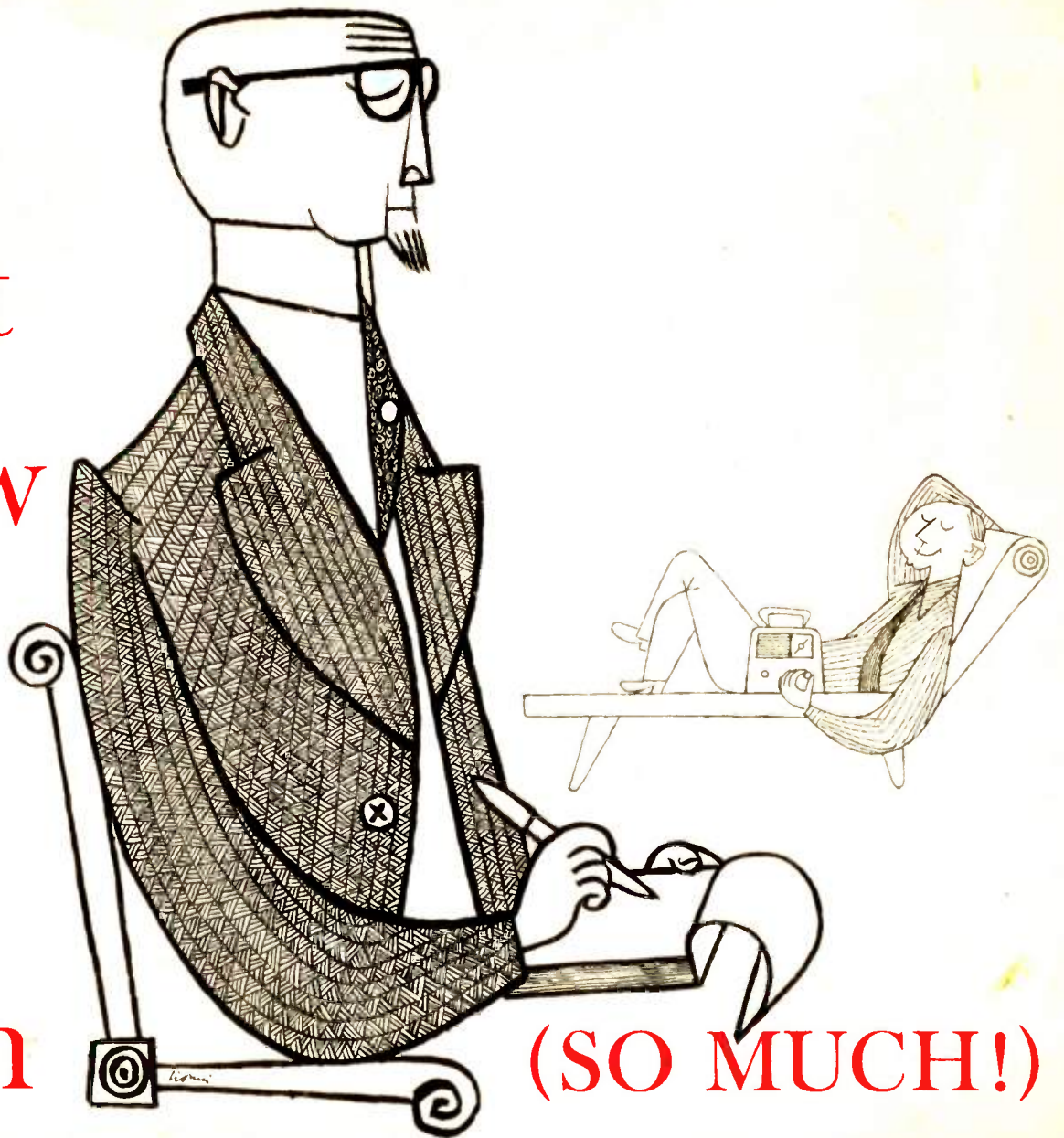


We  
don't  
know  
why  
they  
listen

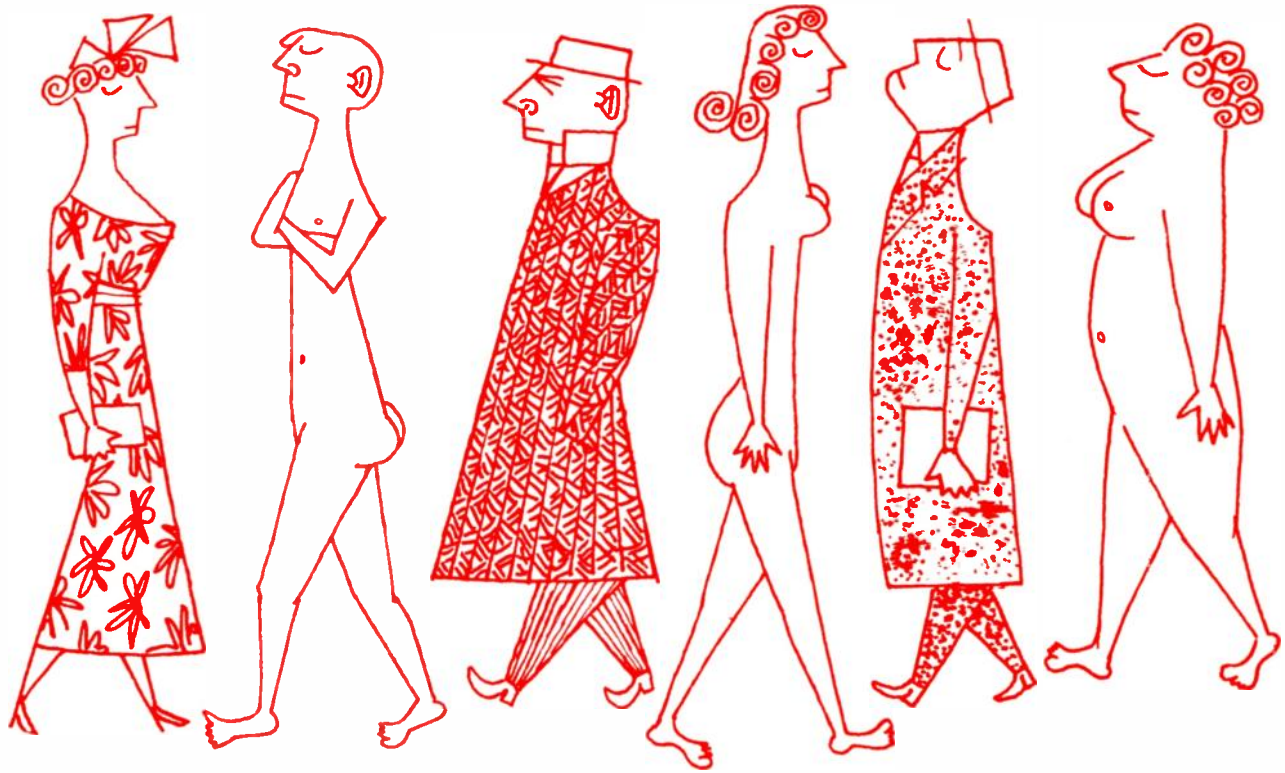


(SO MUCH!)

**CBS**

485 Madison Avenue, New York 22,  
New York

*In which seemingly simple phenomena  
suggest, under analysis, far deeper  
implications than you might expect*



**H**ow does it happen that more Americans today spend more of their time listening to the radio than ever before? You might think that after all these years they'd have found something better to do—like talking to each other. How wrong you'd be. Most Americans today feel that there couldn't be anything better to do than listen to the radio. No matter where they live, or how, it's their favorite occupation—their first activity. **Are they tired of sex?** The fact is that each year for nearly thirty years more people keep on buying more and more radio sets so that today 94% of all the homes in America have at least one radio set, and nearly half have at least two or more. (In the last



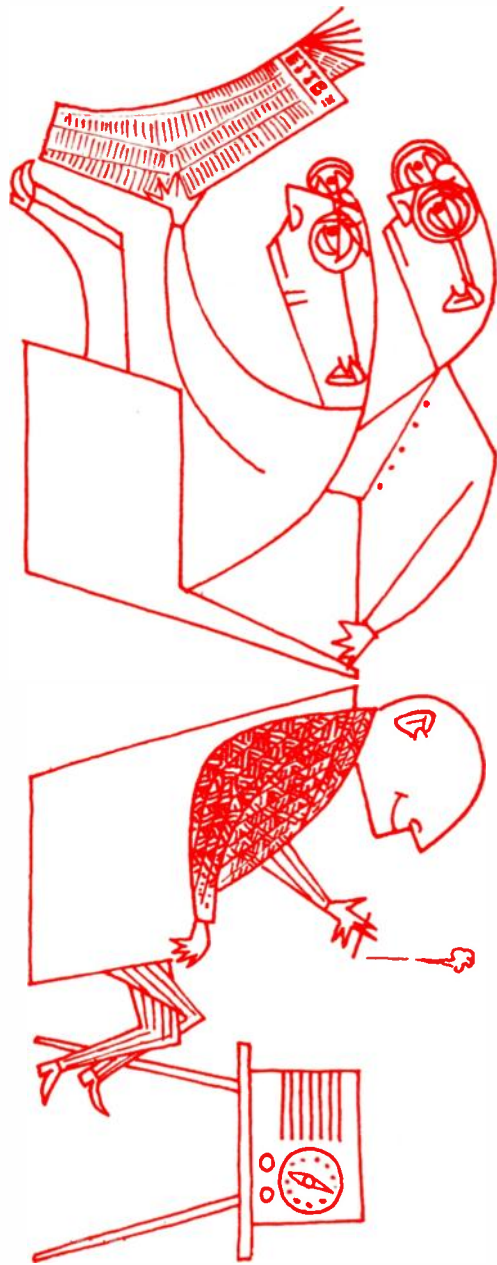
five years alone, 10 million families have joined the “two-or-more” set.) Today there are more than 80 million sets in the country and only 92 million beds. Looked at this way, it’s pretty startling. Question: Will the radio ever take the place of the bed? **Maybe they want to get away from nature.** You have only to look across the street to realize the people’s insatiable appetite for radio. Before the war the average American family spent 3 hours and 19 minutes a day listening to the radio. That left roughly 20 hours for everything else—for working, for sleeping, and for leisure-time activities, like bird-watching. Today this same American family spends 33% more time listening to the

radio: that is, 4 hours and 25 minutes a day. Does this mean they are working less or working faster? Sleeping less, or faster?

**Or are they just tired of talking to each other?** By every count the continuous growth of home-listening in America is phenomenal. But Americans are not essentially stay-at-homes. They like to go places. They're crazy about cars. Does this keep them from the radio? Not by 10 million automobile radios. Not by 2 million portable radios. Not by 200,000 hotel room radios. Visit Jones Beach on a mid-summer weekend, or take a train across the country. Wherever they go Americans take their radios with them — and find them when they get there.



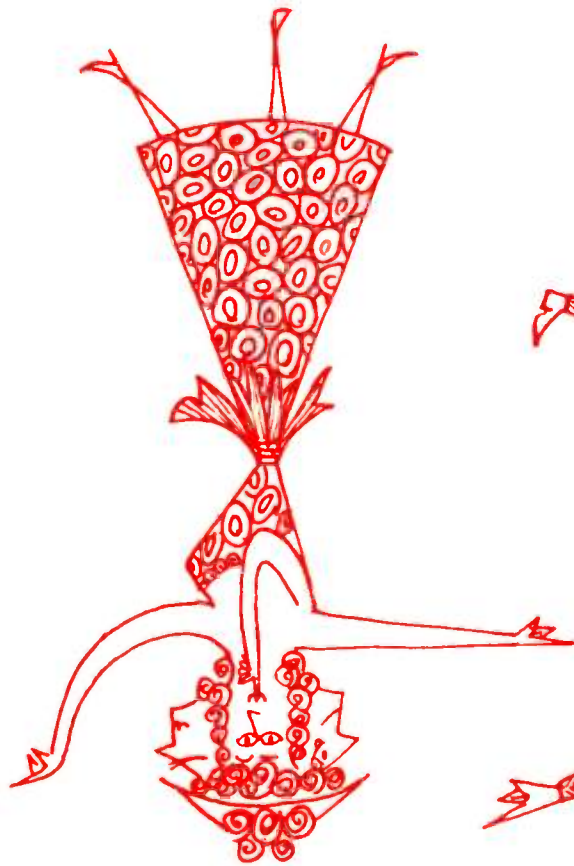




Maybe they don't want to use their eyes any more. A few months ago FORTUNE made another survey. They asked people everywhere what they enjoyed doing most in their spare time. Was it watching sports, visiting friends, reading books or magazines, going to the movies? More than half (men: 51%; women: 54%) said listening to the radio was their first choice. The other things didn't even come close. Is 26% (men watching sports) close? Is 34% (women visiting friends) close? All the statistics—the growing number of radio homes, the mounting ownership of sets, the fast-multiplying radio stations (814 in '40; 2612 in '49)—tell us that radio is the widest influence in American life.

**There are so many distractions.** But what we do not know is *why*. What made the American people add 13 million sets last year to those they already owned? What makes them *listen more* than ever before? Especially with so many more distractions—all the magazines, books and newspapers they can possibly read; all the cars they want to drive; all the movies they want to see . . . and television to boot.

Nobody knows precisely why more people are listening to radio more. But the fact that they do is very clear. And pretty important. Today the network advertiser is reaching bigger audiences than any advertiser has ever reached before—and at less cost!





This fact has unusual significance for him as the need for the most economical medium daily becomes more demanding.

**Maybe they're in love with radio.** Arithmetic alone cannot explain it. Any more than statistics can explain the structure of a love affair. The recent authentic comment of a correspondent provides a clue: "As the years of my life grow shorter (she writes) I feel I must thank you for the many happy hours radio has brought into my life both in health and in sickness." Yet even this is but a single facet of the mysterious complex of Man's relationship with Radio.

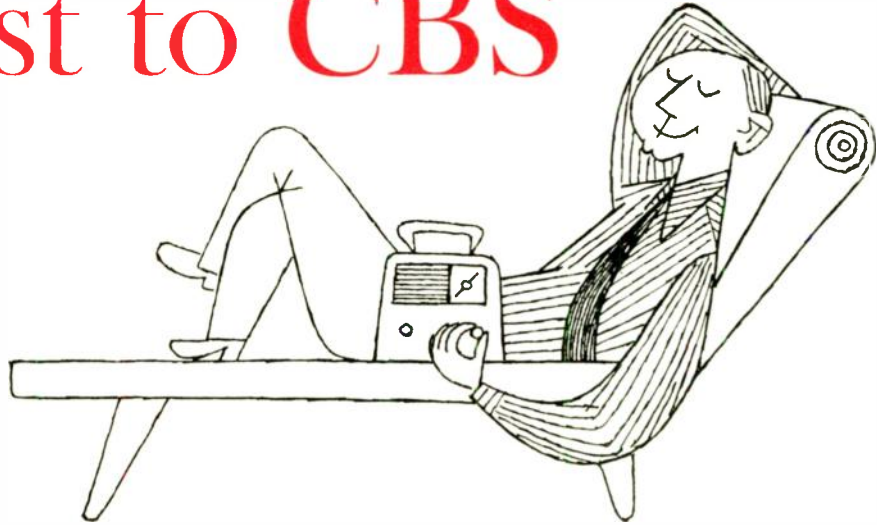
So . . . we may not know just why more people listen to radio . . .

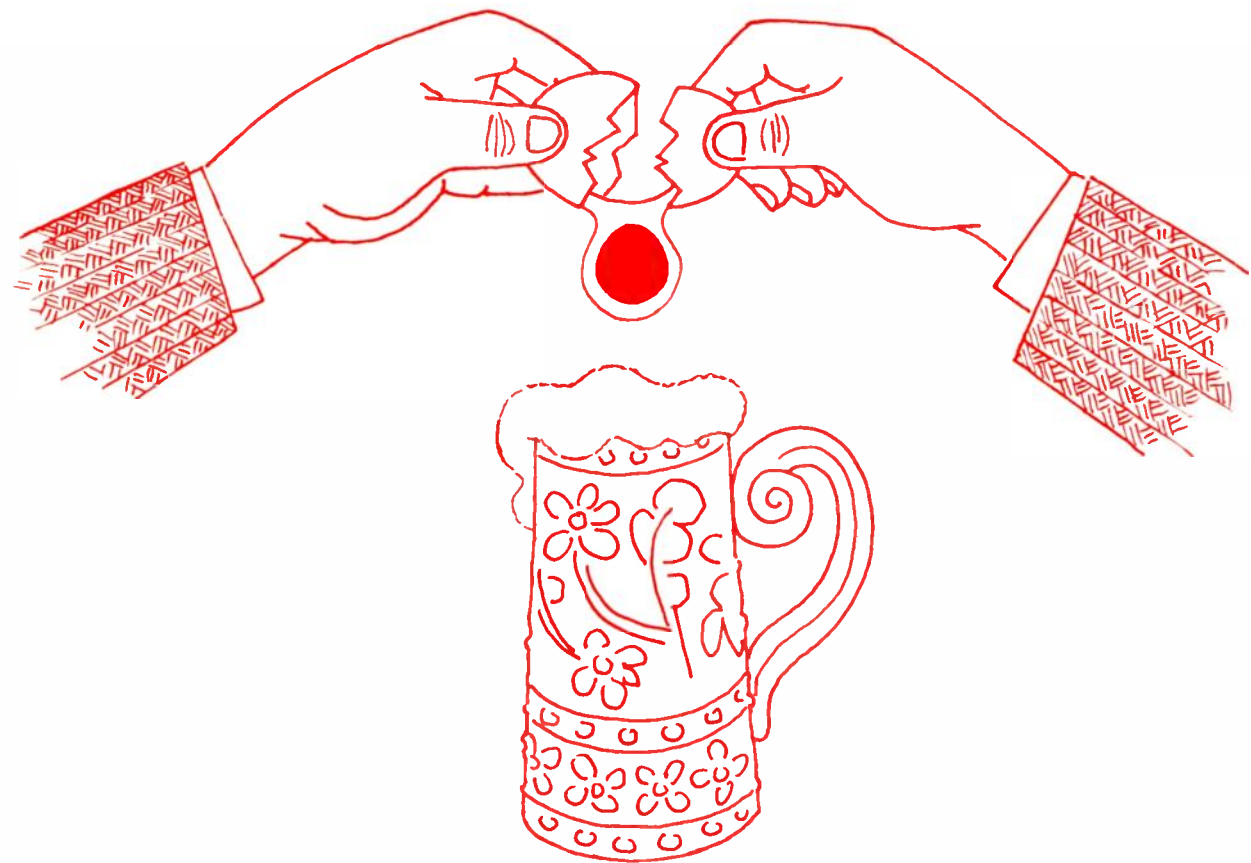
but we do know they





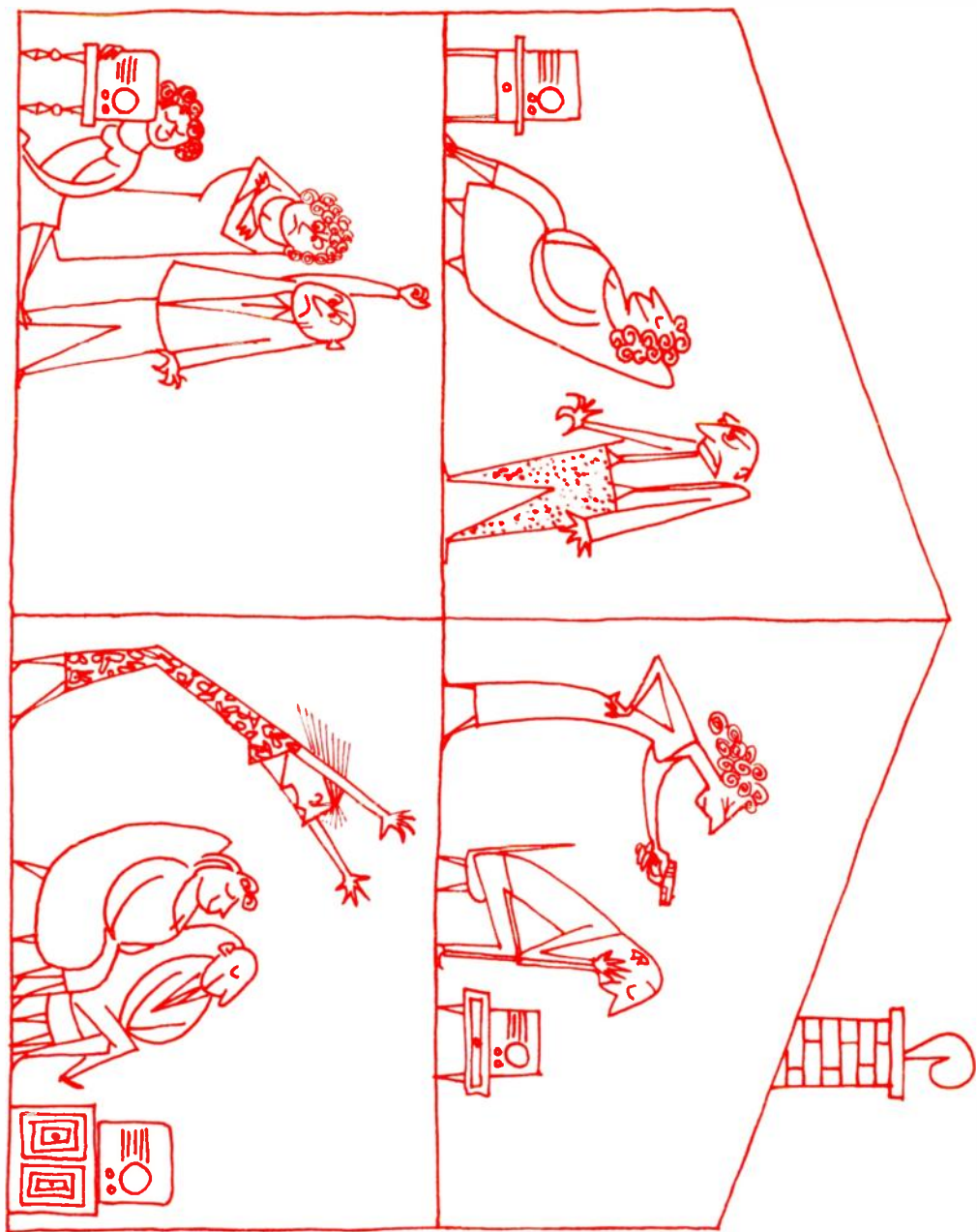
listen most to CBS



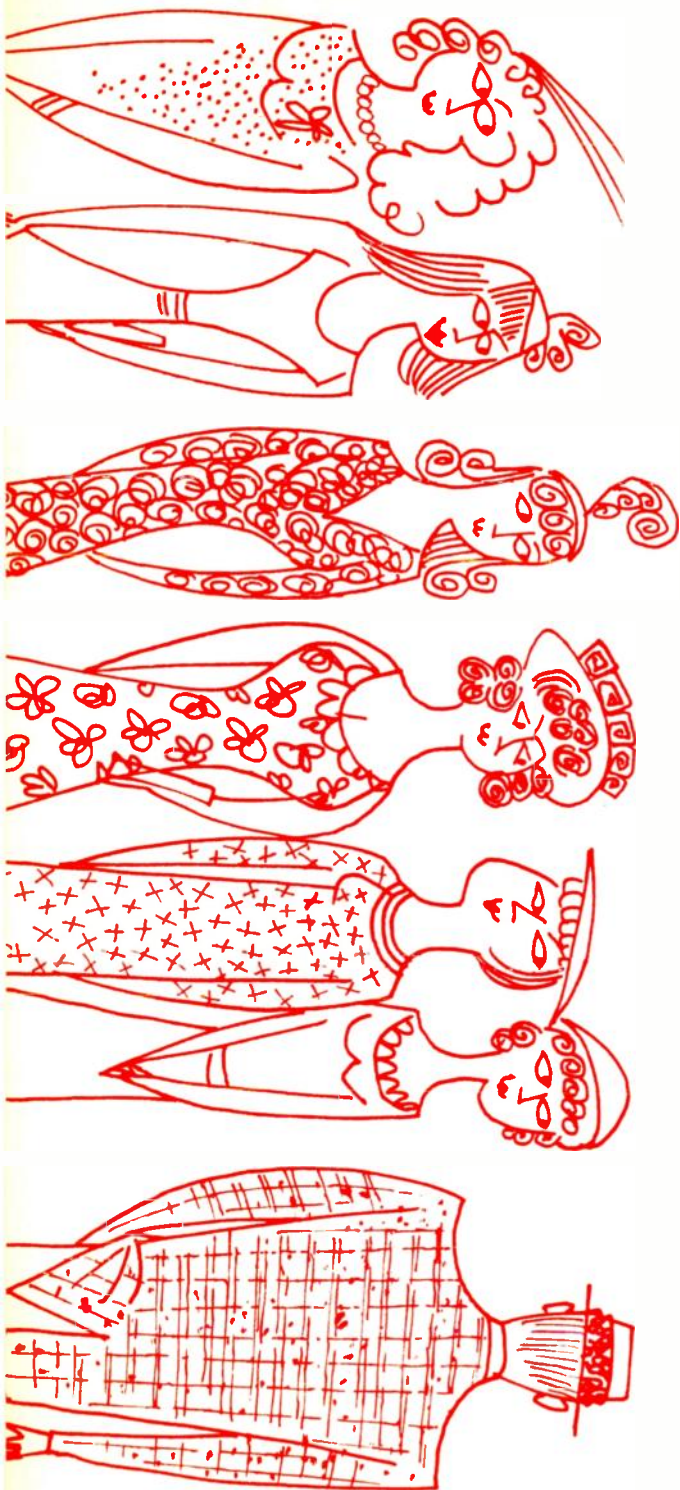


**T**ake last winter. At this peak season 8 of the 15 most popular evening programs were CBS programs. They included Lux Radio Theatre and Jack Benny; Arthur Godfrey and Amos 'n' Andy; My Friend Irma and Suspense. And in the daytime the picture was even more formidable. CBS had 7 out of the 10 top programs. Among them: Ma Perkins, The Arthur Godfrey Show, Our Gal Sunday. What else could one want? **The egg in the beer.** Take *next* winter. In addition to this roster the listener gets Edgar Bergen, Bing Crosby, Burns & Allen, Groucho Marx, Red Skelton. To be sure, the listener wants—and should get—even more.

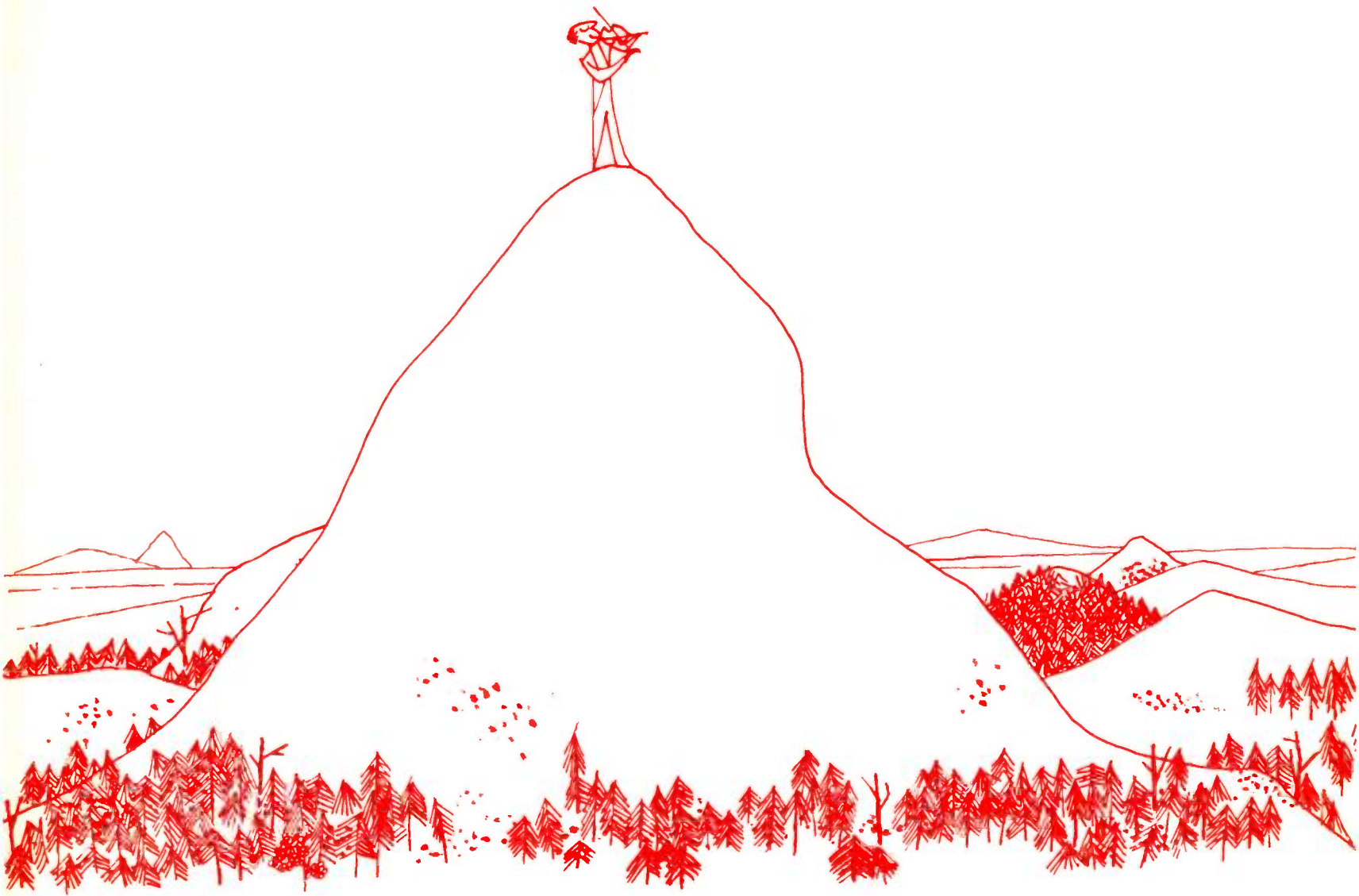
**It takes all kinds.** He wants magnificent music like the Philharmonic. He wants authentic news reporting like Ed Murrow's and Lowell Thomas'. He wants good drama and variety in the daytime. He wants informed and thoughtful discussion of public affairs. All kinds of people want all kinds of programs. And on CBS they get the best. Recently, in rating 17 different categories of programming, Hooper gave CBS nine "first places" and two other networks four each. Among the nine were daytime drama, news reporting and variety. More people listen to CBS most because, no matter what kind of program they hear, that's where they hear the best.



**How popular can you get?** You can please some of the people most of the time and most of the people some of the time. But can you please most of the people most of the time? The networks try hard and CBS comes closest. In the course of a week the four networks air more than 550 commercial broadcasts. Hooper reports that the average CBS sponsored nighttime program is 6% more popular than the next highest network's average program; the average CBS daytime program is 16% more popular. This is true week in and week out, which certainly makes it sound like the neatest trick of the week. It is, of course, no trick at all.









**Maybe nobody can hear you.** For one thing, popular programs alone are no guarantee of big audiences. You may broadcast the best programs on the air, but how many people can hear you? That takes facilities. An important reason why more people listen to CBS is because CBS facilities are the most powerful in radio. CBS has more high-power stations, fewer low-power stations. Added together, the 173 CBS stations in the U. S. have the highest average and total power of any network. Almost anywhere you live in the U. S. you hear CBS better. So . . . if what you broadcast is the best . . . and people can *hear* it better . . . you're bound to get the biggest audiences.



How much is biggest? Well, it's a lot more than big. It's even more than bigger. Nielsen pins it down. He finds that the average CBS *evening* program reaches 667,675 more families than the average evening program on any other network. He finds the average CBS *daytime* program reaches 157,100 more families from a true cross-section of homes in all types of localities.

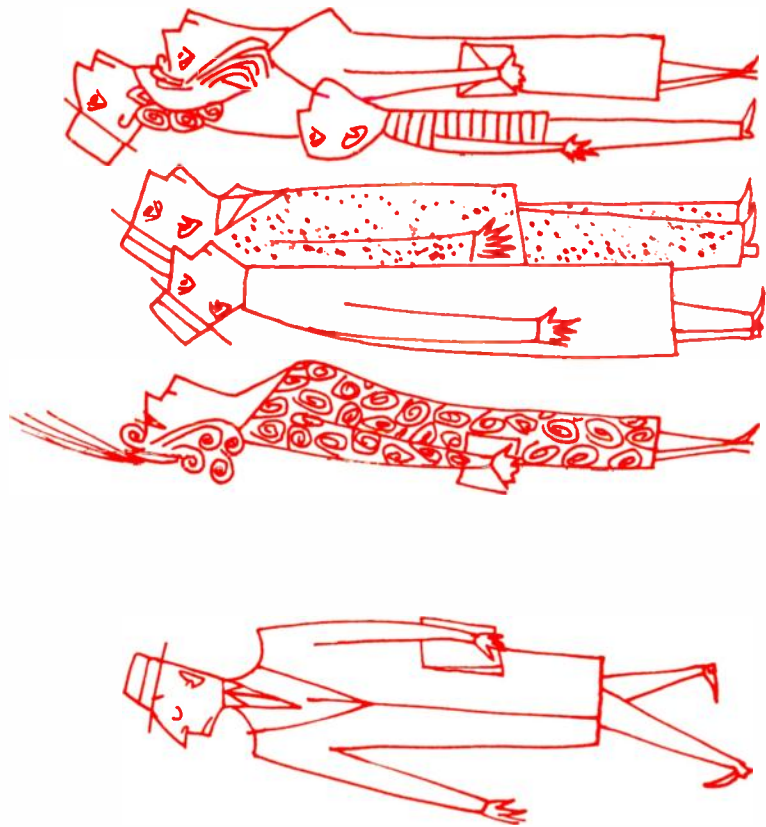
**Let's not stretch a point.** The fact is that these figures are a clear reflection of the combined effect of the most powerful facilities *plus* the most popular programs in radio. Today advertisers are interested in the biggest audiences they can get. They get them on CBS.

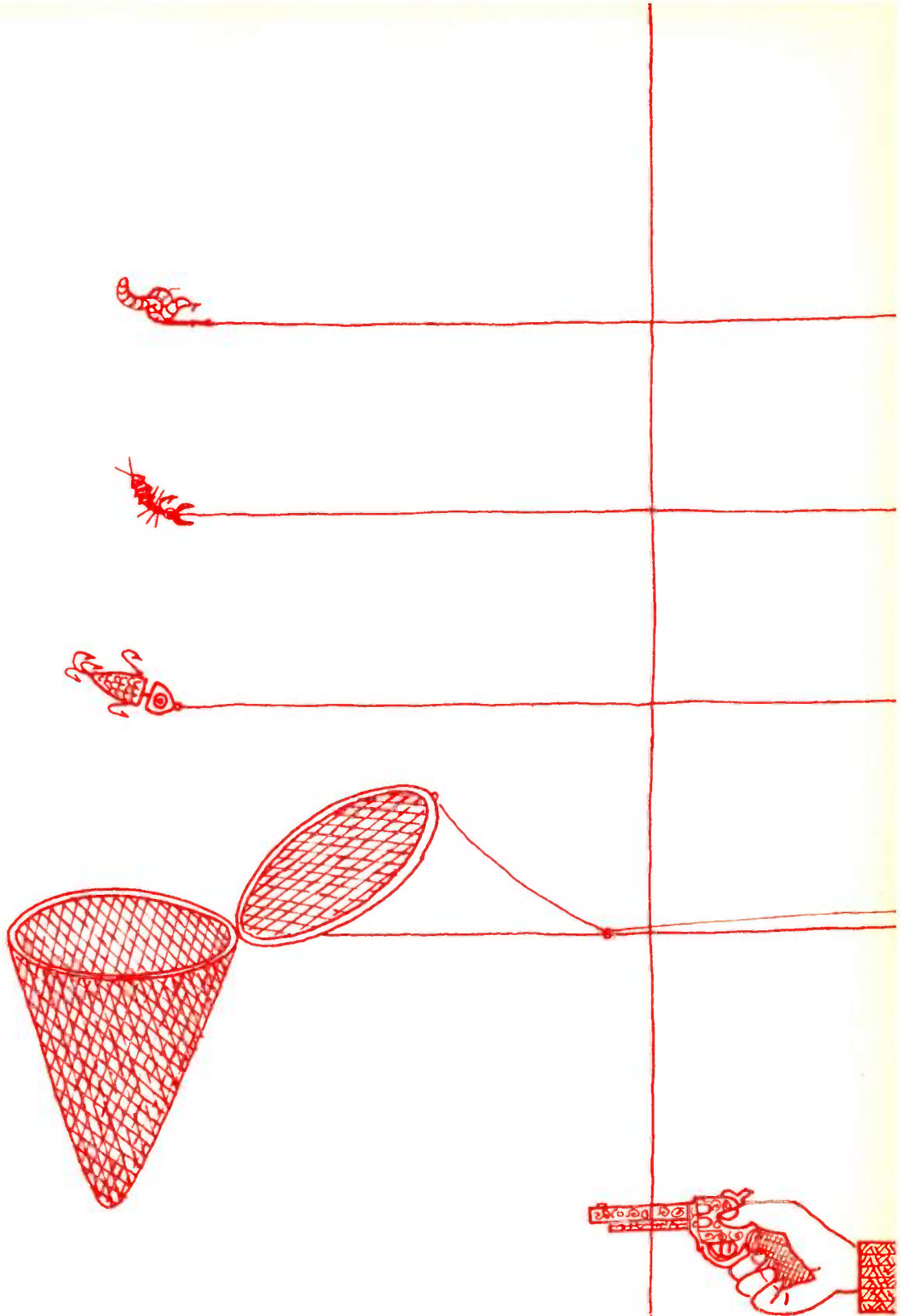


**Standing room only.** “Counting the house” is standard with every theatrical producer. It is also true with every mass producer. But counting the *cost* is even more important. CBS not only delivers the biggest audiences. It delivers them to advertisers at lowest cost. CBS delivers its audiences today at a cost of \$1.67 per thousand families. This is the lowest cost per thousand in radio and 16% lower than in 1947. Here again CBS program popularity and efficient facilities play a major role, supported by the exceptionally strong local programming of CBS affiliates. No wonder, then, that advertisers today sponsor more time on CBS than on any other network. No wonder at all.

**What happened?** When you add everything up, it forces a single conclusion. By all the basic standards used to measure the weight and power of a network—size and cost of audiences—CBS emerges as the acknowledged leader in network radio. This acknowledgement is further evidenced by the number of new advertisers who are making their first appearance in radio on the Columbia network this Fall, as well as by the number of CBS advertisers of long standing who have purchased additional time for new programs.

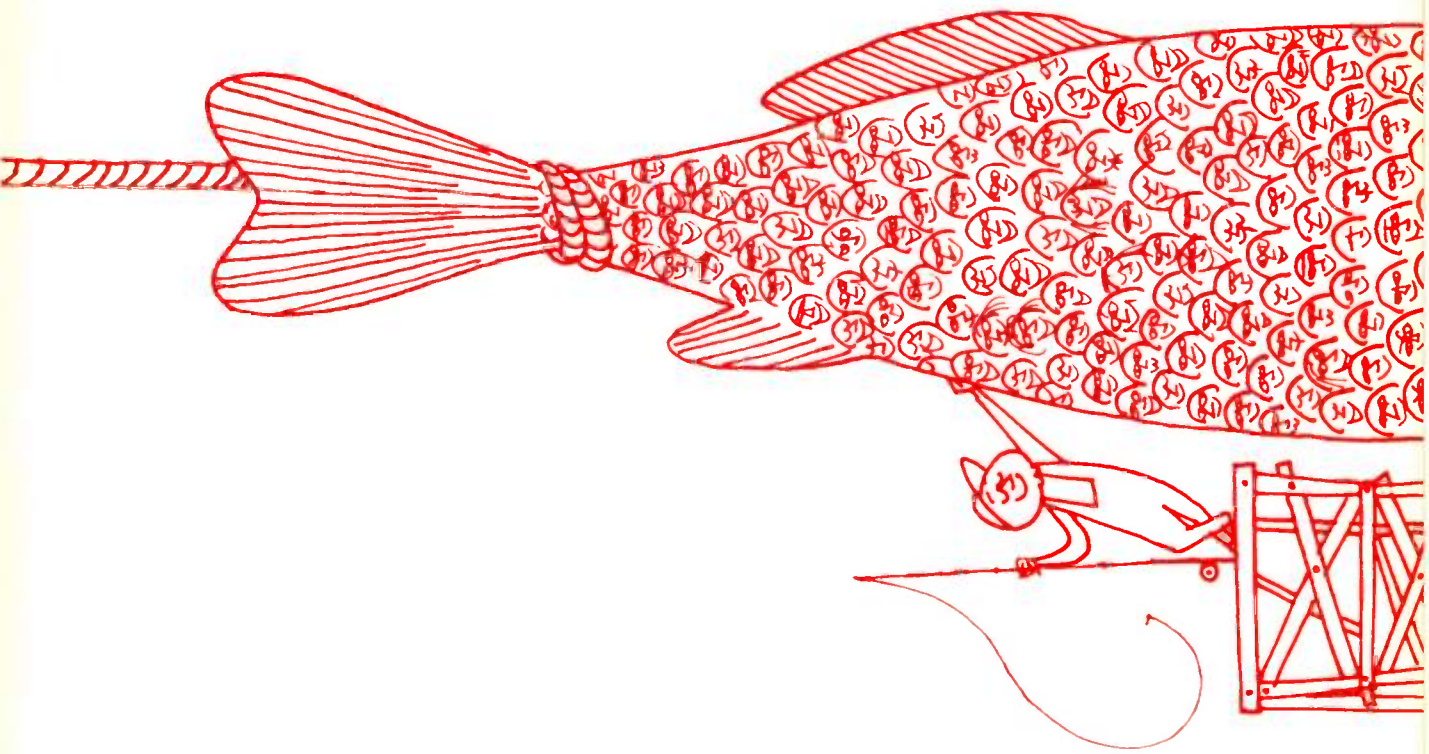
VOICE: *(sneaks in, advancing rapidly on mike, then swelling up and under)*: And now if you please, sir, a question? How did this all come about? What happened?







**You can't miss.** What happened should happen to any broadcaster who attacks the problem with clear-eyed purpose. Under this condition such things don't just "happen"—they are inescapable. They come about through putting into work a careful, premeditated plan to build the strongest program structure in radio. The requirements for such a structure are simply that it should please and serve most of the people more of the time. The broadcaster, to be sure, must have the tools—the experience, the imagination, the people, the money. Given these tools, he then uses them to contrive, develop and broadcast the best programs on the air. Many years ago, CBS embarked on such a plan.



The plan worked. CBS *invented* such great package programs as Suspense and My Friend Irma, inside its creative workshop. CBS *showcased* such great programs as Lux Radio Theatre and the Philharmonic concerts. Spotting the embryo of potential network talent, CBS *developed* such great personalities as Arthur Godfrey. And in the vigorous competition for established talent, CBS *secured* such people as Jack Benny and Amos 'n' Andy. **In the bag.** Under this aura of success it was only natural that CBS should also become a lodestone for such additional gifted performers as Bing Crosby, Edgar Bergen, Burns and Allen, Groucho Marx and Red Skelton.

Looking back, the pattern of achievement is clear. No avenues were unexplored in Columbia's drive on its primary objective: the strongest program structure in radio. Out of these avenues came the raw material of entertainment which today forms the richest mosaic of listening on the air. It came through the exercise of invention, showmanship and initiative. This combination continues to provide America's radio listeners with the best new programs—and thus gives America's radio advertisers the most direct pipeline into the homes of their customers. And what is true for today will be true for tomorrow, since this combination is uniquely the **Columbia Broadcasting System.**