Pole gnomes and numerous sound effects such as wind, airplane, filter mikes, etc. are used to enhance the North Pole illusion.

It's as simple as that, but it has proved to be a successful format in all parts of the country, as indicated by the experiences of the following advertisers who made use of such promotions last year.

## Twelve years for same sponsor

Back in 1935, the Belk Leggett Company, "Durham's Largest Department Store," first made use of a radio Santa Claus promotion. It has continued with his holiday promotion over WDNC, Durham, N. C. without interruption since that year and almost before the 1946 Christmas tinsel had been removed, the 1947 schedule was signed. Every year, WDNC manager, Frank Jarman has played the role of jolly ol' Saint Nicholas.

The original show was done from the store with Santa interviewing the children over a microphone set up in the toy department. However, the remote broadcasts drew such large crowds that a new format was evolved.

Broadcasts now originate from the North Pole, with Santa's appearance heralded by static and sleigh bells. Santa talks with the boys and girls about the work-shop, with toy shop noise (electric trains, hammering, etc.) in the background. Blizzard sound effects, etc. are

also used on occasion. Santa is assisted by his helper, Jo-Jo (33 $\frac{1}{3}$  speech recording played at 78 r.p.m.) whose conversations are translated by Santa Claus.

Portions of every letter received are used on the broadcasts, with the name, age, address and a few pertinent facts of each letter included in each acknowledgment.

Santa makes it a point to never make a promise to the children, but he lets them know he will do his best to bring them the things they want.

Twice during each WDNC broadcast, commercials for Belk Leggett "back in Durham" are brought in over static. Thirty-second commercials, read by the announcer, deal with every store department.

Belk Leggett ties-in the promotion with its newspaper advertisements, and WDNC promotes the show with newspaper advertisements, the WDNC *News Magazine*, and car cards.

## Mail pull the test

What Santa Claus pulled in mail in 22 days on KGVO, Missoula, Mont., was almost 3000 letters. All that it took were two *live* characters, Santa Claus and an announcer; and one fictitious character, Popinjay. With the Missoula Mercantile Company as sponsor, the quarter-hour *Visit with Santa Claus* went on the air at 5:15 p.m., Monday through Friday. All letters were either read or acknowledged on the air. In addition, Missoula Mercantile personnel, in combination, wrote personal letters to each youngster on special North Pole stationery. When Santa Claus made a personal appearance at Missoula Mercantile, the fact was heralded by a full page newspaper advertisement.

The series was thoroughly exploited by Missoula Mercantile, and tiny Santa Claus figures beside an in-store mail box called attention to the fact that letters to Santa Claus could be mailed in the

store. Approximately one-third of the letters were received in this way.

Commercials were sparingly used, and merely stressed the fact that everything that Santa and his helpers were making at the North Pole was available as a Christmas gift at Missoula Mercantile. With the mail pull at almost 100 pieces of mail daily, here was an excellent example of how good will advertising pays dividends in a variety of ways. According to KGVO, the "*Voice of Santa Claus, direct from the North Pole,*" had the largest daytime audience of any Montana radio program.

### 5000 pieces of mail

For six consecutive years, the Belk-Gallant Company, La Grange, Ga., has used *Santa's Mailbag* as a Christmas promotion over WLAG, and the feature has already been sold for the seventh—same station, same sponsor. Saint Nicholas, in person, reads letters written by the youngsters to his North Pole headquarters, via Radio Station XMAS. During the run of the series, letters have totalled 5000. Series in 1946 was heard six times weekly at 4:30 p.m. The program is devoted exclusively to the sponsor's toy department, and it is almost the only promotion given to Belk-Gallants' Toyland.

### Widespread coverage

For four successive seasons, *Santa Claus* has been a powerful incentive for the moppets of Pembroke, Ont. to tune-in CHOV, and in 1946, more than 3600 letters were received from over 38 post office addresses. So strong, in 1946, was the response to the series that the quarter-hour program was increased to 30-minutes.

Sponsor of the series is A. J. Freiman, Ltd., department store. Broadcast schedule: Nov. 26 to Dec. 24, 5:30 p.m.

Since the program first went on the air in 1943, Freiman's Christmas business has shown a consistent increase. Part of the increase is attributed to radio.

### Double duty for Santa

In Keene, N. H., two sponsors used Santa Claus as special Christmas promotions over WKNE. Santa Claus greeted his little friends every afternoon at 3:00

p.m. from the J. J. Newberry Store where he asked each youngster what he wanted for Christmas. Children also could write letters to Santa, and those whose letters were used on the air received prizes from Saint Nicholas.

At 4:45, Monday through Friday, Santa Claus was back on the air—this time for the Goodnow Department Store.

In combination, the mail pull for the two programs was 4500.

### Gimmicks help

In Columbus, Ohio, *Santa Claus and the Christmas Tree Express* is a traditional holiday offering of the F & R Lazarus Company, with the quarter-hour program broadcast over WHKC at 4:45 p.m.

To reach both Columbus youngster and those in the surrounding area, four letters from out-of-town youngsters are read on each broadcast, and telephone calls are made to four Columbus moppets with the names in each case selected by Godfrey and Gasper Gnome. Animated windows use the same characters as those who appear in the radio series. In one season, letters totalled 9293 with total names of 13,265 children. To each child who writes to Santa goes a form letter which includes an invitation to visit Lazarus' toy department.

### Super promotion

In Milwaukee, Wisconsin, Schuster's Santa Claus parade is an annual event and through the years, it has become a civic affair, the best attended parade of the year in the city.

It was back in 1931 that a *Billie the Brownie* program was scheduled on WTMJ to run five or six days before the date of the parade. Mail response was so heavy that the program was continued until Christmas, and every year since 1931 the program has been on the air.

Built around the old Christmas formula . . . Santa Claus, the North Pole reindeers . . . the program includes Christmas stories and the reading of letters from children, with a master of ceremonies Santa Claus and *Billie the Brownie* the cast of characters. Mail response has always been tremendous: in 1945, the banner year, response was over 70,000.



It's a gala and fun-filled affair at the annual Sachs Christmas *Amateur Hour* broadcast from the stage of the Civic Opera building.

## 3 Million for Local Time

Since 1934, the Morris B. Sachs Clothing Store, Chicago, Ill., has spent more than 3 million dollars for air time, with \$156,000 its current annual expenditure; amateur show now in 14th year is top item in radio advertising budget

IMAGINE, IN YOUR MIND'S EYE, a clothing store located four blocks from the main shopping district on the southwest side of a large city. Suppose that the store handles six million dollars a year in sales and does eight times more business than any store of its size in the country. That store would bear a direct resemblance to the Morris B. Sachs Clothing Store, Chicago, Ill.

The store annually sells \$1700 worth of merchandise per square foot of selling space.

Mr. Sachs' profitable theory has always been that a person's ears extend further than his eyes, and he makes practical application of the observation with his current allotment of \$156,000 annually for

local radio programs. His business faith in radio, which began in the crystal set and earphone days, is manifest also in the fact that during this period, he has spent more than three million dollars for local radio time.

Morris B. Sachs, the man, is 50 years old. He emigrated to the United States from Lithuania in 1910, shortly after his thirteenth birthday. Immediately he went into business for himself as a house-to-house peddler with his wares strapped to his back. As his line and his sales expanded, he bought a horse and wagon. It was in 1919 that he opened a 16- by 50-foot street-level credit-clothing store at his present location.

Astounding Chicago's poorer classes

with his revolutionary credit policy—quality clothing at mark-ups often lower than cash sales stores—he quickly won a grateful following. He now sells to the third-generation offspring of his original customers.

Always underspaced for the volume of its sales, the Sachs store quadrupled in size in 1925, expanded again in the depression year of 1934, and reached its present size during the 1940 recession. As further evidence of the handsome results which concentration on radio advertising has produced, a branch office on the north side of Chicago, scheduled to open this autumn, marks the fourth major expansion in the store's 29-year history.

The top item in its radio schedule is *Sachs' Amateur Hour*, broadcast Sunday, 12:30-1:30 p.m. over WENR and WCFL. This program is now in its fourteenth year.

The first broadcast of the *Amateur Hour* in September 1934, originated in the store windows of Sachs' Clothing Store, and prizes to winning contestants were gold, silver and bronze medals.

Within several weeks, the spectators crowded in front of the store windows reached traffic-stopping proportions, and the origination point was shifted to an auditorium. When these quarters were outgrown, the program was taken to its present home in Studio "A" of WENR.

Since its first broadcast, the program has played before studio audiences of over a half million people, and several times a year the program is broadcast from Chicago's Civic Opera House in an effort to accommodate the thousands who wait 15 to 20 weeks for admission tickets.

Over 8000 amateurs, ranging in age from four, upward, have been heard on the program, and many notables of the entertainment world have appeared on the series in their pre-stellar days.

Prior to the Sunday broadcast, approximately 12 contestants are chosen at auditions held in the Civic Opera House, with Eddie Freckman, producer of the show, conducting the auditions. Contestants are selected from three to four weeks prior to the broadcast on which they are to appear, and talent of every type is encouraged.

The entire program, including interviews with contestants, is written into script form so that the show is well-paced and organized. Scripts are prepared by Elizabeth Burke of the Wade Advertising Agency from material gathered from the candidates immediately following their selection. On the broadcasts, announcer Bob Murphy does the interviews.

On each broadcast, following the performances of the contestants, the three prize winning contestants of the previous week are recalled for the presentation of their prizes. The three top winners receive \$75, \$40 and \$20, respectively, for first, second and third place, in addition to a 17 jewel curvex wristwatch for each of them.

Because audience sympathy for the very young and the very old is frequently unfair to more talented amateurs in other age groups, program contestants are presented on different hours in accordance with pre-established age brackets: four to ten; ten to fifteen, etc.

Listeners themselves determine the winners, with tabulations of the response of listeners who write or telephone their choices the basis for the decisions.

All children who compete on the program receive a 15 jewel Gruen wrist watch, win or lose.

In its 13 years of existence, the amateur hour has brought personal happiness as well as professional success to many of its contestants. It has purchased a complete bridal outfit for one hopeful young miss; spectacles for a nearly blind centenarian who wanted to spend the rest of his days "just reading the Good Book" a new set of teeth for a trumpet player whose performance was marred by loose fitting "uppers."

Too, the program has contributed to the success of numerous civic drives. It has accumulated and distributed more than three million cigarettes to servicemen and hospitalized veterans in the last five years. It raised more than \$10,000 toward the infantile paralysis fund.

Commercials on the program are brief. Out of the entire 60 minutes, there is total of four and a half minutes of commercial time, with the copy designed t

ell good will primarily, although there s some merchandise selling on occasion. A dozen times a year (Christmas, Easter, national holidays, etc.) commercials are ntirely eliminated, and a standing order rom Mr. Sachs is that if the program s running overtime, the commercials hould be withdrawn, rather than a con-stant.

Sachs also sponsors *But Not Forgotten*, broadcast Monday through Friday, 10:15-0:30 p.m. over WENR. It features nos-

talgie music played on the piano by Her-bie Mintz, who recalled personalities and incidents of stage, screen and radio. Both the *Amateur Hour* and *But Not Forgotten* are directed toward the family audi-ence and the average radio listener.

Cross-plugs are included on each pro-gram, and both are promoted over WENR by chainbreaks and stay-tuned announcements, with occasional window displays in the Civic Opera Building and the store itself.

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## Christmas ✧ Is Something ✧ Special

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It's on the air, week after week, the year around, year after year, with Morris B. Sachs, Inc., Chicago, Ill., playing Santa Claus to the amateur contestants who compete on the *Sachs Amateur Hour*, but Christmas is something special. Then, in- deed, the broadcasts reach gigantic pro- portions, with an enormous Christmas tree, formal dress for the announcer and producer and special holiday numbers. In addition, *service* and *philanthropy*, two elements which are always present as a matter of year-round store policy, reach even higher proportions.

It's a splendid example of the way in which a year-round promotion lends it- self to special holiday trimmings, with benefit to the program and to its sponsor.

It was as a matter of philanthropy, for example, that led Sachs to sponsor the Christmas basket campaign of the Amer- ican Legion. The campaign got under- way at a broadcast early in December, and to attend the broadcast, which orig- inated from the Civic Opera House, the studio audience had to contribute cans or packages of food as the price of ad- mission. The auditorium, which seats 3500, was filled, and thousands of people were turned away. Five tons of food were con- tributed. To this, in the 1941 Christmas campaign, Sachs added \$1000 worth of food as well as 1000 chickens which were



Ceiling high is the collection of foodstuff collected at the annual Christmas airing. Two members of the American Legion Auxiliary look over the collection with Morris B. Sachs. Some 15,000 items of food were collected for Cook County needy.

distributed to the needy of Cook County.

Philanthropy, of course, without thought of personal gain. But without doubt, such efforts win new friends for Sachs. They also stimulate studio attend- ance, which in turn is an additional in- centive for the amateur performers, and they win new friends for the radio pro- gram.

# Promotional Follow-Through Christmas Toy Promotion

Strong promotional campaign in support of *Cloudchaser, Betty and Bob* reflected in sales throughout Wolf & Dessauer store, Fort Wayne, Ind.; three other sponsors report similar experiences with this transcribed holiday radio series

**T**HERE IS NO SECRET to how to achieve success with a broadcast campaign for a department store. The formula is simple: select a department to be the focal point of the advertising; map out a campaign to back up the program; make the entire store conscious of the program through store bulletins, meetings, etc., and enlist every possible means of getting the largest possible share of the available audience. No effort along any one of these directions is too small. The formula is as applicable to seasonal campaigns as it is to year-round promotions.

An excellent example of follow-through comes from Wolf & Dessauer, Fort Wayne, Ind., and its 1946 Christmas series on WOWO. Its entire Toyland was built

around the characters in the radio series, and three big store windows were devoted entirely to an interpretation of the story with specially built animated figures.

Some 60,000 boys and girls between the ages of 3 and 13 are a good potential in any man's language for a Christmas promotion. To "sell" the moppets of the midwest radio audience, Wolf & Dessauer selected a quarter-hour daily children's show, *The Christmas Adventure of Cloudchaser, Betty and Bob*, a transcribed program produced by John M. Greene & Associates. With toys and children's togethery merchandised on the program, the strong promotional campaign in support of the radio series was reflected in sales throughout the store.

Animated figures in motion . . . the story summarized



# Increases Effectiveness of

The series (which went on the air Thanksgiving Day for the first time and was heard to Christmas Eve at 5:15 p.m.) is the story of two youthful characters, 10 year old Betty and 12 year old Bob, and their ageless friend, the kindly *Cloud-chaser*, who takes them into all manner of adventures that are thrilling but not blood-curdling.

While Santa Claus is an important character in the story, one about whom many of the episodes are centered, he is a background figure who appears relatively infrequently.

Wolf & Dessauer promotion was divided into two parts; first, promotion emanating from the store, and second, promotion originating from WOWO.

## STORE PROMOTION

Both external and internal promotion was developed by Wolf & Dessauer.

### a). Newspaper promotion

Two weeks before the radio program went on the air, Wolf & Dessauer began an advertising campaign to introduce the main characters of the *Cloudchaser* program. Approximately ten newspaper advertisements were used, one of them a full page ad. In addition, after the series

went on the air, mention of the program was made in all advertisements used on toys or about Toyland.

In addition, Wolf & Dessauer used a daily comic strip which featured the characters of the radio series on the radio page of the *News-Sentinel*, Fort Wayne's evening newspaper. The comic strip, which had the attention getting feature of being the only comic strip on the radio page, ran every night up through Christmas Eve, and all newspaper advertisements which mentioned the radio program also gave mention to the comic strip.

Likewise, a Wolf & Dessauer advertising writer did a complete story on the adventures of *Cloudchaser* before the program ever started on the air, and it was published as a feature in the local newspaper.

### b). Window displays

One of the main parts of the promotion, from the store's point of view, was the use of its main battery of Washington Street windows in a complete tie-up with the *Cloudchaser* program, with the story summarized for the children to read as they saw the animated figures in motion. At that particular time, the coal strike restricted the use of electricity, so

Wolf & Dessauer display windows, Fort Wayne, Ind.



Wolf & Dessauer installed special K.W. power units to generate the movement of the characters.

c). **Internal signs**

All around the second floor auditorium where Wolf & Dessauer has a permanent location for toys, there were large strip blow-ups of the main action of the *Cloud-chaser* strip. On the stage where Santa Claus reigned was a sign poster telling the children of the program and the newspaper comic strip.

d). **Stunts**

On Friday, December 13, Wolf & Dessauer invited the children of Fort Wayne to call the store to talk directly with Santa Claus. Assembled at the store were a group of store buyers who talked in the course of two hours to almost 1300 youngsters. On the line answered by William S. Latz, advertising, there were 81 different calls. Out of that number, according to Mr. Latz, there were only two children who did not religiously listen to the program.

### STATION PROMOTION

Promotion arranged by WOWO included two courtesy announcements every day ten days before the program started and a series of five newspaper advertisements which were published on the radio page in alignment with the Wolf & Dessauer advertisements.

For a two week period the WOWO studio windows were devoted to the *Cloudchaser* program, and general releases on a regular schedule were sent to over 100 newspapers.

In addition, there was a prominent spot in the Children's Department of the Public Library for a display of colored pictures of characters in the series.

Letters were sent to educators, and the series was endorsed by such organizations as the Indiana Federation of Woman's Clubs as the result of letters sent in explanation of the series.

Black and white copies of the figures in the strip were available to nurseries and kindergarten classes for in-school coloring, and patterns of one of the characters was offered in a WOWO home-maker's bulletin.

The promotional activities, in combination with an excellent radio series, made this one of the most effective Christmas promotions this department store has used, and, as one little girl wrote on a piece of yellow tablet paper with penciled words, "*Please, Wolf & Dessauer, have Cloudchaser come again next year.*"

### Other Sponsors Also Report

In Rochester, N. Y., Sibley, Lindsay & Curr is known as "*Rochester's Christmas store.*" Toys galore, Santa Claus and a special Christmas fantasy such as a "*Trip to Santa Claus Land,*" a circuitous walk-through interspersed with animated scenes, make Sibley's Toyland a world of make-believe come true. In 1946, the theme of its Toyland was *The Christmas Adventures of Cloudchaser, Betty and Bob.*

The radio series was broadcast over WHAM, Monday through Friday, 6:15-6:30 p.m. To promote the series, there were two animated window displays using the program theme.

A newspaper strike in the city prevented the use of the comic strip tie-in with the radio series, but Sibley, Lindsay & Curr developed all other possible promotional tie-ins, among them a special preview of the radio series and Christmas promotion for Sibley employees.

Since 1939, the Downtown Business Men's Association, Los Angeles, Calif., has used radio as a means of making the buying public "downtown" conscious, and the first year that radio was used, gift buying exceeded in volume that of any previous Christmas season during the preceding ten years. Since then, the association has continued to use radio promotions, and 1946 was no exception. What spread the word for the association was *Cloudchaser, Betty and Bob*, broadcast over KMPC Monday through Friday at 4:30 p.m. To exploit the series, advertisements were used in all local metropolitan newspapers and display cards were posted in most department stores.

For Horne's Department Store, Pittsburgh, Pa., 1946 was the second successive year for its sponsorship of the series, with the program heard over WCAE.

# Outside of Shopping Center -

But for 21 years a consistent air schedule has created store traffic for Cooley-Bentz Co., Wheeling, W. Va., furniture store

by WILLIAM J. HACKENBERG

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*Bill Hackenberg's advertising experience began in the Ohio Valley in 1926. In 1931 he entered the agency field as executive for the late George W. Smith, who later became WWVA's managing director. Since that time adman Hackenberg has been actively associated with the Cooley-Bentz Company. He took over the advertising agency in 1934.*

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CAN RADIO CREATE store traffic for a retailer whose location is outside the main shopping area of a community? That it can is the contention of the Cooley-Bentz Company, Wheeling, W. Va., and its contention is supported by its use of both Wheeling radio outlets with far-reaching results.

Its current schedule includes a quarter-hour telephone quiz show aired three times weekly over WWVA, in addition to a 15-minute Sunday noontime newscast. The other local station, WKWK, broadcasts a five-a-week five-minute news program and a five-a-week five-minute transcribed program, *This Thing Called Love*. Special events broadcasts as they occur throughout the year round out the schedule.

The firm was established in the community a half century ago this year. Today it is the largest exclusive furniture store in the state, having grown from a modest store of just 2500 square feet of floor space to 60,000 square feet, in addition to various warehouses throughout the territory.

To get a clear picture of the local situ-

ation in relation to the radio success story, it is necessary to understand that though Wheeling has a population of approximately 65,000, the actual trade area is in the neighborhood of a quarter of a million. The retailer has to sell both the community and the adjacent areas.

Located as it is outside the high rent



## Christmas, Too

*In the interests of increased store traffic at the peak buying season of the year, Cooley-Bentz launched a Santa Claus Time program back in 1931. Since that time, the series has become a tradition among Wheeling, W. Va. moppets. Featured on the "live" broadcasts are Santa Claus, Mrs. Santa Claus, a little girl who is wafted to the North Pole each evening, and a very mischievous Brownie.*

*Since the day following Thanksgiving is considered locally as the opening of the Christmas buying season, Santa's nightly visits begin on the last Friday in November, continue to Christmas Eve. In one such period, over 10,000 letters were received by Santa Claus. Letters are sent either to the station or to the furniture store.*

*Santa is king-pin on the broadcasts, but Brownie and Mrs. Santa Claus get their share of letters, too. The program is a permanent part of the Cooley-Bentz radio schedule.*

district, some 24 squares from the heart of the city, Cooley-Bentz originally used newspapers and direct mail to let Mr. and Mrs. Public in on this important sales fact. Both were effective, but neither gave the store complete coverage of all the families in this widespread trading area.

When WWVA took to the air in 1926, store officials felt that here was the very medium needed for its particular sales problem, and Cooley-Bentz became WWVA's second commercial advertiser on a program basis. That was the beginning of what now stands at 21 years of consistent broadcast advertising.

Record programs were originally used, and both record shows and live musical broadcasts have been successful. However, other types of programs have also been effective. For example, in December, 1940, Cooley-Bentz launched a fast-moving telephone quiz, *Cooley-Bentz Calling*, and this WWVA feature has proved to be extremely successful. It is still on the air. It still produces sales.

For example, one woman who won an \$18.00 merchandise award for correctly answering the telephone question of the day purchased \$180.00 worth of furniture, using her merchandise gift certificate as a partial down payment.

The program also is very popular among listeners, as evidenced by the fact that one woman who correctly answered a question received 30 congratulatory telephone calls from friends and listeners between 7:30 p.m. and midnight. It's results of this kind that have definitely established radio as an advertising force for the Cooley-Bentz Company.

When, on May 2, 1941, WKWK made its debut in Wheeling, it too was added to the Cooley-Bentz schedule. The store became the first commercial advertiser on WKWK first with spot announcements, then with news and vari-type programs. In contrast to WWVA's 50,000-watts, which gives the firm statewide coverage, WKWK is designed for local coverage, and Cooley-Bentz feels that both outlets are required for the effective penetration of the market.

The firm still uses newspaper space, direct mail and billboard promotion, but radio has definitely solved many of the merchandising problems for "*Wheeling's Golden Jubilee Store*." Under the guidance of general manager, Charles L. Kettler and directors, the store will continue to "make it go with radio," and the store plans to be the first paying advertiser on local FM operations.

## FM Solves Sales Problem -

*To reach quality clientele, combat shift in trading center, Fourth Street Area merchants sign 30-month contract for 90-minutes of Sunday evening time on WLWA, Cincinnati, O.*

**H**ow FM radio came to the rescue, solved a tough merchandising problem, is the story of the Fourth Street Area Merchants Association, Cincinnati, O.

The highly specialized shops and quality shopping centers of the area are removed from the Ohio river by a mere four blocks. In that limited area, a number of

businesses connected with river shipping have flourished, and as these businesses began to encroach on the retail establishments, the Association felt that drastic action was in order. An Urban Redevelopment Bill promoted by the Association failed to pass the state legislature.

The situation was complicated by the

fact that a shift of retail stores to the north resulted in enlargement of that area at the expense of the southern outposts of Fourth Street.

IT was essential that the Association take steps to prevent the spread of river trade establishments, and at the same time it was necessary to undertake a campaign which would entice a larger portion of the retail trade to the Fourth Street Area.

### Advertising the key

Advertising was the only solution, but early attempts at a planned campaign floundered. Members of the Association, most of whom had been in competition for years, were not united in their efforts.

JOSEPH A. BARG, executive vice president of the group, hit upon the idea of radio advertising. What was in order was a prestige show which would appeal to the quality clientele of the business section. And it was necessary that such a series be of sufficient merit and frequency to establish an air-dominance for the Association. The Fourth Street Area Merchants Association wanted to sell quality merchandise, and it felt that a program of symphonic music with prestige copy, the type of program that would appeal to its clientele, would achieve this objective.

AM radio was investigated. But the cost of achieving the air dominance that was needed made AM broadcasting steep even for a group with an annual volume of business of \$45,000,000, especially in view of the fact that the majority of AM listeners preferred other types of entertainment.

FM radio seemed to be the solution. It was reasonable to assume that FM set owners represented those most able to patronize quality stores. The cost was but a fraction of the cost of AM broadcasting; \$1,200 for the 52-week program, compared to an estimated cost of \$32,000 had AM time been available.

### FM unlocks the door

The result was the signing of the longest-term FM contract yet signed in Cincinnati, a 30-month contract with WLWA for a 90-minute Sunday evening

program of recorded symphonic music, 8:00-9:30 p.m.

Theme of the copy, which is repeated each week, is "Quality music from a quality merchandise center."

THE nature of the organization made initial promotion almost wholly dependent upon the activities of individual establishments within the Association. But the individual retailers cooperated to the fullest. Newspaper advertisements by member stores called attention to the WLWA *Evening Symphony*. Retailers with time on AM stations in Cincinnati plugged the FM show.

Printed program notes are now included with statements issued to charge customers of the Fourth Street stores. Participation in civic projects is also an occasion for publicizing the WLWA series. For example, when a TWA Constellation was christened *Fourth Streeter*, a recording of the event was used on the Sunday evening program.

IN addition to the lower cost and type of audience attracted, the Association discovered other advantages in FM. Through FM it could design a program for listeners, all potential shoppers, without regard to audience ratings. High quality reception carried out the "quality" theme. Also, since its potential customers came from within a 30-mile radius of Cincinnati, it got the coverage it needed, without waste circulation.

### Future is bright

While there were only 3,000 FM sets in Cincinnati homes at the time the contract was signed, more than 10,000 sets are expected to be in use in the area by the end of the year. With a long-term contract, the Association will benefit.

Today, the Association finds itself on the ground floor of FM broadcasting, since only two other WLWA shows are commercial (*Bandwagon*, sponsored by Beau Brummell and *Music of Theater* sponsored by the George Wiedeman Brewing Company). Members of the organization are solidly behind the campaign, and the Association feels that FM has provided the answer to most of its problems.

# Special Events Profit from

High institutional value in year-round air program spots for special events reported by Stone & Thomas

**W**HILE RADIO SERVES a year-round function, it is also adaptable to special department store promotions in connection with anniversary celebrations and special seasonal promotions which tie-in with such peak buying periods as Christmas and Easter. How one supplements the other is illustrated by Stone & Thomas, Wheeling, W. Va.

Recognition of radio as a sales force by Stone & Thomas began over a decade ago, and its use of the medium has grown

until today its schedule on WWVA includes a five-per-week 15-minute nighttime transcribed program, a teen-age program, *Calling All Girls* and daily spot announcements. Through this use of the full broadcast schedule, instead of only one segment of the day, the store reaches a diversified audience that establishes a kind of air dominance for Stone & Thomas which contributes to the effectiveness of its broadcast campaigns.

After successfully using radio as a major merchandising medium for more than ten years, the store has evolved the formula of using radio as a medium through which to sell the store institutionally.

Radio isn't a bargain bulletin board for Stone & Thomas. True, it sells merchandise, but the approach to sales is the institutional one. The firm's continued use of the medium, on increasingly heavy schedules, is ample indication of the fact that radio makes a definite contribution to store prestige. Without question, the fact that the store appeals to a diversified audience, through the use of more than one program, is definitely a contributing factor in the success story.

This daily and consistent use of radio is supplemented with special promotions as the occasion arises, and the daily programs are always tied-in with the special events campaigns.

## Anniversary promotion

Throughout 1947, Stone & Thomas is carrying out its greatest promotional campaign in its colorful 100-year history of retailing in the Ohio Valley. With "100 Years of Service, 100% for You" as the centennial slogan, the entire merchandising campaign hammers home this sales

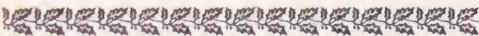


## CHRISTMAS SPIRIT

*December climaxes the year's merchandising effort and the heaviest radio schedule is used during the Christmas shopping season. During December 1946, Stone & Thomas added 11 additional 15-minute programs to its WWVA schedule, making a total of 17 quarter-hour broadcasts per week for the month.*

*Since 1936, each weekday morning during the Christmas season, a 15-minute program of carols is broadcast from the main floor of the store, with the choral group made up entirely of store employees. In line with the firm's general policy of using radio for institutional purposes, the commercial copy on this show is held to a minimum and stresses the slogan, "Stone & Thomas . . . the Store with the Christmas Spirit."*

*In addition to the program of carols, the store uses a special program for youngsters, and for the past five years it has beamed a program at the we-believe-in-Santa Claus age level. Only Toyland is used in the commercial copy.*



# Air Support

...ed with additional programs and  
...ng, W. Va. department Store

theme. All radio copy is written from this angle, with the copy almost 100% institutional on all announcements and programs. While brand names and prestige lines are used extensively and various services are highlighted with regularity, there is little or no plugging of specific items or prices.

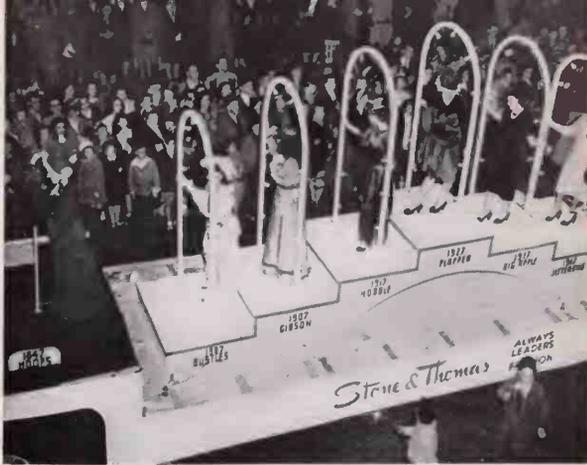
Through its slogan Stone & Thomas establishes a key fact which, used regularly, strengthens the *idea association* in the minds of listeners in regard to the store, its departments and its services. Repetition increases the effectiveness of the slogan.

The Centennial Celebration was launched with an illuminated night parade, Monday, April 14, with 15 local business firms and industries, in addition to Stone & Thomas, participating in the *Century of Progress Parade*. Stone & Thomas had six floats depicting the highlights in its 100 years of progress.

For the publicity campaign for the event, the Stone & Thomas advertising department pulled out all the stops, and a heavy schedule of radio publicity was set up to reach the tri-state district of Eastern Ohio through WWVA. All copy for Stone & Thomas programs the week previous to the pageant promoted the event, with many additional spots scheduled to meet the needs of this special occasion.

That this campaign went straight to its mark is indicated by the fact that the affair was witnessed by more than 100,000 people.

A. E. Junkins, merchandise manager of the firm, states: "Without a doubt, the lion's share of the credit for the huge crowd must go to WWVA for its promotion of the event. It is our feeling that the



Fashions through the years were the highlights of one of the six Stone & Thomas floats in the *Century of Progress* parade. For the 100,000 people who witnessed the parade, radio was given the major credit.

throng, which was almost double the population of Wheeling, was drawn from the shopping area which lies within a 50-mile radius. By virtue of WWVA's 50,000-watt power, people throughout the area heard the announcements and responded."

## Easter promotions, too

Stone & Thomas used radio to promote an interesting special Easter campaign in which the key figure was the "real and live" Easter Bunny. A "Bunnyland," after the style of Toyland, was prepared and featured a large display of Easter candies and toys. Well in advance of the arrival of the Easter Bunny, regular spots and programs were augmented with additional time to build-up the event.

The Easter Bunny arrived via the B & O, and a special reception and parade was held in his honor, with the entire affair broadcast over WWVA.

All Stone & Thomas programs are backed with newspaper promotion and store displays. For the current teen-age series, *Calling All Girls*, a guest announcer is featured each week, and the announcer's picture is used in the Friday evening newspaper advertisement for Stone & Thomas. A regular advertisement promotes the nighttime show in three Ohio Valley newspapers.

# Wins Audience at Low Cost

With Hooper rating of 17.5, a low-budget WFBR mystery tune show outranks local programs broadcast between 8:00 a. m.-8:00 p. m.

PROGRAMS NEED NOT be elaborate to attract large listening audiences, and where a give-away is used, the incentive for listener participation need not be large. Giving point to both rules is the radio experiences of Isaac Potts, Baltimore, Md. furniture retailer and appliance dealer, trading as Little Potts.

With the recent renewal of his contract with WFBR he launched his *Sing 'n' Win* program on its seventh consecutive year, and practically all of the Little Potts advertising budget is devoted to this one program.

Specific furniture items are sold each day as a direct result of the sales messages incorporated into the program, and it commands the highest Hooper listening rating of any program broadcast on any Baltimore radio station between the hours of 8:00 a.m. and 8:00 p.m. According to a Baltimore Hooper Report (December, 1946 through April, 1947), *Sing 'n' Win* has a rating of 17.5, with 72% of the sets-in-use tuned to it.

*Sing 'n' Win* (copyright by Maurice Chessler Advertising Agency) is presented as a ten-minute portion of WFBR's audience participation show, *Club 1300* heard Monday through Saturday, 1:05-2:00 p.m. *Sing 'n' Win* takes place every day at 1:30 p.m.

Two telephone calls are made on each program, and if the recipient of the call is able to identify the song just sung on the program, he is rewarded with a cash prize. The prize money consists of five dollars per telephone call. If the recipient is unable to identify the song title, the amount of money in the jackpot is increased by five dollars and passes on to the next call. There is a one dollar consolation prize for each loser.



During a *Sing 'n' Win* broadcast, Isaac Potts renews his contract for the WFBR mystery tune package for the seventh consecutive year. Emcee Henry Hickman, with microphone, describes the event for listeners, as members of the cast smile their approval.

Henry Hickman, emcee of *Club 1300*, conducts the telephone calls, and the songs are sung by duet-vocalists Marion Dawn and Carroll Warrington. Once a week the vocal spotlight is turned on *The Lather Boys*, WFBR's barbershop quartette.

The program format consists of an appropriate organ theme, with introductory remarks by Henry Hickman, followed by song number one. While the first telephone call is being made, Marion Dawn reads the commercials; after which Henry chats with the recipient of the telephone call. The second half of the program is like the first, with another song, another commercial and another telephone call.

Displays are used in the large windows of the Little Potts' furniture store and in WFBR lobby display windows.

# Greetings Via I-Time Shots

*One-time holiday programs personalize greetings to customers, create good will for local and regional advertisers*

**A**S A PERSONALIZED way of extending Christmas greetings to the community, many local and regional advertisers have found that one-time Christmas radio promotions represent first-rate public relations.

In Atlantic City, N. J., seven sponsors in combination presented WFPG listeners with a complete schedule of programs for Christmas Eve listening, and because the entire station log was programmed with that type of entertainment the combination built up an unusually large audience that might not otherwise have been attracted by any one program.

The first program on the schedule, organ Christmas music by Lew White, was sponsored by the Seashore Shoe Shining Parlor, 7:15-7:30 p.m. At 8:15 Schoppy, Jeweler, presented Bing Crosby in Christmas carols, which was followed by *Santa Claus Rides Again*, sponsored by the Phillips Company, Insurance, 8:30-9:00 p.m. At 9:30 the Goorland Furniture Company presented *The Littlest Angel*, a 30-minute production. At 10:00 p.m., immediately following the live network show, there was the Fibber McGee

& Molly Christmas show, sponsored by Risley Laundry. Landsmen's Department Store sponsored the Waring Pennsylvanians in a *Visit from St. Nick* at 10:30. What the Fischer Florist Company presented at 11:30 was a half-hour program, *Midnight Ave Maria Hour*.

Christmas Day also presents itself as an opportunity for radio greetings to customers, and two such programs were on the WFPG schedule: Hackney's Restaurant presented a quarter-hour for children at 8:00 a.m., and at 1:15, the Atlantic City Electric Company presented a half-hour transcribed production of Dickens's *Christmas Carol*.

In Los Angeles, Calif. the Barker Brothers Department Store traditionally airs Dickens's *Christmas Carol*. In 1946, the one-time production was heard Sunday, December 22 at 3:00 p.m., over KMPC. The same series was effectively used as a Christmas Eve greeting to WDSU, New Orleans, La., listeners by the Gulf Furniture Company.

There were other one-time shots on the WDSU schedule, including *The Night Before Christmas*, sponsored by Marks-Isaacs Department Store, in which Santa and a story-teller told the famous *Night Before Christmas*. A quarter-hour production, it was an original dramatization prepared by the WDSU continuity staff. In addition, the Bradford Furniture Company sponsored a 30-minute program during the Christmas week, which featured an original dramatization of *Silent Night*.

In Missoula, Mont. the Bon Ton Bakery presented a half-hour of Christmas music over KGVO. No commercials were used, and institutional copy conveyed Christmas greetings to the public at the opening and close of the broadcast.



# Merchandising Hooks Make

*New Christmas character gives an original twist to Christmas low budget promotions in large and small markets*



**W**HILE THERE ARE a number of excellent transcribed Christmas programs available for retailers willing to invest a large share of the holiday promotional budget in one of these platter packages, what about the low-budget merchandiser who wants to concentrate the Yuletide promotional budget on radio, but who, at the same time, seeks to avoid the Santa-in-every store theme? *Mrs. Santa Claus* is one solution.

While a *Mrs. Santa Claus* series achieves the same results for the sponsor as a *Santa Claus* series does (pulls mail, offers merchandising tie-ins, builds store traffic and creates good will), it achieves the objective in an original way that is at the same time on a low-cost basis. All that is required is a woman's voice, records and standard sound effects.

## Merchandise buying guide

Such a series has been aired on KYSM, Mankato, Minn., since 1941. Its sponsor last year was the Sears Roebuck store. *Mrs. Santa Claus* was on the air as a five-time-a-week, six-week strip, 5:00-5:15 p.m. So persuasive was the combination of children's stories, descriptions of Santa's activities at the North Pole, and the reading of letters from youthful listeners that the series (1) pulled a total of 6250 letters, and (2) drew an estimated crowd of 15,000 youngsters to Sears' Toyland on a single occasion.

Quite aside from the value of the series in building a mailing list and creating store traffic, the program also served a useful purpose in the selection of store merchandise. An analysis of the letters

received in the 1946 Christmas promotion was made as a buying guide for 1947 Toyland merchandise. This study of mail returns gave store officials a very definite picture of what youthful Southern Minnesota wants in toys and it helped Sears' buyers avoid stocking up on slow-moving merchandise and other unnecessary purchases.

While Sears selected this promotion (most of its 1946 Christmas promotion budget was concentrated on it) to avoid the Santa-in-every-store theme, Sears didn't completely over-look Santa Claus. For two weeks previous to the final broadcast, Mrs. Santa reminded her youthful listeners that Santa would appear in person at the Sears store on the final day, and that this last broadcast would originate from the store instead of from the North Pole.

The result? An estimated crowd of 15,000 youngsters jammed Sears' second floor, and only a small part of the crowd could be admitted into Toyland at one time.

Commercials for the most part were indirect, *ie*, when Santa and his workers sent a new shipment of sleds—or dolls—or games to Sears, Mrs. Santa Claus described the toys and invited the boys and girls to see them at the store. As a supplementary boost for continuous store traffic, at the close of each broadcast the announcer encouraged the children to ask their parents to accompany them to Sears' Toyland. It drew children from an 18-county area.

Special precautions taken in connection with this station-built Christmas program include:

- 1) Using longer children's stories at the outset, with the story-telling grad-

# s. Santa a Selling Format

ually giving way to letter-reading. The same rule applied to the use of music.

2) Selection of letters that weren't repetitious, with special attention given to letters containing human interest.

3) While program adjacencies aren't too important once a program is established, care was taken to avoid blocking it between heavy shows. The logical time is late afternoon, preceding the dinner hour and at KYSM the feature was placed between a semi-classical quarter-hour and a popular recorded music feature.

With the nation's merchandisers and retailers looking forward to a record 1947 Christmas season Sears (one of the largest retail outlets in Minnesota's largest retail-sales-per-capita city) will again concentrate its Christmas promotion budget on radio as the most effective means of establishing its store as toyland headquarters with Southern Minnesota youngsters.

## Chimney chats with Mrs. Santa Claus

A *Mrs. Santa Claus* series with three merchandising *hooks* was what The Emporium, St. Paul, Minn. department store, selected as its 1946 Christmas radio promotion, with the series broadcast over WMIN. The series originally went on the air for The Emporium in 1942, and it was the toy shortage which kept the store from using the series in the intervening years.

What interested the sponsor in the series was the fact that the program format was simple, it had something which won the interest of the children and the approval of their parents, and its three merchandising *hooks* were ones that created store traffic and built good will for the entire store. Its merchandising *hooks*:

1) Every child who wrote to Santa Claus, direct to the store, received a personal reply, signed by Santa himself. (The letter, a multigraphed one

on lithographed Christmas letterhead, gave The Emporium a chance to create good will for the store and to promote its radio program. A letter company took charge of typing in the first name of each child, addressing and mailing the letters, so that no additional work was necessary for store personnel).

2) The writers of the four best letters each day, received (a) telephone calls from Mrs. Santa Claus, by "short-wave telephone direct from the North Pole," and (b) special letters from Santa Claus which entitled them to a present from Santa Claus. Mrs. Santa Claus gave the station the list of winners, daily, and these special prize-winners letters were typed by WMIN personnel and mailed immediately after each broadcast to the winners.

3) The merchandising tie-in, with four prizes awarded daily, featured dollar toy items from The Emporium's Toyland. The children took these special letters to Toyland, and Santa Claus himself gave each his present all be-ribboned and done up in Christmas wrappings.



While there were a number of excellent Christmas programs on the air locally during the 1946 season, the mail pull indicated that *Mrs. Santa Claus* more than held her own in this metropolitan market, in spite of strong competition. In 1942, on this 250-watt station in a five-station market, Mrs. Santa Claus drew 1400 letters. In 1946 the total stood at 1700 letters in an area that is not generally a heavy mail-pull market.

The program itself is a combination of original stories which center around North Pole characters and activities, and the four North Pole telephone calls made daily.

While Mrs. Santa Claus carries the burden of the show, she is assisted by the announcer on duty, and such fictitious

characters (sound effects creations) as *Stompie*, the little gnome who stomped once for *no* and twice for *yes*; his twin brother, *Jingle Bells*, whose conversation is restricted to one or two jingles, and Casper Gnome, whose inarticulate jabbering is the delight of youthful listeners.

Adventures in this syndicated script feature range from an almost fire at the North Pole to a parody on *The Night Before Christmas* in which all the characters created in the series take part. Sound effects include fire sirens, boat whistles, barnyard noises, dogs and cats, *et al.* Each story centers around specific toy merchandise, so that even the entertainment itself is Toyland promotion.

Commercials for The Emporium were entirely centered around the letter contest . . . how to get them, where, when and why.

The program was a five-week, five-times-a-week promotion, aired at 4:45 p.m.

Cards came to Mrs. Santa Claus from various kindergartens and first grades, signed by the entire class roll. Mothers called the station to report that their children wouldn't leave the house until the program had been broadcast for the day. One mother wrote the following letter in 1942:

"When I have occasion to phone orders to various companies, I frequently refer to their ad if that ad has resulted in my call. But this is the

first time I've taken time out to write a firm to tell them I appreciate their advertising.

"I live in Minneapolis, and I have never been in The Emporium, but tomorrow I am going over to The Emporium to do my Christmas shopping. I think many other mothers will do likewise this year in gratitude for the moments of leisure gained.

"Mrs. Santa Claus creates a natural interest, and that lady knows children. She doesn't have the goody-goody appeal, but rather she tells of how the gnomes fight and the mistakes they make, mistakes wholly familiar to children, and she holds them spell-bound. My six year old had me write notes to our friends who have children to tell them to be sure and listen!

"Many years ago, I attended a meeting of an ad club in Chicago, and I learned then that the greatest advertising appeal is through children. I never thought much about it before, but my boys have sold me on shopping at The Emporium. At first, just the children listened to the program, but now I find myself arranging my work and listening as ardently as they . . . and I despise the usual daily programs."

That sentiment was expressed in 1946.

Because of the original success of The Emporium with this script feature, the series has been offered in other markets. Among the first stations to use the series was WAGM, Presque Isle, Me., and Mrs. Santa Claus has made several return engagements since 1943. In Colorado Springs, Colo., Sears Roebuck & Company began its use of the series in 1944, and has used the program each year since, with excellent results. (See RADIO SHOWMANSHIP, October 1945, p. 345). Other stations who have purchased the 25 quarter-hour scripts include WELI, New Haven, Conn.; WHBL, Sheboygan, Wis.; WROV, Roanoke, Va., and WRJN, Racine, Wis. (For sample script, write Showmanscripts, Room 218, 1004 Marquette, Minneapolis 2, Minn.).

★ Because of a WWDC, Washington, D. C. promotion, 445 men and women of the Home for the Aged and Infirm at Blue Plains were remembered with Christmas gifts. More than 8000 gifts and \$400 in cash were collected at WWDC's *Good Neighbor Christmas Party* booth during a two week period. Spot announcements contributed to the effectiveness of the campaign. Gifts were presented the day before Christmas, with a broadcast from the Home which featured inmates and WWDC talent a part of the festivities.



# Dealers Boost Radio Appliance Sales with Radio

*That every type of dealer in all parts of the country can use medium to increase effectiveness of selling methods is indicated in a CBS analysis of a survey made by Radio and Television Retailing, with 1306 local merchants represented*

**W**HILE THE SURFACE has hardly been scratched for independent retail opportunities in merchandising and servicing, the merchant who wants to develop this relatively unexploited field has to go out and get the business with more effective selling methods.

What constitutes more effective selling methods is to a large degree determined by the retailer's objectives, store policy and the character of the community.

As it applies to the radio-appliance industry, radio is the pass key that unlocks the door to sales for many dealers. What points up this fact is an analysis prepared by the Columbia Broadcasting System of a coast-to-coast extensive and intensive survey by Radio and Television Retailing, in which 1306 local merchants, widely distributed across the country and operating at all volume levels, were represented.

**Question:** *In your radio campaigns have you found radio advertising profitable in selling the goods advertised?*

*Here are the answers of the dealers to this direct question:*

PROFITABLE: ██████████ 60%  
UNDECIDED: ████████ 30%  
UNPROFITABLE: ████ 8%

"In view of the fact that only 9.8% of those broadcasting have discontinued the use of radio altogether," writes Radio and Television Retailing, "it can safely

be assumed that the bulk of the 32% who are non-committal received satisfactory results from going on the air. Furthermore, about one-third of the 9.8% who quit this form of advertising were forced to do so because of lack of merchandise."

Today, as stocks are being replenished and scarcities disappear, radio-appliance dealers are out to develop more effective selling methods, and many of them plan to make use of radio facilities. The survey reveals, too, that many of those already on the air plan to use more radio in getting their sales stories across to the public.

There's no question but that merchants who have sufficient quantities of goods to sell, and who allot a reasonable part of their advertising expenditure to radio, find that broadcast advertising is profitable in selling merchandise and in building prestige.

An outstanding example comes from the Pizitz Department Store, Birmingham, Ala., whose radio activities and experiences are written up in the January 1942 issue of RADIO SHOWMANSHIP (p. 6).

"Three years ago our major appliance department did \$25,000 worth of business a year," writes the store's advertising manager. "It will hit \$300,000 this year! Of course, not *all* of this is due to radio, but a great deal of it can be attributed to this one medium. Two programs push this department. In *Hit Parade* the de-

partment manager tells about major appliances between recordings. In the second program, a Pizitz *Singing Salesman* sings hymns."

Another example comes from Interstate Electric Company, in its sponsorship of *Odd Quirks in the News* over KWKH, Shreveport, La. (See RADIO SHOWMANSHIP, *September, 1941, p. 292* and *October, 1941, p. 332*). "This program paid for itself in direct results from the first week," says the manager of the appliance department. "The only thing that will ever cause our discontinuance will be our inability to secure enough merchandise to serve our existing dealers."

Kempf Brothers, Utica, N. Y. is another case in point. (See RADIO SHOWMANSHIP, *February, 1941, p. 73*). After two years of sponsorship of a man-on-the-street show on a twice weekly schedule over WIBX Kempf put the show to a store check and found that three out of four customers heard the program and that many of them made purchases because of it.

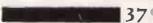
With the increased use of radio contemplated by many radio-appliance dealers, the *who, why, where, how* and *when* of broadcast advertising takes on particular significance at this time. Many of the answers are suggested in the Radio and Television Retailing survey and the Columbia Broadcasting System analysis.

### Who uses radio

All sizes of retailers can use radio profitably for their advertising.

**✓ Question:** *What is the annual sales volume of your store?*

*The answer to that question indicates that the sales volume varies from 5,000 to over a million for the large store doing a heavy volume of sales in receivers, electrical appliances, records and related items.*

\$25,000 or less to \$100,000  48%  
 \$100,000 to \$300,000  37%  
 More than \$300,000:  15%

The volume, of course, is closely related to the size of the advertising budget, with the money spent on all types of advertising, including broadcasting, ranging from 2% to 5% of each dealer's an-

nual sales volume. Of the group represented in the survey, 62% spend \$1,000 or less to \$3,000; 17% spend \$3,000 to \$5,000 and 21% spend \$5,000 to over \$6,000 a year in advertising.

### Why use radio

Radio-appliance dealers who use broadcast facilities usually do so either to build prestige and good will or to sell merchandise. Of the survey group, 22% took to the air instead of employing men to sell door-to-door, and of this group, 57% found radio a successful substitute for house-to-house canvassers.

During the war years, while shortages forced many dealers off the air, others continued with the medium on an institutional basis. The Modern Radio Service, Davenport, Ia., is a case in point. While its *1420 Melody Lane* broadcast on WOC was intended as promotion for Westinghouse electrical appliances, merchandise shortages caused it to use its Sunday quarter-hour program entirely for its good-will value. By means of this series it kept its name and its product before the public. (See RADIO SHOWMANSHIP, *April, 1946, p. 133*).

While prestige and good will continue to be an important aspect of any radio campaign, the trend must inevitably be toward increased use of radio as a medium for direct sales. For the dealer about to go on the air, the question inevitably arises as to what items he may expect to sell via radio. The question is in part answered by the dealers represented in the survey.

### Major Items Mentioned on the Air by Dealers Using Radio

Item	Percentage*
Radios	80%
Washers	66
Refrigerators	65
Records	44
Radio Service	35
Appliance Service	34
Other Appliances	19
Ranges	15
Vacuum Cleaners	12.5
Water Heaters	9

\*Totals more than 100% since dealers advertise more than one item.

Radio can successfully sell any one of these items. How it sells records, to take one example, is illustrated by the Super Cut Rate Drug Store, Washington, D. C. When it bought \$50 worth of time on WWDC in 1940, its record department consisted of 200 platters. Radio was so successful that today it uses seven hours a week of broadcast time, and its record department has grown to over 250,000 records. (See RADIO SHOWMANSHIP, *June, 1947, p. 192*).

### Where can radio be successfully used?

(1) *Size of City* The size of the community has little bearing on the use or non-use of radio, although the use of radio is most popular in smaller-sized cities. While 34% of the air-advertising dealers are in cities between 25,000 and 100,000 and another one-fourth are in cities of 10,000 to 25,000, the use of radio is also extensive in larger cities. 19% of the stores are in cities between 100,000 and 500,000 and 8% are in cities of 500,000 and over. (1% are in towns of less than 2,500 and 13% are in towns between 2,500 and 10,000).

(2) *Geographic Area* Radio is widely used all over the country, although its most extensive use is reported in the South Atlantic states (19% of the total) and in the East North Central (17%). The Pacific states, Middle Atlantic and West North Central each come out with 11%. The percentages for the East South Central and Mountain states are 9%, with 8% of the total from the West South Central and 5% from New England.

(3) *Size of Station* The size of the station that the dealer can profitably use depends in large measure on the area that he wants to reach and sell. Most dealers, theoretically, are primarily interested in coverage of their immediate community. The survey bears out this theory, since about three-fourths of the dealers use stations whose daytime power is 1000-watts or less, with the 250-watt station the most popular single size of station. The remaining dealers, for the most part department stores and well established large radio-appliance dealers, use stations whose power ranges from 5000- to 50,000-watts in larger markets.

### How to use radio

Dealers use spot announcements and programs almost in equal proportion. 64.5% of the dealers buy time of five minutes duration or longer, while 62% use spot announcements. (Totals add up to more than 100% because some users of spot announcements also use longer programs).

The Shoemaker Appliance Company, Shenandoah, Ia., is an example of a dealer who successfully uses spot announcements. It used one daily spot announcement on KFNF to introduce the new firm in a community where there were already over a dozen appliance stores, and results were so successful that two spot announcements daily were added to the schedule. In the opinion of the dealer, the use or non-use of radio was the difference between success and failure. (See RADIO SHOWMANSHIP, *August, 1947, p. 274*).

Concrete evidence of the value of spot announcements comes from the Servant's Appliance Store, Oakland, Calif., in connection with a spot announcement schedule on KROW. Just before air time, it telephoned copy about a new stock of refrigerators. As the result of that one, exclusive announcement, 40 refrigerators were sold before night-fall. (See RADIO SHOWMANSHIP, *July, 1943, p. 250*). Results from this campaign were so successful that Servant's later took on sponsorship of a half-hour, Monday through Saturday broadcast of cowboy music over KROW. (See RADIO SHOWMANSHIP, *June, 1946, p. 210*).

When dealers use spot announcements, they use them frequently.

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### Question: How frequently do you use spot announcements?

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The answer to this question indicates that dealers appreciate the cumulative impact of repetition:

Schedule	Per Cent
4 to 6 times a week . . . . .	34%
7 to 10 times a week . . . . .	26
11 times or more a week . . . . .	17

Only 17% run spot announcements three times or less, weekly.

*Types of Programs* While dealers report success with all types of programs, there is a marked preference for recorded music, with 65% using this type of program. The Frederick Appliance Company, Frederick, Maryland, illustrates the point. Its half-hour *Victor Varieties*, broadcast over WFMD, on a once-a-week schedule, has been remarkably successful. Each program features RCA Victor records from the Frederick Appliance Company, and the program is used to sell Victor records. (See RADIO SHOWMANSHIP, July, 1946, p. 238).

Modern Radio & Appliance Company, Savannah, Ga., used the same approach in its three times weekly *Battle of the Baritones* over WSAV, and in record time the series established itself as a good mail puller and creator of store traffic. (See RADIO SHOWMANSHIP, July, 1946, p. 238).

Newscasts are also popular with dealers, with 18% using this type of program. However, 17% use a variety of program types which includes man-on-the-street broadcasts, old time music quartettes, sports broadcasts and a great variety of other types of programs.

*Merchandising and Promotion* To call attention to radio broadcasts and to supplement them, 30% of the dealers use local newspapers. Window and interior displays are used by 14.6%, and 5% use direct mail. An example of the direct mail approach comes from the Electric Shop, Inc., Cleveland, O. When it took on sponsorship of *Junior Showboat* over WHK, it sent 3,000 letters to civic leaders announcing its sponsorship of this amateur talent show. (See RADIO SHOWMANSHIP, February, 1941, p. 65). Interstate Electric Company used newspaper advertisements, dealer display cards and personal appearances of the featured announcer for promotion.

Remote broadcasts from the store and contests with registration at the store also represent effective merchandising promotion. The Frederick Appliance Company staged its broadcasts from a store window. To create dealer store traffic, in connection with its KMPC program, *Magic of Electricity*, the Southern California Radio and Electrical Appliance

Association used a recorded music program with a contest angle in which electrical appliances were the prizes. Registration blanks were available from all member stores. (See RADIO SHOWMANSHIP, June, 1947, p. 186).

These various devices give emphasis to the value of adequate promotion and merchandising in connection with a broadcast campaign. Such activities pay-off in increased listening audiences, and it's audiences that build sales and store traffic.

### When to use radio

The dealer's purpose in going on the air, his advertising budget, and the listening habits of the community are important factors in the determination of the frequency with which a program is heard. Although dealers advertise on all days of the week, the frequency with which they are on the air shows considerable variation.

30% of the sponsors have one program a week

25% have programs five days a week

11% have programs three times a week

6.5% have programs six days a week

5.5% have programs every day

4.5% have programs four days a week

3% have programs two days a week

Any one of these schedules may prove successful. In Colorado Springs, Colo., the Modern Service Company successfully used a program of western music on KVOR to sell merchandise, and during the war years, to promote repair service, on a three times a week schedule. (See RADIO SHOWMANSHIP, November, 1945, p. 387). Van's Modern Appliances, Warren, O., sponsored a *Trading Post* series on WRRN on a six times a week basis with excellent results. (See RADIO SHOWMANSHIP, June, 1947, p. 205).

The important thing is to get on a schedule that fits the specific needs of the moment and stick with it.

Many dealers use radio with brilliant success, and broadcast advertising has become an increasingly popular medium for radio receivers, electrical appliances and records throughout the country.

# CHRISTMAS PROMOTIONS

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

## Home Furnishings

**CHRISTMAS TAPESTRY** How a special holiday promotion changed a retailer from a dyed-in-the-wool newspaper advertiser to a booster-for-radio is the story of the Art Decorating and Furniture Store, "Southwestern Oregon's most popular furniture Store."

Up to the Christmas 1946 season, Art Decorating had used spot announcements over KOOS, Coos Bay, Ore., on a limited schedule, with about one a day its average.

To promote Christmas gift sales, Art Decorating was willing to give *A Christmas Tapestry* a trial, and results changed the sponsor from a spot-a-day account to a program account.

A simple half-hour script program for general listening turned the trick. Christmas stories were combined with three 75-word commercials directed primarily to adult listeners.



**AIRFAX:** Programs were narrated by KOOS staff announcers.

*First Broadcast:* November 24, 1946.

*Broadcast Schedule:* Monday through Friday, 3:00-3:30 p.m.

*Preceded By:* Heart's Desire.

*Followed By:* Music.

*Sponsor:* Art Decorating & Furniture Co.

*Station:* KOOS, Coos Bay, Ore.

*Power:* 250 watts.

**COMMENT:** For the advertiser who is new to radio, the peak buying season of the year represents a splendid get-acquainted-with-the-medium opportunity. Many sponsors have found that what works well on a seasonal basis is equally productive throughout the year.

## Manufacturer

**CINNAMON BEAR** For sponsors from New York to California who wish to direct a holiday promotion to the juvenile audience and indirectly influence the buying preference of the parents, *Paddy O'Cinnamon* has been a first class attention-getter and salesman, and the *Cinnamon Bear* is more or less a tradition in 30 or more cities in the country.

In many instances, department stores have used the *Cinnamon Bear* as the motif for Toyland. Among the stores in this category is the Wieboldt Stores, Inc., Chicago, Ill., who has used the series for nine consecutive Christmas seasons. What works in a metropolitan area has been equally as successful in smaller markets, as indicated by the fact that Paddy O'Cinnamon and the Barton Twins in their search for the silver star have become as much a part of the Christmas tradition for Fort Dodge, Ia. moppets as Santa Claus himself. For over six years, the program has been a regular Yuletide feature over KVF D.

What the *Cinnamon Bear* has been able to accomplish as promotion for an entire toy department, he has also been able to achieve for a single toy. One example comes from KFNF, Shenandoah, Ia., where the series was sponsored in 1946 by the Dale Company, Chicago. What the sponsor had to push was one single item of merchandise, a miniature grand piano. Through the *Cinnamon Bear* series, the sponsor created a demand for the toy piano among the youngsters and clinched the sale through two one-minute commercials directed primarily to the parents.

Commercials gave complete descriptions of the toy and either cash or C.O.D.

orders were sent to KFNF, with a 5-day money-back guarantee.

**AIRFAX:** There are 26 episodes available in this transcribed series.

*First Broadcast:* November 25, 1946.

*Broadcast Schedule:* Monday through Saturday, 6:15-6:30 p.m.

*Preceded By:* Pictures and Platters.

*Followed By:* Four-Star Final.

*Sponsor:* Dale Company, Chicago, Ill.

*Station:* KFNF, Shenandoah, Ia.

*Power:* 1000 watts.

*Producer:* Radio Producers of Hollywood.

**COMMENT:** Important ingredients for a successful transcribed Christmas promotion are (1) good entertainment acceptable both to juveniles and to parents and (2) opportunities for promotional and merchandising tie-ins. Series here offers both the entertainment and the *hooks*. In some cases, the promotional activities used in connection with the series have cost thousands of dollars. In other instances, outstanding results have been achieved with a minimum investment. (For detailed reports on how sponsors make successful use of this series, see *RADIO SHOWMANSHIP*, October 1941, p. 319, and November 1946, p. 381).

## Participating

**CHRISTMAS TREE** Many of the program formats used for year-round advertising may be successfully adapted to special holiday promotions. One such program staple is the telephone give-away show. How it can be used as the basis for a successful Christmas campaign is illustrated by the *CKCW Christmas Tree* program which was broadcast in 1946 on a participating basis for five Moncton, N. B. merchants. What made it particularly effective was the fact that it had both telephone and mail response *hooks*.

Five times during each quarter-hour broadcast a telephone call was made to a Moncton resident whose name was picked at random. A commercial for one of the participating sponsors preceded each telephone call. If the person to whom the call was made could correctly name the sponsor of the commercial read just previous to the telephone call, also name the advertised item, the announcer drew a gift from under the *Christmas Tree*. The re-

ipient had only to call at the radio station to receive the gift, compliments of the sponsor.

When wrong answers were given, or if, for any reason, the announcer failed to get the telephone call through to the number picked at random, the gift went to a writer of a letter drawn from the *Christmas Tree* mailbag. The invitation



to submit letters in which all five sponsors had to be named was given for the benefit of listeners outside the city limits of Moncton.

Out of the 100 telephone calls made during the run of the series, only 14 prizes were not collected. The mail pull for these unclaimed prizes was well over 1200 letters.

**AIRFAX:** Christmas music was interspersed with the telephone calls and commercials.

*First Broadcast:* December 2, 1946.

*Broadcast Schedule:* Monday through Saturday, 3:30-4:00 p.m.

*Preceded By:* Music.

*Followed By:* Teen Club.

*Station:* CKCW, Moncton, N. B.

*Power:* 5000 watts.

**COMMENT:** The inclusion of a give-away angle contributes materially to the audience appeal of what is primarily a *selling* vehicle on a short-term basis. Here, on a participating basis, it amounted to 20 prizes per sponsor, a factor which made only a slight increase in the cost per individual advertiser, but which added tremendously to the total effectiveness of the series. The cost was more than off-set by the *gimmick* value of the hook which made each commercial a basic part of the editorial format.

## Photographers

I REMEMBER CHRISTMAS Newspaper readership surveys indicate the tremendous interest of the reading public in columns devoted to 5-10-15-25 years ago events and activities. Such columns attract attention in metropolitan areas, and they are even greater attention getters in small markets where there is a close-knit community relationship.

What makes for good reading also makes for good listening, and it was material of this nature which provided the background for an effective KVFD Christmas series jointly sponsored by the Don Peterson Photos and the Colonial Dress Shop.

What listeners heard in a series of ten 15-minute episodes at 6:30 p.m. was the story of other Christmases in Fort Dodge. going back to 1868. Material was taken from old newspaper files and presented in dialogue form, with the narrative carried by an old man and his little grandson.

Comments Edward Breen, KVFD president: "It was one of the finest things we have ever done of a local nature. We are thinking seriously of having the scripts printed in book form to be given away by the station as an elaborate greeting for next Christmas. We certainly will do a somewhat similar show every year from here on out."

**AIRFAX:** Series was scripted by Ken Peterson, with KVFD's program director, Drexel Peterson taking the role of the old man. A genuine find for the part of the little boy was Alan Johnson.

**Broadcast Schedule:** Ten episodes, 6:30-6:45 p.m.

**Sponsor:** Colonial Dress Shop; Don Peterson Photos.

**Station:** KVFD, Fort Dodge, Ia.

**Power:** 250 watts.

**Population:** 22,904.

**COMMENT:** Only a germ of an idea is needed for the development of successful radio programs and promotions. While *I Remember Christmas* was strictly an original KVFD production, the germ of the idea came from a Yuletide promotion from KORE, Eugene, Ore., *Christmas Then*, described in the October 1945 issue of *RADIO SHOWMANSHIP*, p. 348. It's an illustration of how programs described in *RADIO SHOWMANSHIP* may be successfully adapted to other markets, to meet the specific needs of other advertisers.



# CHRISTMAS TIPS

Programs and promotions briefly noted.

## Department Stores

**FAMOUS STORIES UNDER THE MAISON BLANCHE CHRISTMAS TREE** Once an advertiser finds a Christmas promotion that is adapted to its needs, that program can often be repeated year after year. In 1944, Maison Blanche, New Orleans, La. department store, found such a feature in *Famous Stories Under the Maison Blanche Christmas Tree*, scripted by Virginia Freret. For three successive years it has continued to present the program over WWL.

## Grocery Stores

**CHRISTMAS TREE OF 1945** As a Christmas promotion to capitalize on seasonal interest in fine foods, the Red & White Stores of Western Montana presented a series of 15 scripts over KGVO, Missoula. Scripted by Baker & Berg Advertising Agency, Salt Lake City, U., *Christmas Tree of 1946* included Christmas legends and lore, music, and a mail-pull hook.

## Insurance

**CHRISTMAS HYMN** During Christmas week, the Lamana-Panno Fallo Insurance Company, New Orleans, La., presented 15-minutes of Christmas hymns over WDSU. The dignity of the program was well adapted to the burial service of this organization.

## Music Stores

**CHRISTMAS IN OTHER LANDS** For eight Wednesdays before Christmas, the Grunewald Music Store, New Orleans, La., presented a series of stories about *Christmas in Other Lands* over WDSU. The quarter-hour series revolved around Christmas customs of other lands.

## Holiday Program Availabilities

Pertinent information about syndicated program availabilities for Christmas promotions for local and regional advertisers. Sponsors and agencies interested in any one or more of these productions are requested to com-

municate with Radio Showmanship Magazine, 1004 Marquette, Minneapolis 2, Minn. All inquiries will be promptly sent to the producers. One of these 16 holiday programs may solve your Christmas promotion problems.

**ADVENTURES IN CHRISTMASTREE GROVE . . .** Up in Santa's factory, Santa makes a magic whistle which Santa Junior blows and brings a Wooden Soldier and a Mechanical Doll to life. Santa, Mrs. Santa, Santa Junior, Woody, Dolly and Buffo the Clown load Santa's plane and set out for the sponsor's store, where a duplicate of *Christmastree Grove* has been constructed in the toy department. (Only Christmas trees are necessary for this display). Exclusive to one store in a city. Merchandising tie-ins. Available: 15 quarter-hour transcribed programs. Sponsored by more than 400 advertisers.

**AIR CASTLE . . .** A seasonal offering, designed for a specific purpose, this transcribed series is intended for toy department promotion. Toys come to life in the Land of Make-Believe, with all characters played by one person, The Story Man. Series is arranged to be broadcast in several different lengths to suit the budgets of various sponsors. Availabilities: 55 maximum, 13 minimum. 15-minutes.

**CHIMNEY CHATS WITH MRS. SANTA CLAUS . . .** A tested 25-day promotion for Christmas toys. North Pole telephone calls and Toyland adventures. Pulls mail. Creates store traffic. Builds good will. You can get it in script form. All you need to produce it is a woman's voice, an announcer and a standard list of sound effects. Three good merchandising hooks. Costs nothing to produce. Priced at only \$50 for 25 scripts. Drop a note today for complete details on this novel Christmas series.

**CHRISTMAS CAROL . . .** Single half-hour program, transcribed, starring Tom Terriss, who played in a similar stage version more than 1000 times. Adapted as a one-time Christmas greeting for any type of advertiser.

**CHRISTMAS CAROL . . .** A dramatization of Dickens' Christmas story, designed for a one-time presentation. Time unit: 30 minutes.

**CHRISTMAS ADVENTURES OF CLOUDCHASER, BETTY AND BOB . . .** Gay, exciting fantasy, written in light, fast-moving tempo. Pattern was evolved to hold the interest of children over a wide range of ages. Santa Claus is an important character in the story, but he is a background figure in the transcribed quarter-hour series.

**CHRISTMAS ON THE MOON . . .** A fantasy dramatizing the story of Jonathon Thomas and his Teddy Bear Guz, in their exploits on the moon in the land of the Queebobleums. Merchandising premiums available as give-aways. Episodes: 26. 15-minutes.

**CHRISTMAS WINDOW . . .** Dramatizing children's stories, both old and new; favorite fairy tales with a Christmas setting. 25 quarter-hours, for 3-a-week airing preceding the Christmas season.

**CINNAMON BEAR, THE . . .** A complete pre-Christmas series of programs for children. Original songs and incidental music. The story is about the strange adventures of the Barton twins, Judy and Jimmie. Merchandising tie-ins and a program promotion package available. Episodes: 26. 15-minutes.

**HAPPY THE HUMBUG . . .** Adventures of that fanciful hybrid of the Animal Kingdom, named Happy, and his fascinating animal pals . . . whimsical adventures. 15 quarter-hours for Christmas promotions, with a follow-up series of 39 episodes, introducing many

new characters and situations. Two series, available separately or in combination.

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**HOLIDAY PRODUCTIONS . . .** A script service for the main holidays of the year. Christmas schedule includes 13 quarter-hour shows; a 30-minute show featuring carols and the Christmas story, and ten Christmas greetings for Yuletide airing. Scripts for Thanksgiving and New Year's also available. Complete service also includes programs for Easter and July 4. The complete service . . . all five holidays . . . is available exclusive in an area for \$50.

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**SANTA'S MAGIC CHRISTMAS TREE . . .** A boy and a girl rub a magic lamp, dream of Santa Claus and are transported to Santa's Magic Christmas tree, where every branch and limb is a different department where toys and Christmas gifts are made. Store tie-ups. 15 quarter-hour transcribed programs.

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**SINGING LADY, THE . . .** 39 fairy stories, with 13 special holiday programs included, featuring Irene Wicker in a quarter-hour series. Producer also offers a number of one-time Christmas programs, including *The Spirit of Christmas*, *The Juggler of Our Lady* and *The Littlest Angel*.

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**STREAMLINED FAIRY TALES . . .** Of 60 quarter-hour transcribed episodes, 15 are especially prepared for Christmas. Cast with the Korallites. Available separately or in combination.

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**SUNDAY PLAYERS . . .** Bible dramas, 13 of which may be used through the Christmas season as a holiday series. A total of 52 30-minute scriptural plays recorded by the Sunday Players of Hollywood.

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**UNCLE REMUS . . .** Uncle Remus stories and his old friends Brer Fox and Brer Rabbit get the Christmas spirit in a new series of programs especially designed for concentrated pre-Christmas merchandising. Jimmy Scribner, ten years on coast-to-coast MBS with his *Johnson Family* brings Uncle Remus to life. Twenty quarter-hour open end programs. Cost per program based on metropolitan area population, ranging from \$3.00 to \$15.00.



**A Sack Full  
of Xmas  
Profits!**

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

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

**25 COMPLETE SCRIPTS**

*\$50.00 for Series*

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



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

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

Write

**SHOWMANSCRIPTS**

**ROOM 218**

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



# SHOWMANSHIP IN ACTION

Promotions and merchandising stunts.

## Bakeries

**THEATRE-RADIO CLUB** To further listener interest in a *major* radio campaign, advertisers sometimes find that a supplementary program in support of that basic campaign is very much worthwhile. One such sponsor is the Holsum Bread Company, in connection with its broadcast schedule on KRKO, Everett, Wash.

Holsum was convinced that when the youngsters control the radio dials, adults, who are in the background, must also listen. Holsum's sponsorship of the *Cisco Kid* was on that basis. Saleswise, it was a direct line; the child insisted on hearing the *Cisco Kid* and as a result, mother and father heard about Holsum's "New Improved Bread."

Since April 24, 1946, when Holsum first took on sponsorship of the *Cisco Kid*, results from the quarter-hour series broadcast three times weekly (M-W-F) have convinced Holsum of the validity of its original premise.

But to capture an even larger share of the audience, Holsum took on a supplementary program over KRKO, the *Theatre-Radio Club*, with the primary purpose of heightening interest in the *Cisco Kid*.

While the heavy promotion goes into the Saturday morning theatre party, results show up on the *Cisco Kid*, and through proper merchandising promotion, combined with the belief that radio can do a successful sales job if you give it a chance, Holsum today has a program which occupies a Number One spot in radio listening.

What started the supplementary cam-

paign was a bread survey in the Holsum trading area conducted on his own initiative by KRKO promotion manager, Marlin E. Smythe. On the basis of the results, Holsum made certain essential changes in its distribution plan to give it more effective coverage in the area. At the same time, Holsum gave KRKO a free hand to devise a promotion campaign. The first step was to take over the *Theatre-Radio Club*, a Saturday morning kid show that pulls a theatre audience of over 1200 youngsters each week.

To gain maximum value from the Saturday morning show, promotion went into high gear. *Cisco Kid* wrappers went on to all bread loaves, and hundreds of them pour into the theatre each Saturday in exchange for gifts. With a bicycle given away each week on the show, plus numerous prizes for contestants in a *Throw for Dough* dart game, bread wrappers became a valuable item to the youngsters. Sales began to soar. Distribution was enlarged.

No bets were over-looked. *Happy Birthday* cards are sent each week to youngsters celebrating their natal day, and these cards entitle the holders to a free pass to the next show. *Theatrical Certificates*, good for four lessons in any type of entertaining (dancing, baton whirling, singing or band music) are distributed through the local grocery stores, compliments of the Holsum Baking Company. (As an additional dealer tie-in, a new personality is introduced at the theatre and on the air each week as the *Grocer of the Week*, and in addition to the airplug for his store, the grocer receives four theatre tickets of his choice).

Interwoven in all this promotion is the *Cisco Kid*. In addition to the *Cisco Kid* bread wrappers, special stage attractions are used at the theatre to call attention to the western atmosphere of the radio series: *ie*, personal appearances by such entertainers as Cal Schrumm and his Rhythm Rangers or Roy "Curly" Johnson and His Circle Z Playboys. Also, hundreds of photographs of the *Cisco Kid* and *Pancho* are given to the youngsters.

Nor is display promotion overlooked. Photographs made each week of contestants and winners are to be part of a

huge broadside being assembled by the Holsum Baking Company. Bus cards add to the promotion and parking meter tickets (a special KRKO promotion) bolster audience reaction.

**AIRFAX:** *First Broadcast:* April 19, 1947.

*Preceded By:* Salute to the Hits.

*Followed By:* Barry Gray Show.

*Sponsor:* Holsum Baking Company.

*Station:* KRKO, Everett, Wash.

*Power:* 250 watts.

**COMMENT:** Two requisites for successful coordinated promotion are consistency and persistency. What makes such a schedule successful from the sales point of view is the fact that it widens the area of advertising influence and delivers a stronger impact on the total customer potential.

## Women's Wear

**WINDOW SHOPPING TIME** In a new twist to the man-on-the-street format, window shoppers in downtown Johnstown, Pa. give their reaction to merchandise featured in the windows of Taylor's Apparel Store. Series is presented over WARD every Thursday evening, 6:45-7:00 p.m.

Persons interviewed point out a merchandise item from the Taylor window. In return for their complete description of the item, along with the reasons for its appeal, participants receive a gift certificate which entitles them to the designated items in their size and color.

Participants are selected at random from among the large number of people who jam the store foyer each week. On each broadcast, one woman is the recipient of Taylor's *Surprise-Prize*, usually a coat or some other high-value item.

Designed as a selling vehicle, the program performs a two-fold purpose for Taylor's: (1) specifically, *Window Shopping Time* was intended as a Thursday evening stimulant to acquaint the public with the advantages of evening shopping, since the sponsor was the only large Johnstown store closing late on a week-night (9:00 p.m.); (2) it gives the advertiser a chance to feature special merchandise, since display windows are stocked with apparel items which it wishes to push.

That the program has achieved its ob-

jective is indicated by the fact that Thursday night sales increased 60% over pre-broadcast totals.

As a novelty twist, during a summer broadcast, an expensive bathing suit was offered to any feminine *Window Shopper* who volunteered to model it while the WARD show was on the air. A willing volunteer was interviewed in the bathing suit.

Since Taylor's sells wearing apparel for women and children, at least one mother is interviewed on each broadcast, and children are frequently questioned. Ad-lib patter covers current events, items of local interest, gags and merchandise plugs.

Other than opening and closing acknowledgements, there are no planned commercials. In addition to the merchandise which participants select and describe, the master of ceremonies refers on occasion to attractive items on display, with price mention, as a part of the ad-lib interviews with program participants.

Promotion for the series includes store and window display posters, outdoor display cards, signs on all store cash registers, newspaper blocks inserted in regular store advertising copy and radio plugs on *Taylor's Tune Time*, a nightly record show also aired over WARD.

Long an advocate of radio advertising is S. Sydney Blume, Taylor's manager. Prior to Taylor's opening in March, it employed an extensive spot announcement campaign. Its current schedule, in addition to *Taylor's Tune Time* and *Window Shopping Time* includes sponsorship of a news broadcast.

Current plans call for permanent scheduling of *Window Shopping Time* on a 52-week basis.

**AIRFAX:** *Emcee of the show is Bob Nelson, WARD's continuity director and special events man.*

*First Broadcast:* June 5, 1947.

*Broadcast Schedule:* Thursday, 6:45-7:00 p.m.

*Preceded By:* Moondreams.

*Followed By:* Little Show (CBS).

*Sponsor:* Taylor's Apparel Store.

*Station:* WARD, Johnstown, Pa.

*Power:* 250 watts.

*Population:* 105,265.

**COMMENT:** For the retailer interested in an out-and-out sales approach to the broadcast medium, here's an easy-to-produce format that entertains as it sells.

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# SHOWMANTIPS

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New program ideas  
briefly noted.

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## Hardware Stores

**TUNES HEARD MOST** For the benefit of KXLQ, Bozeman, Mont. listeners, *Tunes Heard Most from Coast to Coast* are offered on a weekly schedule by the Coast to Coast Store, hardware and furniture outlet. Weekly quarter-hour, daytime Monday show was added to a regular schedule of six weekly spot announcements. Program title ties-in with the name of the store and the store's slogan, "Save Most at Coast to Coast." Commercial continuity features furniture and hardware, and occasionally paint spraying, a sideline of the Bozeman store.

## Dairies

**DO PEOPLE KNOW EVERYTHING?** A variant on the quiz show format provided plenty of fun for theater-goers and radio listeners, in connection with Kree-Mee Cream's sponsorship of *Do People Know Everything* over KGBS, Harlingen, Texas.

A 30-minute program broadcast in the local theatres, the show followed the general quiz show format with listener-sent questions and a group of prizes offered on each question. If the contestant in the theatre answered the question correctly, he received the prize. If he missed the question, he received a quart of ice cream and the prize was mailed to the person sending in the question.

What put audiences in a hilarious mood was a device which broke up the show into two parts, also broke the monotony of a long series of questions.

Two large prizes was concealed behind screens on the stage, and twice on each broadcast, a contestant on one side of the theater was selected to read a question from a card, with a contestant on the opposite side selected to answer it.

Both participants had to agree that should they win, they would take the prize out of the theater. Bulky prizes, ie card tables, step ladders, kitchen stools were the pay-off.

Series was broadcast once a week, moved from one theater to another at about eight week intervals to appeal to different groups of theater-goers.

## Shoe Stores

**TALENT PARTY** To quicken the step to stardom, Baxter's Shoe Stores, Seattle and Tacoma, stages a *Talent Party* three times weekly over KIRO, Seattle. What's in the offing for the winner is a free all-expense trip to Hollywood for a week and an audition at CBS. Judging of amateur talent is done by a combination of audience mail votes, the decision of a board of judges and the amount of audience applause at the time of the performance. With KIRO's production manager, Bill Corcoran as emcee of this quarter-hour series, the program originates from Kirkpatrick's downtown restaurant. Broadcast schedule: M-W-F, 5:15-5:30 p.m.

## Sustaining

**LAUGH IT OFF!** In a plea for tolerance on a broad front, the Providence (R. I.) chapter of the Urban League presented a one-time quarter-hour broadcast over WEAN. What gave particular merit to the Thursday evening show, aired at 7:15 p.m., was that the representatives of one minority group spoke up for all minorities, with an implied reminder that every one is in one way or another a minority member.

The introduction set the stage.

*ANN: The Providence Urban League presents . . . "Laugh It Off!"*

*SOUND: Swelling Applause and Laughter, Down Behind Following:*

*ANN: This is no joke. This is a fifteen-minute period of vital fact . . . a dramatization of things as they really are . . . here at home, anywhere you travel . . . anywhere in this great country, whose boast is freedom for all. We ask you to give our spokesman a hearing. And then we'll ask . . . once you've heard our story . . . if YOU can . . . "Laugh It Off!"*

Script was produced by Radio Productions, who offers waiver of copyright to any non-commercial group wishing to put it on the air.



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**TEEN-AGE PROGRAMMING**— To be effective, appeal to major interests which reflect the teen-time world says Grace M. Johnsen, manager, continuity acceptance department, American Broadcasting System, New York.

**KEY TO AIR SALES**— A guide to practical commercial copywriting for retail advertisers, by William E. Wright, Wright Radio Productions, Chicago.

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