

Successful

RADIO ADVERTISING

WITH SPONSOR PARTICIPATION PROGRAMS

by Robert I. Garver -- ACCOUNT EXECUTIVE, LYNN
BAKER, INCORPORATED • FORMERLY RADIO AND TELE-
VISION DIRECTOR OF ALLEY AND RICHARDS, INCORPO-
RATED • FORMERLY SALES MANAGER OF RADIO STATION WJZ.

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RADIO ADVERTISING

Preface

MANY BOOKS have been written about radio broadcasting and advertising, but little has been done to explore the important field of sponsor participation programs. This book attempts that exploration. Portions of it are based on data gathered by the author in the course of conducting a national survey on participation programs, a survey which confirmed his belief that participations are a major factor in today's broadcasting schedules as well as in sponsors' appropriations.

Although, between time of research and time of publication, changes have undoubtedly occurred among some of the programs cited (radio programming is notoriously dynamic), such changes are unimportant when one realizes that the factors involved in the growth and current operation of participation programs will continue to exist as long as radio and television continue to exist.

The author is indebted to many members of the advertising fraternity whose outstanding co-operation made this book possible. Particular mention must be made of the following: Reginald Clough, editor of *Tide*, who published an article on participation programs based largely on the author's Alley & Richards survey, an article that inspired this more complete report; Charles A. Holcomb and other friends at Alley & Richards who encouraged and assisted in the making of the survey; the sales managers, general managers, and sales promotion managers of 260 radio stations who took the time and considerable thought and research required to answer the national survey question-

P R E F A C E

naire; the great number of radio station representatives who supplied information about their stations' programs; the C. E. Hooper, Inc., and A. C. Nielsen Co. organizations, which gave invaluable information and assistance on the subject of radio audiences; the American Broadcasting Company, which prepared a four-year revenue classification chart especially for use in this book.

In the final analysis, this book is published because of the extraordinary and persevering assistance of two loyal people. Joseph R. Friedman did most of the research and all the editing, prepared the index, and assisted in the preparation of the survey tables and charts for presentation in the book. Elsie Van Stee cheerfully typed and retyped the manuscript through its various stages, and also helped draft, tabulate, and check the survey returns.

ROBERT I. GARVER

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Part One

**MOST POPULAR
PARTICIPATION PROGRAMS**

Introduction

FOR THE ADVERTISER with a small budget who is particularly interested in what radio can do for him, the so-called "participation programs" are a most effective solution. National advertisers operating on large budgets have used and are using these programs. However, among all the types available, participation programs have the greatest possibilities for the smaller advertiser. More than \$50,000,000 is now being spent annually on participation programs and this figure is only a marker in a steadily upward trend.

Briefly, a participation program is one on which two or more advertisers share the advertising credits and thus participate in sponsoring a program which is conducted by a personality known to the audience. The following ten-point listing sums up the basic features—what a participation program is and how it operates:

1. A participation program is one that is built for sale to two or more advertisers who participate in the daily sponsorship. The advertisers need not be the same each day.
2. The program usually is created by the station and always is produced by the station.

The advertiser who wants to sponsor his own program

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on an exclusive basis may buy one and produce it himself. He may make as many talent, script, and production changes as he wishes, subject to the station's standard programming policies. However, the participation program advertiser cannot make talent, script, and production changes because he has nothing to do with the program itself. He buys only what he sees and hears in advance. Of course, he may control the wording and delivery of his commercials within the limits of the station's programming policies.

What he does is to purchase a station-tested program with an established format. Whether or not the format will be a successful one for the advertiser is for him to determine before he signs on the dotted line. How to make such a decision will be discussed in Part II of this book, "Selecting a Program."

3. A participation program always is conducted by one or more personalities whose name or names are known to the listener. There is no anonymity on such a show—quite often the star is the *raison d'être*.

4. The conductor of such a program always does the commercials himself, except when he leads into his foil's rendition of the selling message, or pleasantly introduces a transcribed sales talk.

5. The commercials almost always are woven into the editorial part of the program and the conductor selects the most suitable time for delivering the sales message.

6. A participation program may be any one or a combination of radio program types: sports, comedy, musical variety, recorded music, household economics, audience participation, and so on.

7. A participation program may originate and be sold on one station only, or it may be a network show.

8. The broadcast time may be at any time of the day or night.

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9. The program length must be at least five minutes, but it may run as long as six hours.

10. Participations may vary from half-minute or one-minute segments to fifteen-minute, or longer, segments, dependent on the length of the entire program. Participations of one minute or less consist entirely of the sales message; those of five minutes or longer are allotted the same proportion of time for commercials as would be allotted to an individually sponsored program of the same length. On some shows the advertiser may purchase more than one participation per day.

The basic advantages of the participation program are to be discussed in Chapter 10, but one good reason for its popularity may be stated quite simply. It is *station-tested* in the true sense of the term: not only is it a proven audience builder, but its ability to make sales to that audience can be demonstrated.

When sponsors get results they renew contracts, they enlarge their advertising budgets, and promotion managers throughout the land obtain another dividend of participation program success stories. Here are some of them that were submitted by station operators in reply to the author's request for such information:

Caroline Cabot Shopping Service (WEEI, Boston). The *Caroline Cabot Shopping Service* first went on the air November 21, 1926. From the start, it was a participating program selling one minute announcements to various advertisers. . . .

This program has the longest and best record of direct sales case histories of any feature on WEEI. For instance, Kussell Furs after advertising on WEEI's *Caroline Cabot Shopping Service* for approximately nine years, discontinued all other forms of advertising except occasional direct mail bulletins to its customers. During the last decade *Caroline Cabot* has been Kussell's only form of consumer advertising and the store credits the program with virtually all of its success. . . .

Following are some of WEEI *Caroline Cabot Shopping Service*

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advertisers and the number of years each has been participating in the program:

E. T. Slattery	Fashions	21 years
Plotkin Brothers	Fashions	20 years
R. F. Thresher	Yard goods	20 years
Coleman's Shop	Fashions	19 years
Kussell Furs	Furs	19 years
Adams and Swett	Rug cleaning	11 years
Gilchrist Company	Department store	16 years
Morton's	Fashions	9 years
M. Alpert Furniture Co.	Furniture	5 years
Mill End Shop	Yard goods	5 years
Fix-It Shop	Miscellaneous repairs	4 years

A total of 642 advertisers have used the *Shopping Service* in approximately 21 years, selling 174 diverse commodities and services. The Kussell Fur Shop alone has bought approximately 4,000 participations in the service.

Jimmie Capps' *Ballroom in the Sky* (WFBC, Greenville-Spartanburg, South Carolina). Program was used to promote record department of a *new* local department store. Within one month of its opening this department was outselling the record department of seventeen other stores in the same chain. No other advertising was used and competition was stiff. To test it, several old numbers (not current best sellers) were offered for sale. They sold out the next morning (twenty-five copies of each).

Ted Chapeau's *Sky Commuter* (WJHP, Jacksonville, Florida). Owner of automobile rental concern wrote after six months of participating sponsorship: "*Sky Commuter* has increased my business at least fifty per cent in revenue. Our telephone inquiries and reservations have increased more than two hundred per cent. The marked increase in . . . business is a direct result of the valuable contacts made through your radio station. . . ."

Mary Margaret McBride Program (WNBC, New York). Dif Hand Cleaner reported double volume of sales after advertising campaign on *Mary Margaret McBride Program*. President of Sell's Planned Foods, Inc., wrote that he knew "of no sponsored program that can accomplish such phenomenal results."

Jack Swart's *Wake-Up Joliet* (WJOL, Joliet, Illinois). Fowler Piano Co. received thirty Wake up to Music Radio-Alarm Clocks. Purchased three spots for \$12 and sold all sets at \$28.05 for each

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set within two days after campaign. Campaign ran 10/19–10/21. Therefore it cost only \$12 to sell \$841.50 worth of merchandise.

Sara Burbank Program (WNBF, Binghamton, New York). Bakery had to discontinue producing a certain loaf because Burbank created a demand that called for more pans than this large concern could find to purchase. New product exceeded its twenty-six week sales quota after thirteen weeks on the air. Coffee sponsor discontinued commercials because local distribution could not keep pace with consumer demand.

And, for extraordinarily fast response, one might consider KUTA's (Salt Lake City) *Swap Shop Program*, which reported that one advertiser listed an ice box for sale and, while the program was still on the air, a truck backed up to his house and hauled it away.

In addition to the sampling of tangible results indicated above, many station operators reported simply that their participation programs were sold out, or that they could accept no more sponsors on their waiting lists, or that their advertisers had renewed contracts steadily over long periods. Indeed, as quite a few advertisers know today, availabilities on participation programs in many parts of the country are difficult to find. A number of shows have waiting lists and, when openings do occur, they are bought almost immediately. The participation program business is booming today as never before. However, this situation should not discourage the would-be advertiser from attempting to use this medium; openings do occur frequently for a variety of reasons: seasonal merchandising, product production problems, regional sales problems and so forth.

Although participation programs have been and still are principally local shows broadcast on only one station, their success has inspired the development of similar programs on the networks. The American Broadcasting Company's *Breakfast Club*, begun in 1933, is an outstanding example. It is a one-hour variety show currently sponsored for the first quarter hour by General Mills, Inc., for the second and third quarter hours

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by Swift & Company, and for the last quarter hour by the Philco Corporation. The program first went on the air as the *Pepper Pot*, a sustaining show, but it soon acquired Don McNeil as master of ceremonies, plus its new name, a host of listeners, and then its sponsors. In common with ably conducted local participation shows, the *Breakfast Club* with Don McNeil has proved to be an extraordinarily effective mail puller—the average is 6,000 to 10,000 letters a month. And the consistency of the sponsors' renewals is proof that the program sells merchandise.

Another participation program, *The Marjorie Mills Hour*, is heard over the New England Regional Network that includes the following NBC stations: WBZ-WBZA, Boston and Springfield, Massachusetts; WTIC, Hartford, Connecticut; WJAR, Providence, Rhode Island; WCSH, Portland, Maine; and WLBZ, Bangor, Maine. The show started January 5, 1937, and has been conducted ever since by Marjorie Mills. In addition to having a good air show the program has a remarkably successful record for obtaining merchandising tie-ups with the leading grocery, drug, hardware, and department stores throughout New England. The program's sales effectiveness is evident from the fact that the following advertisers have participated on the show on an uninterrupted fifty-two week basis for from three to ten years: Joseph Tetley & Company, Friends Brothers, Ward Baking Company, Swift & Company, Manhattan Soap Company, Whiting Milk Company, Boston Varnish Company, Hy-Trous Sales Company, V. LaRosa & Sons, Fanny Farmer Candy Shops, Inc., National Biscuit Company, Arnold & Aborn, Penick & Ford, and Hills Brothers Company.

As a matter of fact, Marjorie Mills' program became so successful that Broadcast Advertising, Inc., started a similar show called *The Yankee Kitchen* on October 5, 1942. This program broadcasts regularly on a twelve-station hookup of the Yankee Network and similar merchandising tie-ups and success stories apply to this show as well.

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Not only have the networks produced *network* participation programs, but in 1947 one of them, the Columbia Broadcasting System, paid a purported \$1,000,000 to Fletcher Wiley, the originator, for the rights to his general commentary type of show, the Housewives' Protective League—Sunrise Salute combination, for production over individual stations.¹

In the chapters that follow, the different types of participation programs will be described, and the advantages and disadvantages of each will be outlined.

¹ See *Variety*, October 22, 1947, pp. 29, 42.

2.

The Disk Jockey Program

FOR THE BUSINESSMAN whose product is designed to appeal to the young in spirit as well as to the young in years, the disk jockey program is a made-to-order radio advertising vehicle. Its basic features are recordings of popular music and comment thereon—the kind of music and comment that catches the ears of the vast majority of the nation's consumers.

Devotees of popular music, being people who enjoy life actively, are ready customers for a wide variety of products. It would make little sense, however, to advertise an arthritic remedy, for example, or a laxative for people over forty, or a diuretic, because the major part of a disk jockey's audience has little interest in, or need of, such products. But concerns that want to sell clothing, automobiles, cigarettes, cosmetics, beer and soft drinks, financial loans, frozen foods, food mixes, prepared foods, jewelry, radios, phonographs, television sets, and the many other items that enhance present-day living, will find among disk jockey listeners a most lucrative market.

In particular, an advertiser with premium offers will find disk jockey fans very responsive. Right from the start of record shows they have been encouraged, and as a result, conditioned, to write their favorite program conductors and request the music they want to hear. And once a listener has

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written to a radio station, it is natural for him to continue the practice. Consequently manufacturers will find that these audiences are excellent prospects for package products that are promoted via mail sampling offers. Notable sales successes have been created by disk jockeys for sponsors in the cosmetic and drug fields.

The rate policies formulated for such programs make participating sponsorship surprisingly moderate. The national survey results (see Part 3, "National Survey of Participation Programs") indicate that, for one-minute participations, ninety-one per cent of the disk jockey programs charge regular card rates (eighty-two per cent) or less (nine per cent). Of the 178 record shows for which replies were received only nine per cent reported rates higher than the comparable card rate.

Advertisers will find also that disk jockey programs have comparatively few product restrictions. Only six per cent of the record shows reported in the survey indicated any such obstacles. Program policy is very liberal because the editorial portion of the record show is not concerned, as are so many women's service shows, for example, with appetite appeal or other subjects that might make the advertising of certain products difficult to fit in. Commercials on disk jockey shows are separated by music, a neutral factor as far as product appeal is concerned.

The advertiser who has a transcribed commercial in the form of a musical jingle will find a record program the ideal medium for his singing commercial because it will fit into the mood of the program far better than anywhere else. The recorded music puts listeners in a humming mood, and helps heighten their responsiveness to a catchy jingle. Where the editorial matter of a program is mainly talk or commentary, the listeners are much less receptive to a jingle. On the part of the stations themselves some corroboration of this reasoning is evident in the answers obtained to the survey question, "Are transcribed commercials permissible?" Among the answers for disk jockey programs, 191 were affirmative and only 12 were negative—a

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total of ninety-four per cent of recorded programs that accept ET (electrically transcribed) commercials.

In sum, the advertiser whose products are of interest to disk jockey listeners will find the following advantages: large audiences, excellent possibilities for promotion via sampling of package products, economical rates, few product restrictions, and the convenience of using his own transcribed commercials if he so wishes.

Origin and Growth

In the light of these practical appeals to advertisers, it is small wonder that the disk jockey's popularity and his consequent importance in the scheduling and revenue of radio stations throughout the country have risen to astounding heights. Current interest in this type of participation program has reached its highest pinnacle since Dr. Frank Conrad first used records in 1920 to entertain pioneering listeners from his home garage station 8XK near Pittsburgh.

Commercially speaking, the nearest thing to today's disk jockey show seems to have started in the form of the *Mail Bag* program over WJAG, Norfolk, Nebraska. This show, referred to in more detail on pages 73 and 76, Chapter 7, has been going strong since its first broadcast in July, 1922.

The pioneer trail broken by Dr. Conrad and WJAG has now become a well-paved avenue for a long line of radio entertainers in search of pots of gold—for their sponsors, for their stations, and for themselves.

That the public really wants recordings in large doses is emphasized in a *Collier's* article concerning the latter-day emergence of the record master of ceremonies: "At the last count there were 1,318 radio stations in the country and every one, without exception, had at least one disk jockey."¹

This statement though properly enthusiastic, is slightly inaccurate. It was not until October 1, 1947, that WQXR, New

¹ Stanley Frank, "Tycoons of the Turntable." *Collier's*, March 22, 1947, p. 19.

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York, for one, inaugurated its first disk jockey show (not a participation program) with Jacques Fray at the turntable. Certain other stations, too, do not have disk jockeys, but they are a small minority.

Among the 749 participation programs listed by station operators in the survey discussed in Chapters 13 and 14 of this book, nearly one third were disk jockey shows—a greater proportion than any other type of show could boast. Their high standing arises from the simple fact that Americans in general like popular music and disk jockeys give it to them in large quantities and top quality.

Significant indication of the current importance of disk jockeys is given in Louis G. Cowan's statement: "Disc Jockey shows form the crux of the programming structure of more than 75 per cent of the radio stations in the country."²

Further proof that the disk jockey has become a giant may be found in the seventh survey of station manager opinion conducted for *Broadcasting* magazine by Audience Surveys, Inc., and reproduced in the publication's October 13, 1947 issue. The results showed that nine out of every ten radio stations in the country are broadcasting locally produced disk jockey programs and that, of this ninety per cent, the average station carries 2.2 hours daily. Sixty-one per cent were found to be presenting between one and three hours of these programs daily.³

Such observations prove what any radio listener must have suspected long ago. The odds are favorable that, with a twist of the switch, no matter what the time of day or night, one will tune in on a jockey at work. In its most simplified form, his job consists of playing records (a chore often taken care of by the engineer), commenting on the records, and voicing commercials adapted from material submitted by the advertiser or his agency. In view of the well-publicized financial rewards

² Louis G. Cowan, "Disc Jockey Shows 1947." *Radio Daily*, July 30, 1947, p. 28.

³ "Broadcasting Trends," *Broadcasting*, October 13, 1947.

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bestowed upon members of this profession, it's small wonder indeed that the disk jockeys' ranks have acquired notable names from other fields of entertainment. Ted Husing, ace sports announcer, orchestra leader Duke Ellington, the husband-wife team of announcer Andre Baruch and singer Bea Wain are among those who have added their names to the already lengthy roster of record-show masters of ceremonies.

Men of Influence

The disk jockey's influence over the local independent station and the network affiliate makes itself felt in many ways. One such example of its power was the resurrection, in 1946 and 1947, of the 1931 song called "Heartaches," as recorded by Ted Weems' orchestra. A WBT (Charlotte, North Carolina) disk jockey named Kurt Webster, who presides over the station's *Midnight Dancing Party*, played the Ted Weems recording for his stay-up listeners one night in September, 1946 because he thought it might appeal to his audience. Request after request for repeat performances came in, and a veritable avalanche was thereby launched.

In the Carolinas alone 50,000 records of "Heartaches" were sold in one week. The recording company had to reissue the Ted Weems rendition to meet the demands of distributors, word spread to other companies who produced their versions of the song, sales of sheet music passed 500,000, and sales of records passed 3,000,000. The fifteen-year-old song ranked first on Lucky Strike's *Your Hit Parade* seven months after Mr. Webster reintroduced it on his disk jockey program.

Boosting record sales, though admittedly an important aspect of the disk jockey profession, is by no means the principal service. A great percentage of the success stories boasted by participation programs is due to the sales results achieved by advertisers on record shows. Perhaps the most successful of today's disk jockey program conductors, Martin Block of the fabulous income, owes his presence in the high tax brackets to

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the fact that his sponsors can relate such happy experiences as the following:

Admiracion Shampoo, a participating sponsor for more than four years on Block's *Make-Believe Ballroom*, WNEW, New York, held a seven-week contest offering nylon stockings as prizes to contestants who submitted the most women's names derived from the words "Admiracion Shampoo." The number of entries received as a result of seventeen announcements in the seven weeks totaled 16,959, and all contained proof of purchase—Admiracion Shampoo cartons. The *Make-Believe Ballroom* is the only radio program that Admiracion uses in New York City.

In a single week in October, Esquire Boot Polish used two periods to offer listeners a shoe shine kit for twenty-five cents. The response totaled 4,629 quarters.

Kolynos Toothpaste offered a pair of earrings for a Kolynos carton plus twenty-five cents; seven announcements produced 7,916 proofs of purchase and the quarters for the self-liquidating premium.

Mr. Block began his *Make-Believe Ballroom* over WNEW on February 3, 1935, and the program is still on, via transcription, plus his broadcasts over the Mutual network from the West Coast. In the twelve months of 1947, out of all programs in the New York area broadcast at competing hours, Block's ranked first, second, or third in listener popularity 98.6 per cent of the time. According to these figures tabulated by The Pulse, Inc., and analyzed by WNEW, he ranked first 61.2 per cent of the time and first or second 86.8 per cent of the time—a remarkable record in view of the hotly competitive conditions that exist in the New York area.

The situation in metropolitan New York is fairly typical of the disk jockey business all over the country. Virtually every issue of every trade paper in 1947 highlighted the startling growth of sponsor-participating record programs in Manhattan and its environs. On May 9, 1947, *Radio Daily* reported as

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follows: "Disk jockeys in the greater New York area [had] reached an all-time high of 47 platter spinners with some stations using two record spinners to handle scheduled programs." With Paul Whiteman (WJZ and ABC network), Norman Brokenshire (WNBC), and Tommy Dorsey (WMCA), and others joining the ranks shortly thereafter, the total number by the end of 1947 was well over fifty.

A portion of the *Radio Daily* survey article of May 9, 1947, is presented here because it gives an excellent indication of the disk jockey programs' current popularity and strength. The article contains a complete list (as of May 9, 1947) of all New York area disk shows:

Ted Husing, currently heard twice daily on WHN's "Ted Husing's Bandstand," and Ted Lawrence [also of WHN]. WAAT, Newark, N. J., has one of the largest aggregations of disc jockeys, with a total of seven: Paul Brenner with his "Requestfully Yours" program; Hal Tunis' "Band Review"; David Miller's "Home Town Frolics"; Don Larkin's "Nighttime Frolic"; and the station's all-night program, "Music Till Dawn," on which Al Statton, Ken Derwin and Lyle Reed alternate the disc handling. Another New Jersey station, WPAT, Paterson, features Bob Carter of "Jim Grouch Club" fame who also handles the chores on the "Hi Neighbor" program; also Alois Havrilla and Chris Cunningham's "Let's Dance" show.

WHOM, New York, features Symphony Sid and Ray Carroll, both on the same program and an Italian disc jockey, Michael Bongiorno, who plays imported records from Italy, played and sung entirely in Italian, with popular versions of American favorites done in the native language. On WINS, Red Benson, Joe Tobin, John Clarke and Jack Eigen's "Meet Me At the Copa" make up the platter spinners. WJZ features Jack McCarthy and Pat Barnes on "Midnight Music Shop."

Art Ford's "Milkman's Matinee" on WNEW, together with "AM Mayhem" conducted by Gene Rayburn and Jack Lescoulie help round out that station's complement of jockeys. Martin Block with his "Make Believe Ballroom" . . . and Bill Williams on "Standby For Rhythm" plus Jerry Marshall's "Music Hall" pro-

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gram, Bert Wayne's "Music In The Air," complete WNEW's impressive array of disc jockeys.

WMCA features Bea Wain and Andre Baruch; Art Green's "All Through The Night"; Joe O'Brien on "Music Box"; and John McKnight's program. WNYC [noncommercial] has Jack Lazar's "Jazz Classics" and Al Anderson's "Stylings in Jazz." WOR adds to the total with The Eddie Newman Show; "Sunrise Serenade," featuring Bill Taylor; The Barry Gray Show; Jack Barry's "Record Riddles"; Uncle Don's Record Party; John Gambling and George Monahan. WOV features Peggy Lloyd's "Wake Up N. Y.,"; Fred Robbins' "1280 Club"; Bill Gordon's "Band Parade" and Rosalie Allen's "Prairie Stars" program. CBS airs Fred Robbins on Saturdays, at which time he is also heard on some 350 other stations throughout the country.⁴

A tribute to the revenue-producing power of record programs is paid by WMCA in its announced policy of using a "very sizable portion of the income accruing from the wax stanzas [for] public service programming." This New York independent station has gone in heavily for disk jockey personalities, and, according to *The Billboard* of August 19, 1947: "Pay-off for the personalities involved in the block programming scheme, including Andre Baruch—Bea Wain, Tommy Dorsey, Harry James and Duke Ellington, is reported as hitting a minimum aggregate figure of \$250,000 yearly. If all the time is sold, this figure can rise to about \$500,000."⁵

On the West Coast, too, is a veritable beehive of disk jockey activity. KFVB, the Warner Brothers' Hollywood station has, like WNEW, emphasized block programming with popular recordings as the main theme. For example, out of its twenty hours of daily broadcasting, nine hours are divided among three disk jockey participation shows. Of the nine hours, one hour is taken by Maurice Hart's *Start The Day Right*, six hours by *Hollywood Band Stand*, which is split fifty-fifty between

⁴ *Radio Daily*, May 9, 1947, p. 6.

⁵ *The Billboard*, August 19, 1947.

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Maurice Hart and Bill Anson, and two hours by Jerry Lawrence's *Supper At Sardi's*.

The fact that KFVB devotes forty-five per cent of its broadcast time to three disk jockey participation programs is ample evidence that the station attaches importance to this type of show. As for the advertiser, it is significant to note that among the participating sponsors—American Chicle Company, Squibbs Tooth Paste, Columbia Records, Tide Soap, and others—one also finds the Safeway Stores. Like most chain groceries, this organization demands that its advertising produce immediate store traffic and product turnover. Since it uses two of the station's three participating platter sessions, Safeway Stores obviously endorse the sales effectiveness of the programs.

Al Jarvis, who has been a disk jockey for more than fifteen years, and who originated the *Make-Believe Ballroom* title, started the show of that name over KFVB more than two years before Martin Block's East Coast version. Jarvis, now at KLAC (Hollywood), continues to thrive despite the competition that has developed.

The disk jockey program flourishes inland as well as on the coastal areas. One of the best-known program conductors in the field is Rush Hughes, of KXOK, St. Louis. In August of 1947, Mr. Hughes signed a contract with the Keystone Broadcasting System, a national small-market transcription network which made his program available to 280 stations. He had already been syndicating his record shows over seventy-two stations throughout the Middle West. The new contract, which called for Hughes to get one rate per station plus extra fees for doing commercials, was expected to net him between \$100,000 and \$250,000 a year.

Mr. Hughes is indubitably a titan in St. Louis and in other areas where he is heard via transcription, but the high popularity of disk programs in St. Louis and the Middle West generally is not confined to his offerings alone. The *Ed Wilson Show*

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and Gil Newsome's *Bandstand Revue*, both heard Mondays through Saturdays on KWK, St. Louis, have met with success despite strong competition. The former has had a waiting list for local accounts for more than two years. Here's only one indication that Mr. Newsome does not go unheard: as the result of six announcements on his program offering calendars with the compliments of Old Judge Coffee, 31,000 calendars were required to meet the demand.

Many other "name" disk jockeys ply their wares in regions outside of New York and California. Some of those influential enough among their listeners to have been polled by *Variety* in 1947 for its weekly charts of "most requested" records are included in the following list:

Atlanta, Georgia: Zenas Sears on WATL; Ernie Harwell on WBGE; Ken Wilson on WGST.

Boston, Massachusetts: Sherm Feller on WEEI.

Chicago, Illinois: Bill Evans on WGN; Eddie Hubbard on WIND; Ernie Simon on WJJD, David Garraway on WMAQ.

Cincinnati, Ohio: Nelson King on WCKY; Malcolm Richards on WCPO.

Cleveland, Ohio: Brooke Taylor on WJW.

Dallas, Texas: Bill Wells on KIXL; George Russell on KSKY.

Denver, Colorado: Ray Perkins on KFEL; Herb Trackman on KMYR.

Detroit, Michigan: Ed McKenzie on WJBK; Toby David on WJR; Russ Mulholland on WXYZ.

Kansas City, Missouri: Bob Kennedy on WHB.

Memphis, Tennessee: Bill Gordon on WHHM.

Minneapolis and St. Paul, Minnesota: Bill Wigginton on WCCO; Leigh Kammen on WLOL; Al Paulson on WLOL; Norm Page on WMIN; Jim Baysen on WTCN.

Philadelphia, Pennsylvania: Stuart Wayne on KYW; Joe Grady on WPEN.

Pittsburgh, Pennsylvania: Bill Brant on KDKA; Art Pallan on WWSW.

Seattle, Washington: Mel Gaumer on KING; Bill Griffiths on KOL.

THE DISK JOCKEY PROGRAM

A complete listing of prominent disk jockeys would turn this book into a directory, for they are present all over the country from the smallest to the highest-powered station.

In their own way and in their own communities disk jockeys are just as popular as Hollywood movie stars because their knowledge of popular music and their acquaintance with top-notch musicians create a glamor-appeal similar to that possessed by the owners of private swimming pools. They even have their own fan clubs. Is it any wonder, therefore, that these "men of influence" are sought by advertisers to sell their products over the air, much for the same reason as many of these same advertisers use pictures and endorsements of Hollywood stars in their printed advertisements?

Beer and Skittles?

The format used by these record impresarios has been in existence as long as radio, and the reason is obvious. No less expensive means of entertainment could have been devised to serve the program-hungry radio stations of broadcasting's early days. Only three elements were necessary: the machine to play the records; the recordings to be played; the man to place the records in the machine. In essence, these three are still the basic requirements of the disk jockey program. In today's competitive picture, however, the program set-up is no longer so simple. Refinements have been introduced, special talents have been made use of, which account for the difference in success achieved by today's disk jockeys. For every Martin Block or Al Jarvis or Rush Hughes, there are many practitioners of the record-playing art who fall by the wayside.

The reasons are obvious. Some fail because they, or the station managers who hired them, have underestimated the abilities essential to the successful disk jockey.

The choice of records must be made by a man who can sense the musical likes and dislikes of his listeners—by someone who has the discretion not to play a sophisticated Noel Coward tune

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for a hillbilly audience. Effective programming is appropriate programming; and the listening audience is not the only deciding factor. The time of day or night, the day of the week, the season of the year, the type of weather—all these influence the programming decisions of the able record master of ceremonies.

Equally important in making the show a success is the program conductor's commentating ability. Does he sound as if he knows what he's talking about? Does he reveal interesting information about the music, the musicians? Can he ad-lib easily, and are his comments free of banality? Does he weave his commercials skillfully into the pattern of his remarks, making them an integral part of his program? Is his voice pleasant to the ear—is it convincing? In other words, is he a good salesman—of his records, his products, and himself?

Another requirement for some of today's disk jockeys is the ability to inveigle prominent guest stars to appear on the program, and to conduct an intelligent interview. The Jack Eigen program, *Meet Me at the Copa*, heard nightly over WINS, New York, is an example. Eigen's contacts with Broadway and Hollywood "names" and the fact that his program is conducted from the lounge of the Copacabana night club, help him to "gossip-column" freely, to deliver chatty tidbits throughout his program for those who want to keep abreast of such things, and to interview the more glamorous visitors to that night spot. Music is played down on this show and the emphasis is placed on the "glamour-chatter." The Eigen program has quite a success story behind it as the following excerpt from *The Billboard* shows:

An instance of where radio has paid off terrifically in hyping business for a night club has developed in the Monte Proser's Copacabana buy on WINS here. Series, a 12:30 to 4 a.m. session with Jack Eigen, has doubled trade in the Copa lounge. Program which started as a six-night-a-week affair is going into seven nights . . . as a result.

Series used records and interviews with guests in the Copa lounge

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. . . Lounge used to do about \$3,500 or \$4,000 weekly biz, virtually all hooch take, but now is hitting from 8 to 9G weekly and is still climbing. Proser credits it strictly to the air show.⁶

In short, the above analysis of what makes a disk jockey program tick should reveal to many of the uninitiated that there is more to it than spinning a few records and reading a few lines—what an easy way to make a living! That view on the part of an aspiring disk jockey can lead only to mediocrity and oblivion. But an understanding of, and ability for, suitable programming, delivery, and handling of guest stars can turn the disk jockey into a premium feature. It isn't all "beer and skittles."

⁶ *The Billboard*, June 14, 1947, p. 18.

3.

The Musical Clock

OVER THE WHOLE country tomorrow and every morning, in millions of homes people will turn on their radios to listen to broadcasts known as musical clocks, or wake-up programs, yawn patrols, or hot cake clubs, or sunrise salutes, or shows with any one of a number of equally appropriate names. Since the first years of commercial radio, such programs have been a staple of early morning programming, with formats that consist of recorded or live music interspersed with announcements of the time, weather, news and comment, and the like.

Almost every type of advertiser can find an audience that meets his requirements when he uses musical clocks, for their appeal is to all age groups of both sexes. Husbands, wives, teen-agers, children, unmarried adults—the entire American family constitutes the musical clock advertiser's potential audience.

All members of a typical listening family are usually at home in the early morning hours, but of course they do not necessarily listen to the radio together during every segment of the program. In order to take advantage of the consequent turnover, most musical clock participations are sold on a rotating basis that enables the advertiser to reach his entire prospective audience consistently during the term of his sponsorship.

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To give an idea of how many people are actually up and about during the three-hour period, 6:00 to 9:00 A.M., during which musical clocks are broadcast, the following figures, taken from a transportation survey of passenger traffic in New York City on Wednesday, March 24, 1948, are presented. That date was chosen by the transportation department because Wednesday is a typical day and March a typical month for passenger traffic. The figures include riders on subway and elevated trains only; the totals would of course be even greater had passengers using buses, streetcars, taxicabs, commuter trains, and private transportation been included.

SUBWAY AND ELEVATED LINES PASSENGER TRAFFIC FOR NEW YORK CITY, 6:00 to 9:00 A.M., March 24, 1948*

<i>Hour</i>	<i>Passengers Carried</i>	<i>Per Cent of 24-Hour Total**</i>
6-7	224,193	3.38
7-8	692,423	10.43
8-9	830,331	12.52
—	<hr/>	<hr/>
6-9	1,746,947	26.33

* Figures supplied by Audit Passenger Revenue Office, Board of Transportation, New York City.
** Total number of passengers for 24 hours was 6,637,676.

Those who ride New York's subways during the rush hours need no reminder that great multitudes of people are going about their business in the early morning hours, but for the many who have no such first-hand experience this tabulation may prove enlightening. There is a popular misconception that all New Yorkers are either office workers or show people; actually they represent a typical cross section of citizens throughout the country. They work in factories, in stores and offices, on farms in the suburbs, in virtually every kind of occupation that can be found in any city-and-suburb area in the United States, and like their fellow countrymen they have to be on the job at specific times in the early morning.

Certainly the million-and-a-half plus people who use the New

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York subways between 6:00 and 9:00 A.M., do not tumble right out of bed into their trains. Between the time they wake up and the time they leave their homes they have been (actually or potentially) a part of the early morning radio audience. Circumstantial evidence that they have been listening to a program before leaving for work may be found in the many rain-coats, rubbers, umbrellas, and other rainy weather accouterments that they carry along on fair mornings when the early broadcasts have warned of inclement weather to come.

These studies and observations confirm what many alert advertisers have been discovering in recent years, namely, that a considerable number of people are available for listening at the time of musical clock broadcasts, and that they include all the members of a typical American family, not just one particular type of listener.

Alert advertisers have discovered, too, that musical clock programs are an excellent buy from the cost angle. The average cost of time between 7:00 and 8:00 A.M. is approximately one third of the 6:00 to 7:00 P.M. rate. Simply because the rate is cheaper at one time than another would not, of course, be a good reason for an advertiser to take the cheaper time if he could not expect to reach a proportionate number of listeners. But let us take a look at the actual record.

Few listening surveys have been made on the radio time used prior to 8:00 A.M., but one that can be used for representative purposes is the study made during February, March, July, and August, 1947 by the A. C. Nielsen Co. for WOR, New York. These figures, which cover seventy-eight counties of New York, New Jersey, Connecticut, and Pennsylvania give a good idea of seasonal variations in listening habits.

In all but three of the following comparison percentages the advertiser who pays one third of the evening rate for his morning time has a *larger* potential listening audience per dollar invested. An even more striking comparison might be made by contrasting the 7:00-8:00 A.M. sets-in-use figures with 6:00-

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7:00 P.M. figures; many stations today have evening transition rates that go into effect at various times between 6:00 and 7:00 P.M. and are lower than the full evening rates in force between 7:00 and 10:30 or 11:00 P.M. It can safely be said, then, that the early morning time during which musical clock programs are broadcast is priced to the advantage of the advertiser.

A.M.—P.M. COMPARISON OF SETS TUNED IN¹

	7:00	7:15	7:30	7:45	8:00
<i>February</i>					
A.M. Sets-in-use	12.1	14.1	16.9	20.6	23.3
P.M. Sets-in-use	42.4	44.6	47.6	49.5	51.0
Ratio A.M. to P.M. Sets-in-use	29%	32%	36%	42%	46%
<i>March</i>					
A.M. Sets-in-use	15.5	17.8	21.4	25.8	28.0
P.M. Sets-in-use	42.5	44.1	46.3	48.8	50.0
Ratio A.M. to P.M. Sets-in-use	36%	40%	46%	53%	56%
<i>July</i>					
A.M. Sets-in-use	10.3	10.7	12.3	13.6	13.6
P.M. Sets-in-use	26.2	25.6	25.3	25.3	25.9
Ratio A.M. to P.M. Sets-in-use	39%	42%	49%	54%	53%
<i>August</i>					
A.M. Sets-in-use	7.1	9.0	10.7	11.4	12.5
P.M. Sets-in-use	25.9	26.5	27.1	27.2	27.3
Ratio A.M. to P.M. Sets-in-use	27%	34%	39%	42%	46%

¹ Courtesy A. C. Nielsen Co. and WOR.

Not only is early morning time itself priced advantageously, but the cost of musical-clock programs is in accord with the general rate structure. As shown in Table XIX, page 231 eighty per cent of musical clock shows are sold at rates identical with those for spot announcements in the same time bracket, ten per cent are sold at less than the cost for announcements, and only ten per cent are sold at rates higher than those for announcements.

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Although timeliness, by itself, is no longer considered paramount in radio advertising, it nevertheless is true that the musical clock advertiser reaches his prospects at a very opportune hour. On such a program it makes good sense for the show's conductor to suggest that his listeners "Go out and buy a package of Zippy Suds *today!*" The musical clock advertiser, in short, is certain of reaching his prospects *before* they do their daily shopping.

Furthermore, musical clock programs are more inclined to win habitual listeners than are most other types of radio shows. The reason is not that other shows are inferior in quality, but simply that in the early morning hours few other *types* of programs are broadcast. Whether he will or no, the listener has little choice. In general, farm programs are heard even earlier than the clocks, and about the only other type of fare available between 6:00 and 8:15 A.M. is the separate news period. As a result, there is far less dial twisting than at other times of day or evening. Once a listener discovers an early morning program that meets with his approval, almost invariably he will tune it in day after day, for he knows that he can count on it to give him the same type of program that attracted him at first.

The policies with regard to products acceptable for advertising are extremely liberal on musical clock programs. Only nine per cent of those replying to the questionnaire² indicated restrictions of any sort. Nor will the advertiser encounter difficulty if he wishes to use electrically transcribed commercials; ninety-three per cent of the questionnaire replies stated that ET's were permissible.³

For a number of reasons, therefore, musical clocks are ideal vehicles for the advertiser: (1) their appeal to all types of listeners regardless of age or sex, (2) the constant turnover within the period of broadcast, (3) the large potential audience available, (4) the economical rates that give the advertiser

² See Table XV, page 204.

³ See Table VIII, page 181.

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more listeners per dollar, (5) the timeliness inherent in a sales message broadcast in the early morning hours, (6) listener loyalty, (7) liberal product-restriction policies, and (8) plentiful opportunity for the use of electrically transcribed commercials. On the basis of all these advantages, the musical clock is one of the best participation program buys on the radio market today.

Origin and Growth

As with so many other types of participation programs, the original *raison d'être* for the musical clock was public service, and its character has come through the years virtually unchanged. Perhaps the only difference in format since early days is that the cheerful "one—two—three—four" no longer summons the listeners to exercises; but otherwise the music, news, weather, and time reports are still present, including perhaps some of the same jokes that were told on the original programs.

Because the musical clock format proved to be excellent for the insertion of commercial sales messages along with public service announcements, it introduced the participation idea into the programming of a number of stations.

Perhaps the very first station in the country to program a musical clock regularly was Baltimore's WCAO, whose general manager, L. Waters Milbourne, states:⁴ "The present management's actual record of the Morning Musical Clock starts in 1927, though we are told by others that the Morning Musical Clock was started prior to this time and that it was the original program of its type in the country."

The present conductor of this pioneering musical clock program, heard from 6:15 to 9:00 A.M., Mondays through Saturdays, is Ray Moffett, who began in June 1939. Predecessors of Moffett include the executive vice-president of the National Association of Broadcasters, A. D. Willard, who, as Jesse Willard, conducted the original morning musical clock in 1927,

⁴In letter to author dated November 15, 1947.

and Bill O'Toole (Uncle Bill), who emcee'd the show from 1931 to 1939.

Forty-six advertisers used WCAO's Morning Musical Clock in October of 1947, its twentieth year of continuous service—a remarkable tribute to its long record of satisfactory sales efforts. Some of the products advertised were: Bit-O-Honey Candy, Colgate Dental Cream, Groves Four-Way Cold Tablets, Kem-Tone, Lifebuoy, Monarch Foods, Rem, Rinso, Stanback, Tintex, and Wilbur Suchard Chocolate.

The show was from the start a sponsor participation program, and a number of the original advertisers have continued their sponsorship throughout the years. Reasons for the program's flourishing career may be found in letters like the following from pleased advertisers:

From a bakery—Rice's Bakery: "We believe it never pays to swap horses in midstream—especially when the horse you have is a good one. For years Rice's Bread has used the WCAO Musical Clock—and we have never had cause to regret our choice."

From a rug cleaning concern—Calverton Rug Cleaners: "To say we are satisfied with our results is putting it mildly. During the three years we have been on the Clock our volume increased 25%—a figure of which any business would feel proud."

From a men's clothing store—Tru-Fit Clothes: "Experience has taught us that whenever we are planning a special sale or promotion, one of the best and most inexpensive ways to get our message into homes is via the WCAO Clock. It has proved a most effective medium for us."

From a department store—Four Besche Brothers: "When a firm uses an advertising medium for 10 successive years, it's a sure sign that the medium must be a good one. That has been our experience with the WCAO Musical Clock—a decade of pleasant profitable association."

Another musical clock program that has become an institu-

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tion is the *Early Morning Frolic*, which has been broadcast over Detroit's CKLW since 1933. Between six and nine in the morning, six days a week, Joe Gentile and Ralph Binge, the program conductors, present a brand of zany humor that has won them nation-wide publicity as well as a host of participating sponsors. One sample of their success was pointed out by Robert Copeland in a *Liberty* magazine story, an excerpt of which follows:

A Detroit jeweler was upset, when his \$125 engagement-wedding-ring "loss leader" was introduced by a playlet entitled *The Broken Traffic Light, or Forever Amber*. It was a short upset, due to the inescapable fact that the day's business on matrimony bargains rang a cash-register record.⁵

Gentile and Binge make claims such as: "Weakling children who eat Tasty Bread will not merely grow strong, they will begin juggling locomotives. A new electric iron is just the thing for straightening out crumpled car fenders, etc."⁶

Kidding commercial copy is no longer a rare tactic over the air waves, but to use it successfully through the years, as Gentile and Binge have done, is an achievement worthy of note.

A few years after Baltimore's WCAO musical clock was first aired, a young announcer named Arthur Godfrey was assigned to a similar early morning show over WMAL, the National Broadcasting Company's Washington, D. C., outlet at that time (and currently an affiliate of the American Broadcasting Company). In January of 1934, he moved over to the Columbia Broadcasting System station WTOP (then WJSV) to take on the conductorship of *The Sundial*, also a program of recorded music, news, time signals, weather reports, and—because of the young man's particular talents—advertising. His uninhibited treatment of commercial messages actually made them the most attractive feature of his program.

⁵ Robert Copeland, "Script Tease." *Liberty*, December 1, 1945.

⁶ *Time*, March 22, 1943.

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The story of Arthur Godfrey is one of radio's outstanding case histories of success, from the viewpoint both of listener popularity and of sales achievement. Because of his increased CBS AM and TV network commitments, he gave up his early morning shows in October, 1948. His blue ribbon sponsors include Chesterfield Cigarettes, Gold Seal Wax, and National Biscuit Company for his 10:30-11:30 a.m. show, *Arthur Godfrey and His Friends*, and the Lipton Tea Company for his Monday evening *Talent Scouts*. The latter show is also seen on television at the same time, and the entire cast of the morning radio show puts on a television version of *Arthur Godfrey and His Friends* on Wednesday evenings.

Godfrey's popularity with both listener and sponsor has become nation-wide mainly because of his successfully unorthodox treatment of commercials. The happy feature of his apparently cross-purposed technique of salesmanship is that, in the skilled Godfrey hands, it has worked to the advantage of the advertiser.

Although the tale has been more than twice told, the case history of Zlotnick the Furrier merits repeating here as an example of the Godfrey technique. Some years ago a Washington, D. C., furrier, Mr. Zlotnick, in an attempt to spur sales, purchased time on the *Sundial*. Instead of extolling the virtues of the merchandise obtainable from his new participating sponsor, Godfrey centered his energies on an attack against Olaf, a stuffed bear that was posted outside of the shop like a barber's pole as a symbol of the trade. He pointed out that Olaf's fur was neither clean nor a thing of beauty and besought his listeners to go down to the shop to express their contempt. Godfrey's audience followed his advice—and in addition began buying fur coats.

Soon, as Stanley Frank pointed out in 1947, "Godfrey's unremitting abuse . . . made the furrier one of Washington's leading businessmen and Olaf a familiar landmark. When Godfrey now gives a straight commercial without insulting ref-

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erences to Olaf, the furrier rushes to the phone and asks querulously: 'What's a matter, Arthur? Don't you like me any more?' " 7

Another of Godfrey's musical clock success stories is related in the following excerpt from a letter by Arthur Hull Hayes, former general manager of WCBS:

Among other things, Arthur Godfrey spends one minute of each Monday, Wednesday and Friday morning telling his friends about the Enders Razor. (Durham-Enders has been a Godfrey-WCBS advertiser for the past 15 months.)

At 6:24 A.M. on a recent Monday morning, Godfrey invited his listeners to write to him for one of these razors.

Now you may think 6:24 in the morning's too early to do anything about anything but sleep. Godfrey's listeners didn't. . . .

3,153 of them wrote that day!

And as Godfrey continued the offer, returns multiplied. Today, after 9 announcements, the count stands at 49,107. An average of 5,456 per announcement.⁸

Godfrey achieved extraordinary sales results on his early morning programs satirizing his sponsors' commercials, and attracted national publicity because of his revolutionary technique. Other musical clock conductors, however, have also been getting solid results via methods that are more orthodox. Here are a few concrete illustrations of the effectiveness of the "wake-up" format, as reported by radio station managers and representatives:

Roy Hansen's *Shoppers' Special*,⁹ WDRC, Hartford, Conn. (7:15-9:00). Maryland Rem (cough medicine) has been on this program for approximately ten years. Roberts Furriers have been on since the origination of the program . . . sixteen years; George

⁷ Stanley Frank, "Tycoons of the Turntable." *Collier's*, March 22, 1947.

⁸ Letter to the author dated October 28, 1947.

⁹ See Chapter 6, page 61.

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E. Dewey Company (movers)—approximately five years; Cut Price Market—approximately ten years; Helen's Beauty Shop—approximately ten years; Maurice the Jeweler—seven years.

Floyd Viken's *Early Bird*, KORE, Eugene, Ore. (6:15-7:00). Two sponsors on for over ten years; two others over five.

Maurice Hart's *Start the Day Right*, KFWB, Los Angeles (6:00-7:00). Amos Carr Photographic Studios—one announcement daily for six days only brought in a total of 3,789 replies. Cost per inquiry was therefore 2.5 cents plus.

Lee Adams's Sunrise Salute, KMOX, St. Louis, Mo. (6:15-7:00). This summer Adams drew 19,200 inquiries on a canning booklet offer on his 6:15-7:00 A.M. Sunrise Salute show in only 10 weeks.

Now he's done it again—2,116 orders (\$1 each) for a sewing machine gadget in *one week!*

And 800 more orders in the first two days of the second week!

Sam Sims's *Early Birds*, WFBM, Indianapolis, Ind. (6:00-7:00). Has been on the air for twelve years and averages eighty per cent yearly renewal [of sponsors].

Jim DeLine's *Musical Clock Program*, WFBL, Syracuse, N. Y. (7:00-9:00). Dairylea Milk Co. recently celebrated its 2,000th broadcast on this show—over six years of satisfactory service. Recently [he] offered a photograph of the Musical Clock Gang and received requests from 4,900 listeners in 329 communities in thirty neighboring counties.

The *Bob Smith Show*, WNBC, New York (7:05-8:30). The Marlin Firearms Company offered his listeners four razor blades free on one of their announcements each week. At the end of the first 13 weeks Bob had received 6,641 requests at a cost per inquiry of 12 cents.

Henry Dupre's *Dawnbusters*, WWL, New Orleans (6:15-9:00). Ever since they blew on the air (in January, 1938), the *Dawnbusters* have been sponsored continuously and almost completely . . . The *Dawnbusters'* first sponsor, the Griffin Mfg. Co., is still on the program in its original 15-minute Monday through Saturday spot. Both The Chattanooga Medicine Co. and Durham's Feed Store and

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Hatchery have been program unit sponsors for over seven years; Vick Chemical Co., for more than six years; The Dr. LeGear Medicine Co., for the past three years.

The high percentage of sponsor renewals reflected in these few letter excerpts is characteristic of the great majority of musical clock programs.

4.

Women's Service Programs

MANUFACTURERS of any products that women buy for themselves, for their families, or for their homes, will find women's service programs an ideal advertising medium. In this program category are the shows devoted to home economics, shopping, child care, general commentary, fashions, beauty care, nutrition, and similar informative topics in which women are particularly interested. Be it said, however, that the *appeal* of these programs is to women; the shows are not necessarily conducted by women. As their name implies, they are specifically designed for the female listener, especially the housewife who, after all, does most of the nation's buying of retail products. Quite naturally they are scheduled at hours when a majority of the ladies are available for listening.

Advertiser Advantages

Opening distribution. Women's service programs have been highly successful, more so than any other type of participation show, in opening additional distribution of a sponsor's product by creating consumer demand without the use of any "gimmicks." Merely by endorsing a product, describing it, and suggesting that listeners ask for it at their favorite store, the personality eventually builds up enough customer requests to

convince the dealer that he ought to stock the advertised product in order to meet the demand.

Listener loyalty. Because they are programs that stress information and not entertainment, the audience ratings for women's service shows are generally lower than those for other types of participation programs. For the same reason, however, their listener loyalty record is usually stronger than that of many higher-rated shows, because the women who tune in do so with the knowledge that they must listen attentively to understand the program. They are really interested in the subject matter, they want to hear what the personality has to say, and they listen in as regularly as possible. This listener loyalty therefore results in a lower audience turnover than that which normally exists on entertainment shows, and it pays off in sales results.

Transcribed commercials. According to the national survey¹ only forty-one shows (thirty-nine per cent) in the women's service group permitted the use of transcribed commercials. This percentage is much lower than for disk jockey and musical clock programs, and there are two chief reasons to account for the difference: (1) The disk jockey and musical clock shows are primarily musical in character and their formats more readily allow for the use of transcribed commercials, whereas on an all-talk show it is difficult to keep spontaneity and mood continuity when transcribed commercials are injected. (2) The conductors of women's service programs usually have more to say about the programming and commercial policies of their shows. Because the character of the shows is based on and distinguished by their personal commentaries and handling of interviews, they generally feel that the audience prefers to have the product recommendations also delivered by them rather than by an unfamiliar, recorded voice.

Product restrictions. On the matter of product restrictions, sixty-two per cent (fifty-nine of the shows for which answers to

¹ Based on definite answers received. (See Table VIII, page 181.)

the survey question were received) stated that no restrictions existed. It seems, however, that this is an unlikely percentage, for many of the respondents undoubtedly failed to list certain product restrictions that they considered too obvious to mention. Twenty-three of the shows limited their product list to food and household goods, two to foods, one to cosmetics, and one to children's items. Eight restricted against medical products, and one against beer. Because of the editorial content and the appeal of the programs in this group, a far higher percentage of product restrictions exists here than in the other varieties of participation shows.

Rates. In the answers to the survey question on rates, there was an appreciable difference between the women's service shows and other types of participation programs. Thirty-five per cent (thirty-one shows) sold at rates identical with those for straight announcements, and fifty-seven per cent sold for more than straight announcements. The reason for the divergence is that in a number of women's service programs the station's talent and production costs are higher than for other shows, which should occasion little surprise. Actually, it is surprising that so many topnotch participation programs are sold at rates identical with those for straight announcements.

Free merchandising. Of the survey answers received to the question "Is free merchandising offered?" seventy-three per cent (sixty-two programs) reported affirmatively. Most of the free merchandising provided is in the form of letters (thirty-six per cent) and cards (thirty-five per cent), but thirty per cent of the programs also furnished free dealer and jobber calls, displays, and other forms of co-operation. In addition to the assistance offered by the stations, the conductors of women's service programs as a rule make it their business to meet jobbers whenever possible, to acquaint them with the promotion being done for their products, and to acquire any additional information that might be useful in building sales locally.

Mail. According to the answers supplied regarding amount

of mail received (question in the national survey, as reported in Chapter 14, page 210), the women's service program group received more mail per show than any other type of program. The value of this high mail yield lies not so much in its quantity nor even in the fact that a great deal of it is voluntary, but in the content itself. Like farm programs, many of which also are informative in nature, women's service shows obtain a large number of letters that gratuitously refer to the sponsors' products. Such letters explain how the respondents use the products, why they like or dislike them, whether or not the products are easily obtainable, as well as other items of information that the advertiser finds valuable. A discussion of effective ways in which the manufacturer can make use of listener correspondence is given in Chapter 9, page 123.

Final evaluation. In comparison with other participation programs, a larger percentage of the women's service shows charge premium rates, a larger percentage of them have product restrictions, and a smaller percentage allow the use of transcribed commercials. These factors should not discourage any prospective advertiser who wants to influence women to buy his product, for they are signs of the importance of these programs. In fact, women's service shows are among the most important of all sponsor participation programs. They give the advertiser (1) the strongest type of product endorsement, (2) high listener loyalty, (3) effective aid in opening up new distribution, (4) a wide variety of merchandising co-operation on the part of the program conductor as well as the station staff, and (5) a high yield of voluntary mail that is valuable for its reference to the sponsor's product. Added up, these points mean sales results at low cost.

Origin and Growth

Women's service participation programs are perhaps more closely identified, in their listeners' minds, with sponsor participations than are any other shows of the participating type.

WOMEN'S SERVICE PROGRAMS

Women are usually interested in household products, cosmetics, food, and so on, no matter what the program type. In a women's service show, particularly, discussion of such products becomes a part of the program's editorial content.

There is a happy conjunction here of two of radio's most potent forces: public service and advertising. For if the advertising were deleted—if brand names, for example, were taboo; if specific household aids were not recommended; if definite manufacturers, stores, or other outlets were not mentioned over the air—the listeners would find little substantial fare in the anonymity of the recommendations.

Fortunately for the distaff listener contingent, they face no such frustration. Radio's daytime schedules provide an abundance of programs especially designed to give practical service, advice, and entertainment to women. Although they have been established programming features since radio's infancy like so many other types of sponsor participation programs, their importance rose in recent years because of the tremendous job they performed during World War II. Women's service programs brought up reserves of practical value to the housewife beset with ration point complexities, food scarcities, and depleted stocks of household aids. In those difficult times the public service aspect of women's programs became more apparent than ever. They lent invaluable assistance to war bond drives, to blood bank solicitations, to Red Cross campaigns, to all the manifold details entailed in the country's war effort. Women's programs were of course firm fixtures before the war, but their prestige has soared noticeably as a result of the way in which they helped in the time of emergency.

Relatively speaking, the endorsement of a women's service program conductor means more than that of any other program personality, except in the somewhat specialized farm show. The disk jockey is required to know music and recordings, the conductor of an audience participation program must be a good master of ceremonies, but the conductors of most women's serv-

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ice programs generally are required to have a thorough knowledge of home economics, fashions, or other items of practical interest to women. Basically they bring their listeners information, not just entertainment. Because their endorsement is based on authority its value is multiplied by listener acceptance of that authority.

From all available reports, probably the first participation program with a home economics format to go on the air was the *Kitchen Klatter* show conducted by Leanna Driftmier over KMA, Shenandoah, Iowa. The following excerpts from an article in the *KMA Guide* tell how Mrs. Driftmier first started her broadcasts:

Back in 1924, while her husband was on the West Coast, Leanna went to the studio to sing in the hopes he would hear her. She got such a thrill from the broadcast that she decided then and there to continue. At first her program was twice a week, dealing with home and parent problems. Leanna was certainly a good person to choose for this, because she had a family of 7 children. . . .

In 1926 she started her present type of program and asked her listeners to name it. A Kansas lady answered with "Kitchen Klatter"—a name that has stayed since that time. . . .

Her programs have always centered about the home—children, parents' problems, kitchen helps, tasty recipes. In a very real sense, she has reared a generation of homemakers with her splendid radio work.²

In March of 1948 Mrs. Driftmier completed her twenty-second continuous year of broadcasting this program. The show is given every day except Sunday, 3:15 to 3:45 P.M., directly from her home. A few of the *Kitchen Klatter* success stories are presented in Chapter 7, "How and When Participation Shows Started," but the program's longevity is in itself a convincing testimonial to its advertising effectiveness. Six advertisers share sponsorship daily, including manufacturers of soaps, flour, cereals, vitamin products, and other grocery and drug items.

² *KMA Guide*, Vol. 3, No. 3, p. 11.

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Another enduring show of the women's service type, in that it has had only two conductors throughout its long career, is the McCann program, which is heard Mondays through Fridays, 9:30 to 10:00 a.m., over WOR, New York. Now known as the *McCanns at Home*, it is a lineal descendant, in more ways than one, of the *McCann Pure Food Hour*, which began its WOR career more than twenty years ago. As far back as 1924, the originator of the program, Alfred W. McCann, Sr., had given weekly talks on nutrition matters over WJZ. Later he was heard on the now-defunct New York stations WRNY and WGL, until in September of 1927 he made his WOR debut.

Upon his death in 1931, his son, Alfred McCann, Jr., left college and took over the program. At that time the show was an hour in length and was broadcast four times weekly. In 1941 it became a five-day-a-week, half-hour show and continues so today.

Mrs. Alfred McCann, Jr., joined the program in July of 1947, thus giving it a husband-wife format, but essentially the McCann show preserves the character its two conductors have imparted to it in more than twenty years of broadcasting. The crisply authoritative voice of Alfred McCann, Jr., is a symbol of integrity to the women listening in just as his father was before him. And Dora McCann is a symbol of the efficient housewife with two children to bring up and a house to run. Her problems are the listeners' problems, and her husband is the food expert who advises in the solution of these problems.

Sponsor loyalty to the McCann program is evidently high, as can be judged from the following sponsor record:

WOR's oldest continuous sponsor, Dugan Brothers of New Jersey (whole wheat bakery products), has been using the McCann show for twenty-one years.

The Hawaiian Pineapple Co., Ltd. (Dole Pineapple Products), has been a McCann sponsor for nineteen years, as has the Richmond Chase Co. (canned fruit).

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A participating sponsor on the McCann program for eleven years before World War II, the Minnesota Valley Canning Co., packers of Green Giant Brand Peas and Niblets Corn, is again currently in the McCann fold.

In comparison to the two aforementioned programs, the next to be discussed might almost be called a newcomer, for it began on WEAf (now WNBC), New York, on September 2, 1941. WNBC proudly advertises it as "America's No. 1 Participation Program." The Women's National Radio Committee recently voted the conductor of this program the most popular woman on the air. Her tenth radio anniversary in 1944 (she started her broadcasting career over New York's WOR as Martha Deane, before her WNBC liaison) was the occasion for a party in Madison Square Garden, New York; her fifteenth, needing more room, was held in Yankee Stadium.

Her name is Mary Margaret McBride, and, as she herself says, she is a reporter. Her first radio role, Martha Deane, depicted her thus:

. . . a homebody and a grandmother who sees the world through the eyes of her children and grandchildren. Suddenly one day in the middle of a broadcast, Miss McBride became so fed up with Martha Deane she dropped her script and after a momentous pause said, as nearly as she can remember: "I find it necessary to kill all my family. I'm not a grandmother. I don't have any children. I'm not even married. I'm not interested in telling you how to take spots out of Johnny's suit or how to mix all the left-overs in the ice box. I'm a reporter and I've just been to the flea circus. If you would like to hear about it, I'll tell you."³

The Mary Margaret McBride show is broadcast five days a week, Mondays through Fridays, 1:00 to 2:00 P.M. Only in its advertising can it be called a home economics program, although Miss McBride often gets unsolicited and spontaneous endorsement of her products from the guests she happens to be

³ *Women in Radio*, Women's Bureau, United States Department of Labor, Washington, D. C., May, 1947, page 4.

interviewing. Her commercial messages are unabashed exhortations to her listeners to go right out and buy the products mentioned, and, in view of her sponsors' success stories, a request from Mary Margaret McBride is virtually a command. *Printers' Ink* has called her effect on her audience "perhaps the most outstanding example of reliance upon the word of a human being in the commercial field."

If her program must be given a classification, perhaps "guest interviews" would most nearly hit the mark. Every day one or more guests are put at ease by Miss McBride and interviewed skillfully. She uses no prepared script. If guests should waver, she seems to have the knack of asking just the question that will set them to talking freely again. Her guests, seldom announced before the program, may include the author of a best seller, a ranking general, a playwright, a composer, a movie star, the featured player in a current Broadway success, a politician, or any other personality that Miss McBride thinks may have something interesting to say. Under her painless probing, the interviewee usually says it.

Her own personality is the element that welds the show together. When Miss McBride is the host a heartfelt sales message about a grocery store, or a food mix, or a meat spread, or the product of any of her participating sponsors appears as fit companion to an enlightening interview with a distinguished visitor. As for the effect of her commercials on the guests themselves, Bennett Cerf wrote in his *The Saturday Review of Literature* column:

Often the guest stars become so enthused by the McBride endorsements that they sail right into the commercials with her. One day, for instance, I found myself emoting over Bruce floor wax, although until ten minutes before I had been firmly convinced that all wax came from bees.⁴

⁴ Bennett Cerf, "Trade Winds." *The Saturday Review of Literature*, March 1, 1947.

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Like every topflight participation program conductor, Mary Margaret McBride has set rigid standards for product acceptance. From the time she first became recognized as a successful broadcaster, "she would not let a sponsor put words in her mouth, she would choose her own products to advertise, and she would not make any statement that she did not know to be true."⁵ In her own chronicle of the Martha Deane program, Miss McBride wrote:

My attitude toward a new sponsor, says the sales force, is still one of wholehearted suspicion. I am always cold as ice to any new prospect. Perhaps he has ideas of his own about how he wants the program run, I think, and that scares me. This is not because I want to be highhanded or uncooperative. The truth is that there is only one way for me to manage the program, commercials or otherwise, and that is to do and say whatever seems natural and sincere at the time. (And as I've said, I will only take products that I have real feeling for, that I like and believe in and want to use myself.)⁶

There has been no change in that manifesto throughout her years of broadcasting either as Martha Deane or under her own name. Sincerity and naturalness are still the hallmarks of her programs, and the results she has achieved have been happy for her, for her listeners, and for her sponsors.

Another outstanding women's service program is Nancy Craig's *Woman of Tomorrow*, heard over WJZ, New York, Mondays through Fridays, 12:35 to 1:00 P.M. The WJZ local show, which has been conducted by Miss Craig since September 26, 1938, also features interviews with notable guests as well as discussion periods about problems of special interest to homemakers. Before stepping into WJZ as the "Woman of Tomorrow," Nancy Craig had been supervisor of the Jean Abbey Column in *Woman's Home Companion* and program

⁵"Women in Radio," *op. cit.*, page 4.

⁶Mary Margaret McBride, *Here's Martha Deane*, Garden City, New York: Garden City Publishing Co., Inc., 1936, pp. 20-21.

director of KMOX in St. Louis. Her personal endorsement of the products she advertises is a potent factor in achieving excellent results for her sponsors. As a result of her local participation program success, Miss Craig is now featured also on a network co-operative show, conducted along similar lines and heard over affiliates of the American Broadcasting Company.

A home economics program that commenced in 1927 and has distinguished itself for the many services it offers both to listeners and to sponsors is Evelyn Gardiner's *Home Forum*, heard Mondays through Fridays over KDKA, Pittsburgh. Miss Gardiner has been conducting the show since 1929. The kind of co-operation offered to sponsors by the *Home Forum* is well illustrated in the following résumé of its "Kitchen Party" activities:

Radio Broadcast: 1:30-2:00 o'clock, in Studio "A."

The women first attend the broadcast, which consists of a half-hour homemaking talk including the commercial message of each client participating on that particular day. Guest soloists perform twice during the broadcast with piano or organ accompaniment.

KDKA Home Forum Test Kitchen Program: 2:00-3:00 o'clock.

1. Discussion

After a tour of the studios the guests are taken to the Test Kitchen where their questions about studios, radio programs and artists, as well as homemaking, are answered.

Products of Home Forum sponsors are displayed and discussed.

2. Free Folders

Folders and recipe sheets of sponsors are given to each guest.

3. Door Prizes

Names are drawn for door prizes which consist of as many of the sponsors' products as they wish to give. If contests or gift offers are discussed on the air, the prizes or premiums are frequently shown, discussed, and the details explained. Names of stores carrying products are often given and always upon request.

4. Refreshments

Refreshments are then served, consisting of sponsors' prod-

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ucts. . . . Sponsors not having food products participate by discussion, display, folders, door prizes and oftentimes a demonstration of the product.

Ann Holden's *Home Forum* is heard Mondays through Fridays over KGO, San Francisco. This half-hour program of topical discussion and interviews with notables has been conducted by Ann Holden (Mrs. Frances Minton) since 1938. Prior to that time she had presided over the *Women's Magazine of the Air*, another West Coast feature, now conducted by Jane Lee over KPO. The *Home Forum* program brochure includes the following success stories:

E-Z-Est Silver Cleaner says: "During the weeks that you called the public's attention to our product, the interest in same jumped to unbelievable figures. Inquiries and complimentary letters compelled us to establish a new department to take care of these requests, and sales mounted steadily due to your efforts." . . . Chatham Blankets reported their department store distribution in and around the Bay Area reflected definitely increased sales due to Ann Holden's program. . . . West Coast Soap Company believes that on a basis of cost per unit, *Home Forum* stands among the best.

The South also boasts one of the nation's better women's service programs in Suzanne Javeau's *Woman's Forum*, WWL, New Orleans. Miss Javeau's skillful preparation of her script is the keynote of this fifteen-minute show. She allows three product mentions on each broadcast, and for each she provides an editorial build-up that leads subtly and interestingly to the commercial. In fact, it is not unusual for her to devote the editorial portion of her program to subjects that are related to her products and their uses. For example, in the four minutes or so before a scheduled sales message for an insecticide, she might discuss the subject of insects the world over, gradually narrowing down her discussion to local insect conditions and finally explaining how to get rid of them by using "X" in-

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secticide. Such a technique obviously gives the commercial an ideal setting and produces results for her sponsors.

In New England, the WBZ (Boston) *Home Forum*, directed by Mildred Carlson, claims to be the oldest continuous home economics program in that area. It is a fifteen-minute show heard every day but Sunday. Now in its eighteenth year, the WBZ *Home Forum* has long since proved of service to advertisers who keep renewing their contracts. As of 1947, the Oakite Products Co., manufacturers of Oakite, a cleanser, had used *Home Forum* repeatedly for a period of seven years; Rockwood & Company, makers of Rockwood Chocolate Bits were going into their fifth year; Good Luck Dessert had been sponsors for six years in succession.

A program that relies heavily on merchandising features is Chicago's *Feature Foods*, a half-hour show directed by Martha Crane and Helen Joyce over WLS six days a week. At no extra cost, *Feature Foods* sponsors have the services of a merchandising staff that call regularly on 1,250 independent food stores, "selling" the grocer on the program's sponsors' products, urging their display, and gathering useful information on merchandise turnover, stocks on hand, competitive sales, and retailer attitudes and comments. On the program itself, the codirectors mention stores that carry *Feature Foods* products, and every week promotions are scheduled with a number of independent stores or with a store group. In addition, Mrs. Crane and Mrs. Joyce make frequent personal appearances before women's club groups where their discussions of homemaking problems are effectively tied in with sponsors' products.

The Twin Cities area is well represented in the women's service program field with the *Darragh Aldrich Show*, heard over WCCO, Minneapolis-St. Paul, Monday through Friday. Mrs. Aldrich, a prominent novelist and writer of short stories about Northwest scenes and people, heads the cast of the half-hour program, which features not only her interviews with

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notables and discussion of household problems, but also a live musical-variety show and a studio quiz. Commercials are woven into the informal dialogue carried on between Mrs. Aldrich and master of ceremonies Paul Wann. Additional opportunity for mentioning sponsors is afforded by the quiz section of the program, for the prizes are products advertised on the show.

To avoid incurring the wrath of women's service program conductors not mentioned in this chapter, the author wishes to point out that to include the many thriving participation shows of this type all over the country would be an impractical undertaking. Among the programs that must remain unsung in this book are some that may have equaled the standards set by those mentioned. Comparatively few of the shows whose achievements have been brought to the attention of the author have been cited herein. In a number of instances other names—Ruth Crane of WMAL, Washington, D. C.; Betty Lennox of WGY, Schenectady; Ruth Welles of KYW, Philadelphia; Mrs. Page (Agnes Clark) of WJR, Detroit; Edythe Fern Melrose of WXYZ, Detroit; Jane Lee of KPO, San Francisco; Bettie McCall of WCAO, Baltimore; Jane Weston of WOWO, Ft. Wayne, Ind.; Norma Young of KHJ, Los Angeles; Betty Wells of KRNT, Des Moines, Ia.; Mrs. Rose Lee Farrell of WFBM, Indianapolis; Janet Ross of KDKA, Pittsburgh; Margaret Arlen of WCBS, New York; Jane Butler of WGBS, Miami, Fla. (to mention only a few)—might just as well have served to emphasize the high caliber of women's service programs today.

5.

The Farm Program

NO ADVERTISER can afford to ignore the tremendous purchasing power of the farmer, whose income has virtually doubled since 1940. Even in that year a survey of Cortland County, N. Y., issued by the *Farm Journal and Farmer's Wife*, made these revealing statements:

While farmers are primary markets for farm equipment, their families are the same kind of prospects for such non-farm products as cosmetics and drug items, food, clothing, household equipment and a host of others.

Some of the conclusions from the survey:

"The use of cosmetic and drug items in general among farm families parallels city consumption and [in] some instances such as cold and cough remedies and liniments, exceeds the urban market. Hand lotions and creams show a favorable picture both from a farm acceptance and use standpoint. Deodorants sell to farm families in the upper classes almost as well as to town families in the same economic levels."¹

In general, the two main types of farm program are informational and entertainment. The former presents news of the weather, markets,² crops, soil conservation, as well as any other

¹ *Advertising Age*, August 26, 1940, p. 22.

² Official market news has been broadcast since 1920, when the government began sending out its reports via wireless. See Anthony J. Koelker's article in the February 17, 1941, issue of *Broadcasting*.

data of vocational importance to the rural listener. The entertainment shows feature music of the homespun variety, largely folk music (hillbilly), designed to appeal to the entire family.

In his recent book, *Corn Country*, Homer Croy pointed out: "The great difference between a metropolitan station and a farm station is that the farmer uses his station to help him make a living."³ Today's specialized farm program is almost indispensable to the modern farmer. Both the editorial contents and the sales messages are listened to intently, for the products usually advertised on such a program are keyed to his desires and needs. Because comparatively few nonfarmers tune in to farm programs, the listeners make up one of radio's most highly selective audiences. A farm program advertiser can therefore count on an extraordinarily high percentage of "hot" prospects among those who hear his sales messages.

Today's farmers are no longer isolated as they were in horse and buggy days, but they still do a great deal of buying by mail. As a result, sellers of mail order products that appeal to farmers find advertising on radio's farm programs very lucrative. And *because* the farmer is no longer isolated, he and his family have become important *store* purchasers of many items that formerly were considered marketable only among urban dwellers.

Origin and Growth

"The importance of radio to the farmer is becoming more apparent every day. It is asserted that the radio not only makes the isolation of the farm a thing of the past but brings quickly to the farmer the agricultural information needed in the intelligent operation of the farm."⁴ This passage was written in 1922, but it might have been written today, for it states the principal reasons not only for the start of farm pro-

³ Homer Croy, *Corn Country*. New York: Duell, Sloan & Pearce, 1947, Chapter 27, p. 250.

⁴ *The Wireless Age*, May 1922, p. 37.

grams, but for their continued growth and vigor through more than twenty-five years of commercial broadcasting.

Through this past quarter of a century, the sponsor participation type of farm show has played a prominent part. Among the very earliest sponsor participation programs of any type were those devoted to the farm audience. *The Farmer's Noon Hour*, for example, described in Chapter 7, pages 74-75, began in October, 1922, and is still serving its listeners from KFBB, Great Falls, Montana.

A program that preceded the Montana offering, but that did not become a participation show until the 1930's, is KDKA's *Farm Hour*, which first took to the air waves in 1921. According to David N. Lewis, the Pittsburgh station's sales promotion-advertising manager:

This program began May 19, 1921 when it broadcast market information gathered by the local representative of the U. S. Agriculture Department and was presented by the editor of the *National Stockman and Farmer Magazine*. Incidentally, the editor employed Frank E. Mullen, now general manager of NBC to handle this first regularly scheduled farm radio service. As far as I can gather, the program promoted the magazine and it was, in effect, commercial. The farm program is now a participation show.⁵

The time of day for the broadcast of the KFBB program was selected with an eye to the habits of farmers, many of whom like to have a hot midday meal at home. But it will be noted too, that a great number of farm programs are scheduled in the early morning hours—earlier in many instances than musical clocks. Farmers cannot follow bankers' hours, or the office hours of their city brethren; by eight o'clock the day's work is well under way. Mr. Croy touches on this topic of early morning scheduling in the following account of an interview that he had with the late Earl May, longtime broadcaster over KMA, Shenandoah, Iowa:

⁵ From letter to author dated September 10, 1947.

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He told me about the early days. His station had gone on the air of a morning at eight: it was believed that no farmer would listen before that hour. Then one morning Mr. May had to take an early trip to Omaha. As he drove along he saw the lights come on in the farm houses, some at five. By six nearly every house had a light.

"I thought maybe they would listen [said Mr. May], in spite of what everybody said about early-hour radio. We started broadcasting to farmers at six. That is now one of the most popular hours in the whole day. If I hadn't taken that early morning trip to Omaha we might not have discovered that for some time."⁶

Today on almost every real farm station, the hours between 5:00 A.M. and 8:00 A.M. are devoted chiefly to farm programs. Another favorite time for the scheduling of programs that appeals to farmers is Saturday evening. A great many of the country's outstanding farm shows in the style of WLS's *National Barn Dance* and WSM's *Grand Ole Opry* have become Saturday night features not only for the rural but also for the urban audience.

The great majority of farm broadcasts, therefore, reach their audiences during the early morning hours, the midday hours, and the Saturday evening hours. To give the reader an idea of what such broadcasts have to offer the listener and the advertiser, a few representative shows among the many excellent farm programs heard in all sections of the country will be discussed in the following paragraphs.

A 6:15 to 6:30 A.M. show that has won its spurs over WHAS, Louisville, Ky., is Frank Cooley's *Farm News*. The program, written by Cooley, contains market and weather reports, local, national, and international news of agricultural import, and factual information on the latest farm development secured in co-operation with neighboring agricultural colleges. One demonstration of his pulling power was his six-time offer of a cook

⁶ Homer Croy, *op. cit.*, p. 247.

book put out by the National Livestock & Meat Board of Chicago—it brought in 3,278 requests in December, 1947.

The *Old Trader*, a program heard over KFH, Wichita, Kansas, offers to “trade anything you have for something you want.” It has been conducted by the KFH farm editor, Bruce Behymer (who is also farm editor of the *Wichita Eagle*), since 1939. His morning program helps consummate an average of 500 trades a month, and the items exchanged have included everything from settin’ hens, to sewing machines, to coon dogs, to tractors.

WJR’s (Detroit) *Goodwill Dawnbusters* program has been reaching large rural audiences for years. One of its outstanding sales jobs was the selling of 10,000 sets of books for \$6.00 a set. This was accomplished on a Monday-through-Saturday broadcast schedule in the 6:00-6:15 A.M. segment over a twenty-six-week period.

Early morning participations in farm programs of Chicago’s famed WLS, the Prairie Farm Station, have achieved results like the following: A nursery company on eighteen broadcasts between 6:30 and 6:45 A.M. offered a shrubbery assortment for \$1.69. Requests numbered 7,261, making a total return of \$12,271.09. A single one-minute offer of a free garden-information booklet, made in behalf of a paint company on a 7:45-8:00 A.M. program, drew 2,304 requests from listeners in twenty-three states.

Another farm program of high repute is *Grady Cole Time*, an early morning session heard over WBT, Charlotte, N. C. How an able radio farm editor puts his influence to work, how he not only recognizes his listeners’ problems but gets out and does something toward their solution, is indicated in the following comment made by *Variety* when it presented Grady Cole with a special award in March 1946:

Grady Cole, the farm editor of WBT in Charlotte, is practically a one-man commission. It was Cole who helped “sell” to the Gov-

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ernor and the North Carolina Legislature the need for better rural roads. Result: a \$100,000,000 appropriation. It was Cole who had the United States Dept. of Agriculture running around in circles filling requests for peach-canning and other bulletins in the wake of the Cole broadcasts. It was Cole who snowballed his daily 5 a.m. to 7:55 a.m. broadcasts into a Farm Club that rolls across North and South Carolina, Georgia, Tennessee, Virginia, and surrounding southeastern states. Combine these accomplishments with run-of-the-mill tasks expected of a community-conscious farm editor and it all adds up to a driving force that gives Cole a tremendous hold on his listeners. Cole, as such, transcends the role of a radio voice. He has given proof positive of how radio benefits when it becomes an integral part of the community.⁷

Another “proof positive” of Grady Cole’s sales effectiveness for his sponsors is this case history from the files of the Department of Broadcast Advertising, NAB:

Writes Charles G. Fox, president of Fox System Chicks . . . :

“I decided to sponsor a quarter-hour block (7:45-8:00 a.m.) of *Grady Cole’s Sunday Farm Club*—realizing too that such an early hour on Sunday morning was indeed an acid test for the selling power of radio.

“Since Fox System Chick’s quarter-hour a week program began, business . . . has steadily been on the upgrade . . . After 8 programs, 3,184 inquiries were received and 320,000 chicks sold.”

Two weeks after Mr. Fox wrote the above, emcee Grady Cole asked his audience to send in an appropriate name for the Fox System Chick in the trade mark. The prize offered was 100 chicks. This one-minute announcement, made one time only, without any previous build-up, yielded 1,643 letters.

Another standby in the farm broadcast field is WOR’s Joe Bier, whose *News of the Farm* has been serving the eastern area’s thousands of farmers for more than a decade. Not many people realize the fact, but just within the limits of New York City itself, in only four of its five boroughs—as farm broadcaster Bier enjoys pointing out—there are a total of 268 farms.

⁷ *Variety*, March 27, 1946, p. 37.

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WOR's daytime listening area, however, encompasses far more than the region in and about New York. *News of the Farm* serves nearly half a million farms six days a week from 5:45 to 6:30 A.M.

In the same area, another of the farm program conductors who are converting their agricultural know-how into sales is WJZ's (New York) Phil Alampi. His *Farm News* broadcasts have been aired since January 5, 1948, from 6:00 to 6:30 A.M., Mondays through Saturdays. Even before that date, however, when he used a pre-6 A.M. time, farmers in WJZ's coverage area were awake and listening to Alampi. For example, a single, unrepeated announcement made at 5:45 A.M. offering pint samples of paint drew 4,440 requests from Alampi followers in thirty-one states. Another offer, also made before 6:00 A.M. and in the winter season, pulled 3,635 requests for the poultry equipment catalogue recommended by Alampi in six one-minute participation announcements. These requests came from twenty-six states.

The sponsors of the *Farm Service News* section of WIBW's *Daybreak Jamboree* in Topeka, Kansas, use their participation strip to tell listeners about weekly livestock sales in the area. As a result of the broadcasts, one advertiser added five acres of new pens to house additional cattle and hogs because of the startling growth of his weekly sales. The conductor of the program, Elmer Curtis, had to stop asking wives to attend the sales with their husbands because, as the advertiser put it, "(1) The women take up so many seats, the men buyers have to stand up and (2) the women get tired and take the men home before the sale is over." The WIBW participation programs hold their sponsors year after year. According to Ben Ludy, the station's general manager:⁸

The Carey Salt Company and the Goodrich Tire and Rubber Company have been sponsors of the 7:00 to 7:15 a.m. news segment

⁸In letter to author dated September 4, 1947.

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for the past eight years. The Merchants Biscuit Company sponsor the 7:45 to 8:00 a.m. segment and are in their sixth year.

The H. D. Lee Company has sponsored the 12:00 to 12:15 noon news segment (in the *Dinner Hour* program) and are finishing their twelfth year.

The Campbell Cereal Company have used the same minute participation for eleven years. We have a large number of seasonal advertisers who have bought participations in these various shows over a period of eight to ten years.

Since April 23, 1941, WLW, Cincinnati, has aired a portion of its noontime *Everybody's Farm Hour* from its own 147 acres in Warren County near Mason, Ohio. The establishment is called "Everybody's Farm," and, although it attracts a great many visitors, it is not a show place, primarily, but a practical farm operated by a practical farmer, Earl Neal, under the direction of Roy Battles, WLW's farm program director. It is run in accordance with the principles and methods advocated on the WLW broadcasts and demonstrates the effectiveness of those methods. In addition to the news, weather, livestock reports and the coverage it provides for special events of agricultural importance, *Everybody's Farm Hour* features music and entertainment also, thus providing a well-rounded broadcast designed for the millions of rural radio families in the station's listening area.

On the *Noontime Neighbors* program of Nashville's well-known WSM, a picture of a Tennessee walking horse was offered recently in a single sixty-second announcement. In reply to the offer, which was not repeated, 7,063 requests came in from a total of nineteen states. This station boasts one of the country's topnotch Saturday evening live hillbilly shows, *Grand Ole Opry*, which began its career on November 23, 1925. The program runs anywhere from three to five hours, depending on the season of the year, and it has a long record of success stories; a few of them are given here:

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Free samples of a solder were offered listeners in order to promote the sales and distribution of the product. A half-hour section of the *Opry* brought in 18,000 requests, with an average of 10,000 a week for the duration of the offer.

On one thirty-minute segment of the *Opry*, a nursery offered listeners a free catalogue plus an assortment of plants for \$1.00. A total of 2,500 one-dollar orders was received.

To build distribution and sales for a household match manufacturer, a five-minute spot on the *Opry* offered to send listeners, in exchange for two proofs of purchase, a printed sheet of words used in a song on the program. In one week, 4,400 wrappers arrived, and the returns averaged 1,500 wrappers a program. The participation ran for three years without any change in the merchandising offer.

To interest chicken raisers in its products, a hatchery offered a catalogue and cardboard baby chick feeder. The first week brought 7,260 requests.

From a work clothing manufacturer: "*Incidental* merchandising offer pulled approximately 1,000 proofs of purchase as result of each program, and campaign helped noticeably in establishing trade preference and distribution for advertised product."

A few more results: 29,721 requests for a tonic as a result of six participations; 21,473 requests for a solder sample from one night's broadcast; 12,337 requests for a seed catalogue from one broadcast; 8,244 *dimes* for an insecticide sample from two broadcasts; 45,349 *dollars* for subscriptions to a magazine (thirteen broadcasts).

All these case histories are presented not just to show the value of WSM's *Grand Ole Opry* but to indicate the kind of success participating sponsors can reap from it and similar shows in stations all over the country, whether the program is called *Grand Ole Opry*, *Barn Dance*, *Jamboree*, *Roundup*, or any one of a number of appropriate names.

The farm program is made to order for the manufacturer who wants to tap the profitable markets that exist in agricultural areas throughout the country. For a very low rate, the advertiser can count on getting his message over to one of the most receptive of radio's audiences. That is why the sponsor

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participation programs designed to serve the farm audience have become schedule fixtures on any station that counts farmers among its listeners—and it is safe to say that every station in the country, whether it is located in a rural or an urban sector, reaches an audience composed at least partly of farmers. On the great majority of stations that feature farm programs, for example, KFBI, Wichita; KMBC, Kansas City; KSTP, Minneapolis-St. Paul; KTRH, Houston; KVOO, Tulsa; WHO, Des Moines; WLS, Chicago; WMT, Cedar Rapids; WNAX, Yankton; WWVA, Wheeling—whether early morning, midday, or Saturday night sessions—advertisers have found out and are continuing to find out that participations consistently get results.

6.

Audience Participation and Husband and Wife Programs

STUDY OF the types of programs listed in Table III, page 168, will show that the participation format has been adapted to a wide variety of uses. Although the disk jockey, musical clock, women's service, and farm programs appear most frequently, several other kinds of participation shows are a prominent part of today's broadcasting schedules. Because a number of manufacturers have found them to be a solution of their radio advertising problems, the offerings of these other types of programs will now be discussed.

Audience Participation Programs

An audience participation show is exactly what the name implies: a program in which the studio audience, under the guidance of the master of ceremonies, takes part in the proceedings and adds to the entertainment of the listening audience. Its format usually includes quizzes and interviews, and the prizes awarded to the contestants or interviewees generally include money, merchandise, and samples of the sponsors' products. Some shows, such as the Tello-Test program, which has strictly a prize or money giveaway motif, allow only the home

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audience to participate. An announcer in the studio telephones numbers at random, and if the person is at home he is asked questions and given a prize for the correct answers. Home audience participation shows, however, are in the minority in comparison with the studio audience type.

Just as the networks feature such audience participation programs as *Truth or Consequences*, *Queen for a Day*, *Stop the Music* (which as far as available records indicate is the first evening network show to be sold on a sponsor participating basis), and many other variations on a similar theme, so the local outlets feature the same general type of program. A few of the locally produced shows that have been making sales for their participating sponsors are mentioned below.

The Missus Goes A-Shopping, a longtime feature on WCBS, New York, is ably conducted by master-of-ceremonies John Reed King. This half-hour show, which attracts 5,500 visitors to the WCBS studio each week, limits its participating sponsors to two per program. Recently King offered listeners a calendar with the compliments of The Ward Baking Company. The offer was made first on the January 7, 1948, program, and it drew 13,317 requests. After nine announcements, the grand total of requests reached 78,544—a grand total indeed.

For the past eight years, *Club 1300*, WFBR, Baltimore, has been giving its studio audiences the opportunity to take part in a live musical variety show heard six times a week from 1:05 to 2:00 P.M. Under the direction of Henry Hickman, *Club 1300*'s master of ceremonies, members of the audience "get into the act" via interviews and quiz participation. That the show attracts listeners is evident in the typical response made when they were asked to submit five song titles for use in one of the program features: a song identification contest. Six \$5.00 prizes were offered to the winners, and within one week, 8,377 entries were received.

Another type of audience participation program emanates from a popular restaurant. For example, WJZ's *Luncheon*

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With Maggi McNellis and Herb Sheldon is aired from New York's Latin Quarter; WTIC's *Cinderella Week-End* originates in the Orchid Room of Ryan's Restaurant in Hartford, Conn.; WARC's *Luncheon at Rupert Gray's* is conducted by Harold Kolb from Rupert Gray's in Rochester, N. Y., Bill Slater does his WOR program, *Luncheon at Sardi's* from Sardi's in New York City; one of Washington, D. C.'s large downtown restaurants is the scene of WOL's *Brunch With Mike*, conducted by Mike Hunnicutt. Numerous other audience participation shows with restaurant settings have made their mark in sponsor participation programming.

A combination disk jockey and man-on-the-street show designed for Hartford, Conn., housewives is WDRC's *Shopping By Radio*, heard five days a week, 9:15 to 9:45 A.M. This novel audience participation program literally picks up its audience participants on downtown Hartford streets; announcer Bill Sheehan with the WDRC mobile unit interviews a woman shopper shortly after disk jockey Russ Naughton has opened the program with recorded music. As soon as the street broadcast ends, the shopper is driven to the nearby studio to take part in a quiz conducted by both Naughton and Sheehan.

Another one of WDRC's audience participation shows is the 7:00 to 9:00 A.M. *Shoppers' Special*, conducted by Roy Hansen. Although this program is actually a musical clock (it provides early morning listeners with weather reports, time announcements, and news plus live music and entertainment), it has added a merchandising feature, the "Market Basket," that puts it in the audience participation category also. Twice during the show the broadcast switches from the studio to the mobile unit where announcers Jim Garrett and Jean Chesley have a real market basket laden with samples of the products advertised on *Shoppers' Special*. They pay a surprise visit to a lucky housewife's home, interview her, and present her with the "Market Basket" while commenting on each gift. Thus, sponsors get the benefit of this merchandising mention in addition to the

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regular sales message. Originally only one market basket presentation was made each day, but the show's list of advertisers grew so large that the feature had to be split in two.

For the advertiser, an audience participation show is a double-edged weapon when his product, in addition to being plugged by the conductor in regular commercials, is mentioned again as a prize. Advertising on an audience participation show that has several sponsors can be a boomerang, however, when the format of the show permits product-identified merchandise *other than the sponsors'* to be used as prize giveaways.

For example, a thirty-minute program might sell participations to six different advertisers, each of whom receives one commercial. If, on that same program, other products are given as prizes, and are identified by trade-mark name, the situation may become somewhat awkward. In competition with the free-ride "commercials" for the ten or twenty products offered as prizes, the participating sponsors' commercials will have a diminished chance of being remembered. If money or the real sponsors' merchandise constitute the only prizes, however, their commercials will have a sharp impact.

Audience participation shows vie with one another so strongly in the matter of giving away prizes and the conductors of such programs give such frequent mention to the prizes that the products mentioned in the *commercials* are almost submerged in the grandiose buildup to the giveaways. The author was told recently by the advertising manager of a large watch manufacturer that the company's watches had been used as prizes on radio programs sponsored by other advertisers throughout the country. He added that his company had received letters from listeners to one particular network program, on which its watches had been featured as prizes, and the mail indicated that the writers thought his company had *sponsored* the program!

Clearly, therefore, it is up to the sponsor who wants to buy an audience participation program either to brave the welter of product mentions that may exist on shows that indulge in

excited hoopla about non-sponsors' products, or else to choose one of those that use money and/or the sponsors' products as prizes.

Husband and Wife

Apparently there is something intriguing about listening to a married couple's conversation at the breakfast table in their own home. Perhaps it's the informality, the behind-the-scenes atmosphere, typified by the familiar clink of coffee cups. Perhaps it's the interviews with celebrities as they come calling. It may even be the natural instinct in most of us to want to hear other people in off-guard moments—here is the opportunity to do so quite ethically. Whatever the appeal is, husband-wife programs have become very stylish in recent years, and advertisers are taking increasing advantage of their popularity with radio listeners.

Credit for the modern version of the husband-wife show goes to *The Fitzgeralds*, now heard on WJZ, New York. This program had its start as *Breakfast With the Fitzgeralds* on WOR in 1942. Previously, Mrs. Fitzgerald had been conducting a program of her own called *Pegeen Prefers*, over WOR. Because of a serious operation, and a long convalescent period, her husband took over the program and carried on for her.

Pegeen, an energetic person, was eager to resume broadcasting even though temporarily unable to travel to the studio. Soon she persuaded WOR to let the program originate from the Fitzgerald home, with both Ed and Pegeen officiating at the microphone. Lines were run out from the station to their apartment and thus began the first "Mr. and Mrs." breakfast program.

As Philip Hamburger tells it in his article for *The New Yorker*:

They would sit down at a table in their own home, eat breakfast, and talk to each other; a microphone would pick up their conversation and the rattle of their dishes. This would constitute a radio

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program. The notion caught on, and the Fitzgeralds have been imitated extensively. In the trade, their kind of program is known today as a Mr. and Mrs.-at-breakfast deal, as distinguished from the breakfast-club deal. Both deals are extravagantly successful.¹

The Fitzgeralds' commercials are woven into their cross-table conversation; very often in the midst of a product discussion one or the other will change the subject and then come back to it later, thus giving their sales messages what WJZ calls "a one-two punch." At the low cost rate of approximately three cents per inquiry, they recently drew more than 8,000 requests for a cosmetic company's offer of sample lipsticks. They used just six announcements (three major and three minor) to present the offer. In another instance, they pulled more than 6,000 pieces of mail, each one enclosing a dime, in response to an offer of a drug product sample. Because of results like these their program is consistently sold out.

At WGY, Schenectady, N. Y., *Breakfast With the Brooks* went on the air October 1, 1946, with Martha and David Brooks at the helm. They bring their listeners news of the area plus sales messages unobtrusively entered in the conversation. Besides creating new listeners the show fell heir to much of the audience that had been listening to Martha's *Market Basket* program in the same time slot for the preceding thirteen years. *Breakfast With the Brooks* also inherited a number of the advertisers who had sponsored the earlier show, and has added new ones since. The program frequently has a waiting list of would-be sponsors.

New York's WOR, which first broadcast *The Fitzgeralds*, now features *Breakfast With Dorothy and Dick*. This husband-wife team, Dorothy Kilgallen (Mrs. Kollmar) and Dick Kollmar, lace their conversation with accounts of Broadway and Hollywood doings, for they themselves are journalistically and theatrically well known and are thoroughly conversant with the

¹ Philip Hamburger, "All-American Breakfast," *The New Yorker*, August 10, 1946, p. 46.

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world of glamorous names. Mrs. Kollmar writes a daily syndicated column, "The Voice of Broadway," and Mr. Kollmar is a play producer as well as actor. With this background, they are able to present, from their Manhattan apartment, tidbits about the famous to the thousands of consumers who listen avidly for such information. The Kollmar program is another one with very few availabilities.

On the West Coast, Mary and Harry Hickox present a husband-wife show called *Downtown and All Around* on station KFI, Los Angeles. Besides the conversational boosts of participating sponsors' products, the fact that KFI airs the program in co-operation with the Los Angeles *Downtown Shopping News* gives advertisers a bonus in the way of promotion. The newspaper, owned by leading Los Angeles merchants, goes to more than 500,000 families in the area twice a week, and it carries advertisements and editorial news of the *Downtown and All Around* program; in exchange the Hickoxes tell their listeners about the *Shopping News*. The show goes on the air from 10:00 to 10:15 A.M., Mondays, Tuesdays, Wednesdays, and Fridays.

The Mr. and Mrs. team of Jinx Falkenburg and Tex McCrary is called by New York's WNBC a "typically American couple." Although one might take issue with that description on the score of the somewhat untypical facts—Jinx was born in Spain, educated in South America, featured as a "cover girl," starred on stage, screen, and radio, and Tex has been editorial chief of the New York *Daily Mirror*, star of a weekly newsreel feature, executive editor of *American Mercury*, and Lieutenant Colonel in World War II—there is no denying that *Hi Jinx* is an outstanding husband-wife program. They are heard Monday through Friday from 8:30 to 9:00 A.M. and Sunday from 12:00 to 12:30 P.M. Tex and Jinx, perhaps more so than other teams, take decided stands on important questions of the day. Interviews with people in the public eye are featured, and have a noticeable air of informality. As in the majority

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of husband-wife programs, the commercials are effectively tied in with editorial content. On a membership campaign for the Literary Guild (Doubleday, Inc.), an average of 176 orders per broadcast was achieved, each order representing a minimum sale of \$8.00. After twenty-seven programs a total of 4,755 listeners had become new members of Literary Guild. Whereas the sponsor had originally estimated costs at \$2.50 per order, the actual cost turned out to be \$1.86.

Three Miscellaneous Participation Programs

Three other shows in different categories, besides the types of participation programs already mentioned in this section, have also been doing a good job for listeners and for sponsors.

WJW, Cleveland, Ohio, offers the *Man With the Hat*, a five-day-a-week man-on-the-street show. The McKesson & Robbins, Inc., drug organization used participations on the *Man With the Hat* to promote the sale of its Tartan Suntan Lotion in the Cleveland area. In a letter dated February 11, 1948, to WJW's manager, H. W. Waddell, the McKesson & Robbins Cleveland manager had this to report:

Our participation on WJW's "Man With the Hat" program, in our introductory year, sold more than 2,800 dozens of Tartan. That, Hal, is a lot of lotion! As usual, we'll be back again this season trying to help our druggists move more merchandise more easily; trying to help more listeners enjoy the sun.

From Chicago's WBBM a live musical variety show, *Gold Coast Rhythm*, presenting instrumentalists, vocalists, and comedy, is heard in two fifteen-minute segments five days a week, 9:15-9:30 A.M. and 4:45-5:00 P.M. Master of ceremonies of this participation program, the afternoon session of which began in 1942, is George Watson, a veteran radio artist who has been heard in such shows as *Scattergood Baines*, *Ma Perkins*, *First Nighter*, and other network and local features. Together with a WBBM announcer, Watson makes the sales mes-

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sages a part of the entertainment by incorporating them in a series of humorous sketches. His technique adds to the effectiveness of the commercials whether transcribed or live.

Another show that demonstrates the versatility of the participation program format hails from WCBS, New York. It's *This Is New York*, and the ubiquitous conductor is Bill Leonard. Assisted by a staff of reporter-writers equipped with portable tape recorders for interviews, Leonard explores a wealth of fresh material for his listeners. Every morning on Monday through Saturday, his audience gets a wide variety of human interest stories, interviews with celebrities just come to town, the excitement of a fire-fight or a police chase of the night before, first-hand accounts of Broadway openings—on-the-spot coverage of any newsworthy happenings that continually enliven New York.

He reviews the news, passes along a Leonard-tested recipe, points out the merits (or demerits) of the latest in movies, plays, and books, and he tosses in an occasional recording of popular music to boot. Actually the show is almost unclassifiable because it combines so many features of various program types, but over-all it most closely resembles the general commentary. Former police reporter Leonard integrates the whole with a pervading effect of immediacy, of currency, and of vitality. His efforts together with those of his staff have paid off in high audience popularity and the result is: consistent sponsor renewals.

Part Two

SELECTING A PROGRAM

7.

How and When Participation Programs Started

TO OUTLINE the rise of the participation program we must go back to the very beginnings of commercial radio in order to understand the background of early sponsored programs out of which the participation type arose. A brief sketch of radio in the early nineteen twenties is therefore in order.

It is always dangerous to make such definite assertions as: "Such-and-such was the very first broadcasting station"; "So-and-so originated the women's service program"; "Such-and-so produced the first musical clock program"; and so on. The claim of priority has been for years, and still is, the subject of debate—between Pittsburgh's KDKA and Detroit's WWJ, for instance, one of which presumably was the first regularly licensed radio broadcasting station in the United States.¹

The author might well expect to receive indignant letters from writers who say that *their* stations were the first to have farm programs, "women's" shows, musical clocks, and so on. In anticipation of such a response, the following questions were asked in a letter sent to all still-existing radio stations in the United States (491) that were established in 1935 or earlier.

¹ See *Broadcasting*, April 14, 1947, p. 93, column 1.

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The year 1935 was chosen because most "firsts" were established by then:

What was your station's experience as to the origination of its sponsor participation programs?

If you have a hunch that any show or shows of yours, such as musical clocks, disk jockeys, home economics or "women's" programs, farm shows, husband and wife programs, and possibly audience participation and telephone quiz programs were the first or among the first participation shows in these categories, please let me have the following information:

1. When and how did it start? Was it always a participation show?

2. Is it still on the air?

3. What is the format?

4. Is the talent the same as when the show started?

5. Is it sold out?

6. Any good sales case histories?

7. What advertisers have been on for long periods and how long?

One more question: What percentage of your non-network time sales is derived from the sale of participations? This figure should include revenue from half-minute and minute participations as well as that from five, ten, fifteen minute, or longer participations on long shows.

In addition, personal interviews were secured whenever possible. It should be understood that any claims made herein are based upon the answers received from those stations which replied to the above questions and upon the interview results, as well as upon scrutiny of authentic histories of radio and upon the author's knowledge of the field.

Participation programs were definitely a part of commercial radio in its earliest days. In fact, even before commercial radio, Dr. Frank Conrad, brilliant engineer of the Westinghouse Company, was initiating the disk jockey style of program that is now so prevalent over the air waves. His nightly record presentations over the amateur station 8 XK in 1920 had no commercial sponsorship such as we know today, but a hint of

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the future was being given—he gave credit in his broadcasts to the phonograph dealer that supplied him with records.² Actually, however, the efforts of Dr. Conrad cannot be twisted to fit the definition of a participation program. His name is mentioned only because the type of program he presented was the noncommercial forerunner of today's omnipresent record shows, which are usually on a participating basis.

Many publications have stated that the first true commercial advertiser on radio was the Queensborough Corporation. This concern paid one hundred dollars to station WEAJ (now WNBC) in New York City for a ten-minute talk, given on August 28, 1922, on its Jackson Heights real estate development. There is evidence that participation programs came into existence in the very same year. Correspondence with station WJAG of Norfolk, Nebraska, even indicates the possibility of a commercial broadcast earlier than WEAJ's. Interestingly enough, this *possible* first commercial was in the form of a participation that seems to be the commercial antecedent of today's popular disk jockey shows. WJAG's story is given in the excerpt below from a letter to the author written by Mrs. Mae Lee, office manager of WJAG:

The program [the *Mailbag*] started in July, 1922, and is still on the air. The *Mailbag* is heard over WJAG every day of the week. It has always been a participation show; and the format is records, interspersed with ads. The records are selected on the basis of requests from our listeners. The format of the program has always been the same. Advertising on the program is sold out almost all of the time.

All records on sales and case histories previous to May 12, 1941 were destroyed in a flood; so we do not have an adequate report on that phase of the program. Some of the oldest advertisers are the Carberry Seed Company, Norfolk Hide and Metal Company and the Norfolk Cereal and Flour Mill.³

² See Archer, Gleason L., *History of Radio to 1926*. New York: The American Historical Society, Inc., 1938, p. 199.

³ Letter to author from Mrs. Mae Lee, October 3, 1947.

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Also in October, 1922, approximately two months after the WEAQ Queensborough broadcast, and three months after WJAG's *Mailbag* started, a department store owner in Havre, Montana, inaugurated a 50-watt (now 5,000-watt) station, KFBB, with a program called the *Farmer's Noon Hour*. Judging from all available records, this was the second participation program on the air that began as such and is still in existence.

Mr. F. A. Buttrey, a Havre businessman, took his pioneering step as a result of the following circumstances, according to a letter written by J. P. Wilkins, manager of Buttrey Broadcast, Inc., in response to the author's inquiry:

KFBB went on the air in October, 1922, in a department store owned by Mr. F. A. Buttrey in Havre, Montana, a town of about 6,000 people. This is the story that was told to me by some of the oldtimers employed in the Buttrey Organization.

Following the last war [World War I], a great land boom took place across the northern part of Montana along the Great Northern Railway Company route, and many farmers came from the middle-west to settle in Montana. In those days there were very few roads, which were completely impassable during the severe winters. After a couple years of struggle, many of these farmers began to think of leaving. It seemed one of their greatest burdens was enduring the long winters with no entertainment or diversion of any sort. Mr. Buttrey, being an enterprising storekeeper, decided to figure out some way to keep these people on their land, as they were potential customers. So, he started reading about this new gadget called radio. He came to the conclusion that he could dispel the boredom of these farmers by installing a radio station, thus making them happy and keeping them in the country. So, KFBB went on the air in October of 1922.

Mr. Buttrey also realized that the hardworking people always get in for a hot noon day meal where possible, so he decided to start the station with what we still call the *Farmer's Noon Hour Program*. It is on the air from 12:00-1:15 PM six days a week. We run transcribed music interspersed with a maximum of 100-word announcements from 12:00-12:15; 12:15-12:30 is United Press News; at 12:30, another announcement or two; 12:35, the livestock report; 12:45, the "Farm News"; more announcements; the weather

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forecast at 1:00 PM; then more announcements, and ending with the grain market report at 1:10. Every type of announcement imaginable has been broadcast on this program, everything from funerals out in the country to lost children.⁴

Mr. Wilkins gave also the following specific answers to the questions sent by the author:

The program did start originally as a participation.

We do not know of any other participating program in existence prior to the start of this one.

The current format is not changed over the original.

It is impossible to state how many changes in personnel there have been since the program started. The announcer who is handling the program now has been on for a little better than a year. I, myself, handled the show from January, 1932 until the middle of 1937. I believe that is the longest time that any one person put on the program.⁵

Although the station's transmitter has been moved from Havre to Great Falls, Montana's second largest city, KFBB's program service has continued along the lines laid down by Mr. Buttrey.

In view of the multitude of transmitters that sprang up in all sections of the country in 1921 and 1922, it is entirely possible, furthermore, that still another station may legitimately lay claim to priority. It can be assumed safely, however, that the participation program is virtually as old as any other type of radio broadcast advertising.

Public Service and Entertainment

Examination of the two participation programs so far mentioned, KFBB's *Farmer's Noon Hour* and WJAG's *Mailbag*, reveals that both were carefully aimed at the listeners in their particular rural areas. KFBB appealed more to the business side of farming with information on the grain and livestock

⁴ Letter to author from J. P. Wilkins, August 7, 1947.

⁵ *Ibid.*

markets and the weather, in addition to music; WJAG, on the other hand, tried to help the lonely farmer's wife while away the time with music by request. In short, both helped to fill the public service needs of their communities.

Radio came as a boon to struggling farmers and their families, most of whom lived in comparative isolation in hundreds of communities over the country. Nothing could have been more natural, or more logical, than radio programs designed to serve and entertain people who, until radio's advent, had been served and entertained chiefly through their own efforts.

The reader should not infer, however, that early radio performed less service for the urban listener. There were motion pictures, the legitimate theater, and concerts and recitals, to be sure, but for these and most other forms of entertainment admission was charged for performance. No such recurring fees were required for the entertainment afforded by the new medium. No one demanded a ticket when the dial was switched on or a new station was tuned in. The audience, both rural and urban, was there—it had only to be reached.

Under the favorable circumstances that greeted the new medium it would have been strange indeed for local advertisers not to have taken advantage of their opportunities to tell their neighbors, *and* customers, of the benefits afforded by their products. Local advertising, local sponsorship, was inevitable once broadcasting had been established. It enabled a merchant to conduct, in effect, a house-to-house, farm-to-farm, man-to-man, woman-to-woman selling campaign among people who *wanted* to listen, who actually needed the public service features and entertainment that were a part of the broadcast medium. More to be wondered at than its growth is the fact that early acceptance of radio as an effective means of advertising goods and services was as slow as it was.

Early Struggles

In the early twenties there were objections to the commercial idea in radio, just as these objections are still voiced by some

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critics today. The very first broadcasts served up entertainment and public service without benefit of sponsorship. Early listeners became accustomed to hearing programs that were designed without a suspicion of a commercial, but eventually the economic facts of life had to be faced. Some means of financial support had to be devised if radio stations were to continue to exist. This country plumped for complete freedom of the air waves, because government control and public taxation were felt to be incompatible with traditional American individualism—and the inevitable result was the sponsor.

The one hundred dollars paid by the Queensborough Corporation to WEAf gave the real green light for advertiser support, but the road was still not free of obstacles. Even though advertiser support was accepted as a necessity, the method of airing commercials was nevertheless severely restricted by the critical attitude of the public and the press toward "direct" advertising. The "indirect" form was considered far preferable. The latter referred to such mention of the sponsor as "by courtesy of the Blank Company" or "this program is brought to you with the compliments of the Blank Company." In this indirect form of commercial, the listening public learned that its entertainment was presented by a certain sponsor, but no mention of the products or services furnished by that sponsor was heard, there were no exhortations to buy, there were no enumerations of the advantages that would accrue upon buying.

According to Professor Herman S. Hettinger:

Early practice regarding the construction and insertion of the commercial announcement in the sponsored program was based upon the theory that the sole value to be derived from broadcast advertising was the listener goodwill which was engendered, and which reflected itself in increased purchases of the sponsor's product by those who had enjoyed the entertainment. Broadcasting was believed to be unadaptable to selling effort of a more direct nature. As a result of this opinion, the first commercial announcements contained little more than the mere mention of sponsorship. An example of this early type of announcement is found in the

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following one, taken from among the morning programs broadcast over station WEAJ, New York, October 15, 1926:

"The Washburn Company engaged the facilities of our station to present these home service talks on Monday, Wednesday and Friday. The subject of our lesson this morning is Gold Medal's Orange Pie."

This brief announcement, together with a statement that Betty Crocker, the Gold Medal cooking expert, would be glad to answer any questions addressed to her, constituted the opening announcement for a twenty-minute program. The closing announcement was almost identical as to content and expression. The same type of announcement is illustrated by those employed on the "Happiness" program, sponsored in 1926 by the Happiness Candy Stores of New York City and featuring the famous Jones and Hare combination. As in the previous case, the opening and closing announcements were little more than twenty seconds long and were confined almost exclusively to mentioning the name of the sponsoring company and its product.⁶

In this connection, it is interesting to compare the present-day advertising policy of Washburn Crosby's successor, General Mills, with regard to its valuable, but intangible, asset, Betty Crocker, whom it inherited in 1928.⁷

Betty gets the most painstaking attention from the General Mills advertising department, and the company lawyers are equally devoted to her. To strengthen her position as a trade-mark, they suggested that the company's dehydrated soup be named Betty Crocker soup. And it is now the opinion of counsel that Betty's position is so secure that no other Betty Crocker can muscle in on her audience, not even a live person born and baptized Betty Crocker. A "Betty Crocker policy," drawn up by the advertising and legal departments, is a constant guide for the copywriters who compose what Betty says. Betty must be dignified: though her style may be altered according to the audience, it must always be that of a gentlewoman. Betty should be friendly but not intimate. She must stick to home economics and never discuss her private life, which

⁶ Hettinger, Herman S., *A Decade of Radio Advertising*. Chicago: University of Chicago Press, 1933, pp. 261-262.

⁷ See "Some of the Lustiest Advertising of the Day," *Fortune*, April, 1945.

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would be rather dull anyway. Whenever possible Betty should say "we," not "I," for it would be unsound and perhaps illegal to represent Betty as a superwoman who thinks up all her own recipes and answers all her own mail. For some esoteric legal reason, "anything said by Betty or credited to Betty must be literally true with respect to some current member of the company's home economics staff." ⁸

Betty Crocker's radio career began with a recipe program in 1924 over station WCCO in Minneapolis. One of the earliest participation programs of this type was the *Kitchen Klatter* program begun by Leanna Driftmier over KMA, Shenandoah, Iowa, in March, 1926. This pioneering show, still going strong and still conducted by Leanna Driftmier (who unlike Betty Crocker is a very real person), is a prime example of the women's service type of participation program. It covers a variety of subjects of interest to housewives; cooking, canning, child rearing, menu making, sewing, and housework. Mrs. Driftmier's weekday talks were a development closely akin to the service features provided in the women's page of a newspaper. The added warmth of a friendly human voice only enhanced its natural appeal to women, and made the sales messages a star attraction.

Advertising on the air, however, both direct and indirect, had to face strong criticism from the start; consider these somewhat astringent remarks taken from a 1922 issue of *Radio Broadcast*:

Any one who doubts the reality, the imminence of the problem, has only to listen about him for plenty of evidence. Driblets of advertising, most of it indirect so far, to be sure, but still unmistakable, are floating through the ether every day. Concerts are seasoned here and there with a dash of advertising paprika. You can't miss it: every little classic number has a slogan all its own, if it's only the mere mention of the name—and the street address, and the phone number—of the music house which arranged the

⁸ *Ibid.*

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programme. More of this sort of thing may be expected. And once the avalanche gets a good start, nothing short of an Act of Congress or a repetition of Noah's excitement will suffice to stop it. . . .

Those who care to look about may find signs of what we may expect on every hand. Particularly in the Far West has this tying-up of advertising with radio become a nuisance. The writer was recently asked to broadcast a ten-minute talk on the dangers of advertising use of broadcast facilities. The talk was sent out from one of the larger Western stations and the response from those who heard it was tremendously significant. Letters from all parts of the West were received: suggestions of all sorts were offered to remedy the evil which all who heard the talk recognized as already existing.⁹

The voice of another very distinguished personage was raised in opposition to broadcast advertising practices in 1922 when the then Secretary of Commerce, Herbert Hoover, viewed them with alarm in an address before the First Annual Radio Conference:

It is inconceivable that we should allow so great a possibility for service, for news, for entertainment, for education and for vital commercial purposes to be drowned in advertising chatter.¹⁰

There is little doubt that participation programs or sponsored programs of any type would not exist today had not radio begun to set its house in order. The Federal Radio Commission, established in 1927, enunciated the following principle:

* * * The Commission must * * * recognize that without advertising, broadcasting would not exist, and *must confine itself to limiting this advertisement in amount and in character* so as to preserve the largest possible amount of service to the public. Advertising must be accepted for the present as the sole means of sup-

⁹ Jackson, Joseph M., "Should Radio Be Used for Advertising?" *Radio Broadcast*, November, 1922, p. 76.

¹⁰ Report by Federal Communications Commission, *Public Service Responsibility of Broadcast Licensees*. Washington, D. C., March 7, 1946, p. 41.

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port of broadcasting, and *regulation must be relied upon to prevent the abuse and over use of the privilege.* (Emphasis supplied.)¹¹

It will not be amiss to point out here that, despite all this early opposition, despite the nearsightedness of some of radio's early critics, American radio today is the strongest and best in the world, and advertising has been the strongest contributing force. Certainly, many types of today's participation programs emphasize up-to-the-minute public service information. Self-regulation, backed up by the force of public opinion, has enabled American radio to reach a stage of development far surpassing, in entertainment and service, the progress attained in countries that have stringent controls on broadcasting.

The writer has had occasion to read thousands of letters written to conductors of today's participation programs and he has observed that the listeners pay attention to the commercials given on the shows. Not only are they aware of them, but they like them. Note this typical letter:

Every morning we (wife, myself and cat) are listeners of your program. We (wife and I) drink your Pepsi-Cola . . . shine our shoes with Griffin polish . . . use Trade and Mark at the first sign of a sneeze. . . .¹²

For years newspapers have claimed that women look forward to reading retail store advertising in their columns. In fact, some of them say that housewives buy their newsprint for the express purpose of reading about tomorrow's bargains and what's new in the food and fashion field. The writer does not doubt the newspaper's claim for strong feminine readership of their advertising columns. But if we observe the nature of the mail received by conductors of radio's participation programs, it seems evident that the female contingent genuinely looks for-

¹¹ *Ibid.*, quoted from *In re Great Lakes Broadcasting Co.*, F. R. C. Docket No. 4900.

¹² Letter to Arthur Godfrey, WCBS, New York.

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ward to the daily commercials via shows such as Nancy Craig, Ruth Crane, Martha Deane, Leanna Driftmier, Paul Gibson, Ann Holden, Mary Margaret McBride, Edythe Fern Melrose, and many others. Letters written to participation program personalities repeatedly contain many statements such as:

"I heard you mention Fragnush's Mush Meal today for the first time and I'm glad to see that you have another sponsor."

"I do hope you will have more sponsors soon."

"I do enjoy your programs so much. They're so interesting I even enjoy the commercials."

The following excerpts were taken from unsolicited letters addressed to WOR's Martha Deane:

"I do enjoy your program. Try not to miss any and am a constant 'experimenter' with products you mention, as I have great faith in your recommendations."

"I try and use as many of your products as I can, and as yet have never been let down by any of them."

This type of unsolicited mail is so prevalent on many participation shows that it disproves some of the theories of radio's first and latest critics. Incidentally, it also shows the value of the personal approach in advertising as demonstrated by radio's participation programs. In fact, newspaper advertisers recognize that need in their ever-increasing patronage of newspapers' personalized advertising columns such as Nancy Sasser's nationally syndicated *Buy-Lines* and Jessie DeBoth's *Jessie's Notebook*.

Factors Contributing to Growth

Earlier in this chapter, a brief account was given of the early struggles faced by all sponsored programs. Now we shall consider the growth of the participation program itself.

Of the several factors that have contributed to its development, the economic one is perhaps the most outstanding. Companies that sponsored a complete program on the air were given exclusive advertising of their products or services for the

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duration of the program. The company paid the full cost of the time and talent necessary for the show's production. Not every advertiser in the country, however, felt that he could afford to sponsor a complete radio program. Many small business men were of the opinion that their budgets could not stand such an investment, but the participating idea broke down this barrier. It made it possible for radio stations to count among their prospects nearly every merchant in business.

With the evolution of the networks in the latter part of the twenties and the early thirties, it became increasingly difficult for local stations to sell broadcast time. National advertisers with huge budgets could afford to sponsor nation-wide broadcasts; but what of the nonaffiliated stations with time not allocated to a network broadcast? To whom could they sell their time?

At the start, local concerns were the obvious answer. But radio was a new medium to them, their budgets were for the most part small, they had used newspaper advertising successfully for years, and they were inclined to let well enough alone. Therefore, since radio could show no sales results *before* advertisers tried the air waves, station operators endeavored to make the initial tests less costly by evolving the participation program.

The experience of WHK (Cleveland, Ohio) in instituting its participation programs is typical of many stations throughout the country:

Participation programs got their start on WHK for what I imagine is the reason they were started on most other stations. As you will remember, commercial radio was a pretty small proposition back in the early thirties and the selling of broadcast time was a difficult job. Advertisers had to be educated concerning radio. They had to be sold on the merits of one station over those of others and the results achieved for such advertisers had to be almost immediate in order to convince the prospect that this new advertising medium was worthwhile. At the same time the initial investment

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on the part of the advertiser had to be kept small in order to get him on the air so that he could "taste" radio.

Here at WHK, as was the case with many others, we concluded that particular participating programs devoted to specific types of audiences would best be suited to introduce radio to new advertisers. We felt that programs aimed at women, men, children, housewives, etc., could be more easily sold to accounts specifically interested in those classified categories if something approaching "special rates" were to be evolved. It was possible to sell participating announcements on these programs at lower rates per announcement than we could charge for a regular "Spot announcement" between programs. The advertiser could also be made to see that these various programs were built for him and that he was not just buying advertising space at any old time of the day or evening. Hence, our reasoning was that this would be the ideal way to get new advertisers in radio.¹³

The Chicken or the Egg

It is debatable whether participation programs gave rise to the "time broker," or whether the activities of the time broker gave impetus to the growth of participation programs. In any event the two were at one time closely interrelated. When radio opened up the possibilities of advertising to prospects all over the country, there grew up a species of salesmen (no longer existent) known as time brokers, who were a kind of contact point between the advertising agency and the radio station. An excellent description of his activities has been given by Professor Hettinger:

The early time broker arose out of the dual need of the agency to secure information and possess a point of contact with the various stations scattered throughout the country, and of the stations to have a means whereby they, in turn, could contact the agency. Thus the time broker fulfilled two important roles. It was he who secured station information for the agency regarding matters such as rates, station facilities, reputed listener circulation, available hours during the week, contract terms, and similar items. In the

¹³From a letter to the author written by J. B. Maurer, Sales Manager of WHK, September 5, 1947.

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second place, he actively solicited business for individual stations from the agencies, and called the attention of the radio executives to the advantages that were to be derived from broadcasting over the stations which he represented. Moreover, because of the relative inexperience of the agencies in the production of broadcast advertising programs and in the servicing of the actual broadcasts of these programs, the time broker tended to assume additional functions. He became a source of program advice, a medium through whom talent could be secured, and at times almost usurped the entire function of an agency radio department. Sometimes he fulfilled these various duties in a most satisfactory manner, and many times he did not.¹⁴

As far as the participation program is concerned, the effect of the time broker's activities was actually stimulating to its growth. He would purchase broadcast time by the "block" and then resell it—at a tidy profit, naturally—to a number of advertisers. The program that resulted from the sharing of this block of time by several sponsors was of course on a participating basis.

The Federal Communications Commission, which issues and renews broadcasting licenses, has largely put the time broker out of business, however, by denying to recipients of licenses the right to redelegate the responsibility of their programming.

In fact, as recently as August 12, 1947, *Radio Daily* reported:

Sale of broadcast time directly to advertising agencies with possible "surrender of responsibility" by broadcasters was sharply condemned yesterday by the FCC. . . .

The Commission noted that the agency in turn sold the broadcast time to participating sponsors, arranged the programs for certain periods, selected the talent when used "and, in some instances, used its own studios for the production of programs which were carried by remote control to the transmitters of the broadcast stations in question; and in at least one case the contract terms provided that the advertising agency should take over the commercial management of the station."

¹⁴ Hettinger, Herman S., *A Decade of Radio Advertising*. Chicago: University of Chicago Press, 1933, p. 161.

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The Commission said it has "repeatedly emphasized" that the licensee is responsible for the management and operation of the station in the public interest and "has required that this responsibility shall not be improperly delegated, whether by contract or otherwise, to another."¹⁵

However, circumvention of licensing responsibilities was by no means the only evil attaching to time brokerage practice. Under the regime of the radio time broker, station rates were largely a catch-as-catch-can proposition. There was no reason for the broker to promote the sale of a particular station's facilities except that its commission might be higher than that of another in the same market. The welfare of the advertiser was at best a secondary consideration. Participation programming, as well as all the rest of the spot broadcasting business, was at the mercy of brokers who took the shortsighted view that commissions, not satisfied advertisers and a stable radio industry, were the goal.

Had the time broker continued his excesses, certainly the spot radio¹⁶ business would eventually have burst like a bubble in the hands of an impetuous child. The following paragraphs from an advertisement in the fiftieth-anniversary issue of *Printers' Ink* give a graphic picture of the situation as it existed in the period 1928-1933:

Radio stations had no representatives whose job it was to represent their interests directly, and so had difficulty in controlling their rates and business methods on national spot advertising. The best available information came from radio brokers who did not have the interests of any particular station in a market at heart, but who listed most or all of the stations in that market for the advertiser's choice. Often three or four stations in a single market accepted business sent them from several brokers and the commission paid these brokers varied. One station favored one broker with higher

¹⁵ *Radio Daily*, August 12, 1947, pp. 1 and 3.

¹⁶ Spot radio is flexible radio. It gives the advertiser an opportunity to "spot" his broadcast advertising on whatever stations, on whatever markets, and on whatever programs and times he deems most suitable for his purposes.

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commissions than others, while another station might favor a different broker. Thus a broker might receive half again as much from one station in a market as from another. Usually a recommendation was made for one station but the temptation was to recommend the station which most benefitted the broker regardless of its suitability for the advertiser.

Since the broker received *some* commission from practically all stations, he did not have the incentive to get the most accurate available information for the advertiser or to straighten out any misunderstanding between the advertiser and any particular station. It was easier to agree that the station was wrong and to switch the advertiser to another station.

"Price per inquiry" deals flourished. The station was paid nothing for time or talent but was given a fee for each inquiry, box top, or carton, turned over to the advertiser. Those that ran the offer only at the times or in the programs specified by the advertiser usually could not pull enough inquiries to justify the program costs. Many stations succumbed to the temptation to make the offer in straight announcement form many times during the day or night, and so increase the number of inquiries to the point where they were profitable. When this point had been reached the advertiser would often decide to reduce the price per inquiry. This vicious circle made it impossible for the more legitimate stations to compete.

So-called "group rates" were another evil. An advertiser was offered a list of stations to choose from. If he chose enough—say ten or twenty—he got a rebate. He couldn't tell—and his advertising agency wasn't told—which stations had cut the rates. He was supposed to pocket the money "saved," be thankful, and ask no questions!¹⁷

Some method of bringing order out of these chaotic conditions was clearly needed—and in 1932 it emerged. In that year Edward Petry broached the idea of exclusive station representation. In his career as NBC and agency executive as well as radio time buyer he had found himself beset by the many problems inherent in the existing time broker system, and his solution was a good one. By 1933 he had established the Ed-

¹⁷ "Petry's Folly," *Printers' Ink*, July 28, 1938, pp. 328-329.

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ward Petry Company, with a total of fifteen stations under contract: WSMB, New Orleans, La.; WFAA, Dallas, Tex.; KPRC, Houston, Tex.; KVOO, Tulsa, Okla.; KSL, Salt Lake City, Utah; KFH, Wichita, Kans.; WHAS, Louisville, Ky.; KTBS, Shreveport, La.; WTMJ, Milwaukee, Wis.; WDAF, Kansas City, Mo.; WBAP, Fort Worth, Tex.; WSM, Nashville, Tenn.; WOAI, San Antonio, Tex.; WTAR, Norfolk, Va.; WSB, Atlanta, Ga.; WBEN, Buffalo. All these stations, fourteen of which still are with the Petry organization, eschewed the services of time brokers upon the signing of their contracts and announced that "Orders are acceptable only direct or through Edward Petry & Co."¹⁸

Time brokers thereafter were on their way out, and radio station representatives, as we know them today, supplanted the brokers. The representatives directed their efforts toward simplifying and stabilizing station rates. They helped establish logical and understandable rate cards. They prepared coverage maps, that is, plotting mail by counties to the "break point"—the point beyond which, according to the sharp drop in listener mail, the station coverage did not extend. They took on none of the stations' programming responsibilities, but acted only in an advisory capacity that emphasized standardization and improvement of spot broadcasting procedure.

In sum, by rescuing the participation program from the time brokers' inconsistent practices and by instituting, in conjunction with their stations, the corrective measures stated above, the station representatives can claim a prominent share of the credit for the continued use of the participation program in spot broadcasting.

¹⁸ *Ibid.*, p. 425.

8.

How to Choose a Program

ONCE A SPONSOR has decided on a particular type of broadcast advertising, he must go through the process of choosing specific programs or announcements and of determining how his choices can be used to best advantage. This chapter discusses the steps the advertiser must take, usually in conjunction with his advertising agency, after he has decided on participations. Much of the process is uncomplicated and automatic and takes little time to accomplish in actual practice.

Naturally the participation sponsor observes certain principles that buyers of other forms of radio advertising adhere to, but certain of the problems he will encounter are peculiar to participations. A check list is included in this chapter for the advertiser's guidance.

Choosing

Even before he considers radio as an advertising medium, the manufacturer is quite aware of the type of consumers for whom his product is designed. His program will obviously strive to reach listeners about whom his business experience has already uncovered the following general facts: their sex, their age, their income, their nationality (bear in mind that a number of sponsor participation shows are presented in foreign languages), and their environment (urban or rural). A consideration of all these items helps any prospective sponsor narrow down his choice of the vehicle to carry his sales messages.

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The participation advertiser has one more automatic aid in making his decision. Let us assume that several programs in a particular area reach a listener group he desires on the basis of sex, age, income, nationality, and environment. If these shows have sponsors that are competitors in business the programs must be ruled out, because (a) he will not want to share a program with a manufacturer of the same type of product; and (b) participation program conductors do not accept competitive accounts.

Up to this point, the decisions have virtually dictated themselves. The manufacturer has eliminated from consideration some programs because they will not appeal to the market for his product, and other programs because they advertise the wares of competing manufacturers. The following questions must be answered before a final choice can be made among the programs that remain.

1. How Many Days a Week Is the Show Broadcast?

Studies have shown that a program aired five days a week acquires a larger cumulative audience than one aired only two or three times a week. Naturally, it will be to the advertiser's benefit to purchase a Monday-through-Friday schedule and thus take full advantage of the daily turnover that in the long run will gain for his product a larger number of different impressions, or in other words a greater over-all "circulation." Not only will the advertiser reach a greater total audience by more frequent broadcasting, but those who hear the program frequently will be more apt to buy the product advertised than will those who hear it infrequently.

Proof of this statement has been gathered by C. E. Hooper, Inc. It recently made an interesting series of studies on the subject of product sales in relation to frequency of listening on daytime five-time-a-week network shows. The Hooper organization of course keeps a record of persons called on its regular audience surveys. In this particular series of studies it made a special note of those who stated that they were listening to

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the radio when called and to what programs they were listening. One week later, using different identification, Hooper researchers telephoned an adequate sample of those "known" listeners to a given program and asked the following questions:

"1. Will you please tell me what brands of toilet soap [or whatever type of product is being checked] you have in your home now?

"2. Do you ever listen to the radio program which is broadcast every day called program 'X' [name of program advertising product being checked]?"

"3. How many times have you listened to program 'X' since this time last week?"

The following tables show graphically the results obtained by Hooper in three such studies of the correlation between sales and frequency of listening:

USE OF "X" SOAP POWDER, "X" TOOTH POWDER, AND "X" SOAP AMONG LISTENERS ACCORDING TO FREQUENCY OF LISTENING¹

Frequency of Listening within Last Week to Program Advertising "X" Soap Powder

	LESS THAN 2	2-3 TIMES	4-5 TIMES
Homes Using "X" Soap Powder	15.5%	18.9%	32.2%
Homes Not Using "X" Soap Powder	84.5	81.1	67.8
Total	100.0%	100.0%	100.0%

Frequency of Listening within Last Week to Program Advertising "X" Tooth Powder

	LESS THAN 2	2-3 TIMES	4-5 TIMES
Homes Using "X" Tooth Powder	18.8%	30.1%	39.5%
Homes Not Using "X" Tooth Powder	81.2	69.9	60.5
Total	100.0%	100.0%	100.0%

Frequency of Listening within Last Week to Program Advertising "X" Soap

	LESS THAN 2	2-3 TIMES	4-5 TIMES
Homes Using "X" Soap	27.3%	38.9%	55.0%
Homes Not Using "X" Soap	72.7	61.1	45.0
Total	100.0%	100.0%	100.0%

¹ Courtesy C. E. Hooper, Inc.

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These figures show that in each case the manufacturer made more than twice as many sales among those who listened to his program four or five times a week than he made among those who listened less than twice a week. In fact the number of sales rose consistently as the frequency of listening increased.

If, however, the advertiser's budget does not allow an "across-the-board" purchase, what is the minimum number of participations required to create an effective impression on his audience? The answer to this question will vary with the situation.

A. For example, *if an advertiser has used a particular participation program for a year or more*, he can, if his budget so demands, reduce his schedule to two participations or perhaps even one a week and still receive some benefit from the program. This policy is advisable especially when the advertiser has hopes of being able to increase the schedule later, because by staying on the air, even with fewer participations, he accomplishes two ends:

(1) He protects his investment by keeping his product name before the audience that has been cultivated intensively over the past year. One or two participations a week will prevent listeners from forgetting it and will encourage them to continue purchasing his product.

(2) He protects his franchise. As emphasized earlier, the participation program advertiser buys more than a straight sales message. He buys a franchise that gives his product, out of all those in the same field, the exclusive rights to the endorsement of the program conductor. This franchise expires when the sponsor leaves the program, except of course when the departure is a mutually agreed-upon hiatus for vacation, seasonal, or similar reasons.

Conductors of sponsor participation programs cannot refuse permanently to accept in the future a product similar to that manufactured by a sponsor who drops a program. Clearly, such action would mean economic suicide. Like the widow or

widower who waits a certain period before remarrying, the participation program conductor usually insists upon a decent interval between advertising two different products in the same category. The average time lapse is about one month, although some shows may cut the period to a week and others may insist on three months to a year.

B. Consider now the purchase of a *program in which the advertiser has never participated*. He may as well dismiss immediately the thought of buying only one participation weekly, especially if the show is broadcast daily. The impression he will make with one participation will be much too feeble to do any real good. Unless a manufacturer sponsors an entire program by himself, advertising once a week in radio is quite a gamble. There is but one exception to this axiom. If he has, say, nylon stockings in a time of nylon scarcity, or if he has any other very hard-to-get item—yes, he can get results from even a one-time shot. In other words, the flat statement that an advertiser is gambling when he buys a one-time-a-week participation (or an individual spot announcement) applies principally to the manufacturer who wants to do a sound sales job under normal conditions—that is, when he has plenty of competition and the market belongs to the buyers, not the sellers.

The barest minimum schedule to be considered by a new advertiser on a participation program is twice a week—and then only if his product has already been well established and there are not too many other commercials competing for attention on the program. Even under the most auspicious conditions, it is doubtful that this minimum schedule will produce effective results for the manufacturer who is trying to introduce a new product into the market.

If he can afford to buy three participations or more a week, he need not worry about creating enough impressions to do a good sales job. As a matter of fact, Neilsen has shown that a three-time-a-week buy on certain programs *may* return proportionately more per dollar than a five-time-a-week buy. This

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finding is based on the fact that some shows deliver a proportionately larger cumulative audience to the thrice-weekly advertiser's dollar. But the reverse can be true on other programs. Therefore it's safe to say only that an advertiser will get the best returns if he buys three or more participations a week.

II. *What Is the Maximum Number of Sponsors Accepted on the Program Daily?*

For more than a quarter of a century, radio has been selling goods for advertisers by means of auditory impressions. As countless sponsors can testify, the means has been highly successful and its effectiveness naturally has attracted a constant rush of new customers eager to join the parade. The wary businessman must apply rules of common sense and caution to insure that his broadcast advertising will continue to stand out in the crowd.

If many sales messages are delivered on one program within a short time, the chances that one particular commercial will be remembered by the audience are obviously less than if fewer messages are delivered within the same time. Even with the strictest concentration the human mind can absorb only so much. For example, on a fifteen-minute show that accepts more than three one-minute participations daily, the effectiveness of those commercials diminishes as their number increases, because listeners tend to become less receptive.

The three-commercials-in-fifteen-minutes policy suggested to the prospective participation program advertiser is, like virtually all broadcasting maxims, subject to legitimate exceptions. Certain programs are sold on an alternate-weekly package basis: in one week of the show three major commercials (full-length selling commercials approximately one minute or more in length) and two minor commercials (bare mentions of the product's name with perhaps just a brief selling point thrown in, the length varying from approximately five to fif-

teen seconds). In alternate weeks, two major and three minor commercials are provided. Under such a plan more than six different advertisers might be mentioned on a thirty-minute show: each day the major participants have their say and the minor participants enjoy the benefits of a product name reminder. This arrangement provides frequent mention of all the sponsors' products without detracting from the effectiveness of the major commercials.

Certain types of programs, such as shopping guides and the like, may, understandably, be "loaded" with sales messages because their function is to present news of commercial import. However, the listener *expects* the program to be highly commercial in character, and his chief reason for listening is the advertising information it offers. Conversely, the listener to a program whose chief function is non-commercial will pay less attention to sales messages if they are too numerous and take too much time away from the editorial portion of the show.

The majority of participation programs are aware of the dangers of overcrowding and make it a point to avoid the possibility (see Table X, page 189). They know that a manufacturer would hesitate to introduce a product in a field already overcrowded, and that he would think twice before injecting his sales message into a participation program already loaded with commercials. The commercial limitations provided for in the recently adopted NAB code will be of great help in protecting the unwary advertiser's dollar.

Do not assume from the above advice that every advertiser must avoid using participations because his message will be on the same program with other messages. Many of the topnotch evening network shows are sponsored by one company but are presented in the name of three or four of the company's products, each receiving separate commercials during the program period. No matter what such a program is called, the participation idea is being used to good advantage by some of the largest advertisers in the country. The "share the program"

idea is not an experiment, but has proved itself over the years in terms of successful sales results.

III. *How Long Has the Show Been Broadcast?*

As stated earlier, a sponsor participation program is a station-tested show in the true sense of the term after it has been broadcast long enough to attract a regular audience. The prospective advertiser should investigate the longevity of programs he is considering for effective programs are enduring ones. In general, it might be more advantageous for an advertiser to buy the program that has been established longest in the community he wishes to sell because longevity is prima-facie evidence of its acceptance. The words *in general* are used advisedly because not every time-honored program is necessarily the best one in the field. Many new programs acquire almost immediate acceptance, especially when the personality involved is well known at the start.

Another factor to consider is that some stations, having shows with station-owned names, may have made all-too-frequent talent substitutions that have detracted from the stability of the program. Of course, talent changes may be necessary from time to time for excellent reasons. For example, WOR's famed Martha Deane program has been conducted successfully over a long period of time under the guidance first of Mary Margaret McBride, then the late Bessie Beatty, and currently by Marion Young. Such changes were well spaced and the show has thrived. The advertiser should, however, investigate the frequency of talent changes on a program with a station-owned name, for when he buys such a program he buys, say, the Martha Deane program, *not* Marion Young as Martha Deane. Conceivably, a station could change the conductor of a participation program once a week if it wished to, without breaching its contract, but the probability is quite remote. At any rate it will be to the advertiser's best interests to learn not only how long a particular show has been broadcast but also

whether its stability—and consequently its acceptance—may have been threatened by too frequent talent changes.

IV. *What Advertisers Use the Program Now and How Long Have They Used It?*

Study the show's current sponsor list carefully, because it can be a significant clue to the worth of the program under consideration. If, for example, a manufacturer wants to advertise a food product and he finds that one of the current sponsors is the operator of a leading chain of food stores in the market, then he can feel pretty well assured that the program will do an effective job of selling food or, for that matter, almost any kind of packaged goods for mass distribution. In other words, the presence of leading local retailers on a participation show usually is a good omen. In addition to examining the list for local sponsors, note the national advertisers on the program. They, too, can be criteria of the show's sales effectiveness. If the caliber and radio experience of the national advertisers on the list are high, the signs are favorable. Find out, too, how long these sponsors have been on the program. Obviously, if they have been on for a long period, the indication is that they have been satisfied with the sales results.

V. *What Sales Case Histories Does the Show Have Available?*

Current and past sponsor lists are important clues to a show's possible selling power, but even more conclusive evidence can be obtained from *factual* sales case histories. If a program can prove that it opened seventy-three retail outlets for advertiser X and that it increased advertiser Y's sales twenty per cent and that it received 25,000 requests at a cost per inquiry of seven cents for a self-liquidating premium offer sponsored by advertiser Z, then the program is showing more than *indications* of sales effectiveness. It is showing *proof*. Incidentally, it should be kept in mind that per-inquiry costs must be judged on a relative basis. A book advertiser, for example, may con-

sider an inquiry cost of one dollar as economical just as a food advertiser might consider an inquiry cost of seven cents as economical. Therefore each response should be judged in relation to the nature of the offer, rather than to other inquiry costs obtained from different types of offers.

Unfortunately, many sponsors with excellent stories of sales results that are directly traceable to their use of various radio programs decline to release them. Sponsors are reluctant, naturally, to reveal advertising sales results because the publication of such information might be turned to the advantage of competitors. Consequently, although factual sales case histories are conclusive proof of a program's pulling power, the lack of such success stories does not necessarily mean that a program has not done a good sales job. The sponsors may simply have kept the proof to themselves.

Certainly, the reasons for this "iron curtain" are cogent indeed. Why be magnanimous when your competitors aren't? The fact remains, however, that all advertisers might well profit if, after a certain period of time, say, a year, they would agree to release to the stations authenticated sales case histories of shows that produced traceable results. By so doing they would, in the long run, make buying radio time easier not only for their competition but for themselves. The sales facts would be out in the open: this program works, that one doesn't. It is for the sponsors, for the businessmen who support radio, to supply the proof by putting the pertinent facts on open record.

VI. *What About the Extrabroadcast Activities of the Shows' Conductors?*

Some program conductors play a larger part in community affairs than do others. They devote a good share of their energies to civic matters, charity drives, social functions. In addition to their radio work some even write local newspaper and magazine columns. All these "extracurricular" activities enhance their prestige and enlarge their circle of friends in

the community. It follows that a radio personality who has carried on such activities over a period of time will inevitably be well known. Such a man can more easily translate his community popularity into sales for his sponsors.

VII. *How About the Jobbers?*

In markets where availabilities are, according to all the facts at hand, pretty closely matched, it might pay the manufacturer to get an on-the-spot check of the situation from his jobber. Frequently, the jobber is aware of the effectiveness of various local programs, and his report, *if objective in approach*, warrants attention by the advertiser who may be concerned about any specific market.

VIII. *How Are the Commercials Handled?*

In Chapter 11, "What About Ratings," two examples are given where lower-rated programs far outpulled higher-rated shows of the same type in the same market. The reason for the difference in pulling power lay in the way the commercials were handled. In the competitive field of radio where salesmanship and showmanship go hand in hand, the prospective sponsor very definitely should investigate the commercial technique of the personality to whom he may entrust delivery of his sales messages.

Does the program conductor project sincerity and enthusiasm to his listeners? Does he sound as if he were truly interested in the product whose virtues he is expounding? Does he speak with conviction? Does he weave his commercials into the editorial pattern of the show? Does he provide a suitable build-up that breaks down listener resistance and heightens acceptance? If the commercials are presented by transcription, does he make them more palatable by supplying appropriate introductory and follow-up remarks? If these questions can be answered in the affirmative, the radio artist has learned well the principles of conducting a sponsor participation program

and the advertiser can be assured that his sales messages will be delivered effectively.

IX. *How Important Is Station Power?*

This book does not attempt to discuss the general aspects of radio time buying. The latter, a big subject itself, includes such matters as, for example, a station's position on the dial (which can affect its signal as well as play a part in the over-all tuning-in habits of listeners in its community), or its network affiliation or independent status (either of which can exert a pronounced effect on a station's popularity), or any of the other technical factors that complicate the life of a professional time buyer. A word should be said, however, about the subject of station power in view of the fact that a number of advertisers have been fascinated with the idea of buying 50,000 watts when they might buy 5,000 watts or less and do just as good a selling job at less cost.

If the manufacturer is interested in reaching only the metropolitan area of a market, a station's power is relatively unimportant. The show's the thing. The advertiser is buying listeners in proportion to the program's popularity, not its station's "muscles." Assume, for example, that a market possesses two radio stations: one a 250 watter, the other a 5,000 watter. The advertiser considering them wishes to cover just the retail trading center that is well within the reach of both transmitters. By all means, full consideration should be given to both, for some of the smaller-powered station's programs may attract just as many, if not more, local listeners than the stronger station. And the cost of reaching these listeners would in all probability be less.

A station's power becomes important when broad coverage is desired. A popular program will have no effect on listeners who cannot hear it. The point stressed here is simply the necessity of using the instrument that the circumstances call for. Why use a high-powered rifle for a target at thirty feet

when a pistol will do the job just as well? The advertiser is well advised to ignore power when power is not necessary and concentrate on the program first and always. Under such circumstances, it's only the program that counts, not the raw strength behind it.

X. *How Do the Ratings Compare?*

The subject of audience ratings in relation to sponsor participation programs is discussed in detail in Chapter 11. Little need be said at this point except to emphasize that the advertiser should base his selection of a show on its rating *along with* all other factors that enter into such selection. After investigating the comparative ratings of those shows in which he may be interested, *if all other considerations are equal*, the advertiser can then safely assume that the program with the highest rating trend is the one to buy.

XI. *How Do the Costs Compare?*

Because participation program rates generally include time and talent costs, there may be in any one market seemingly disproportionate differences among the rates for shows of similar formats in similar time periods. For example, stations A and B, in the same market, have participation programs broadcast in the 9:00 to 9:15 A.M. period. If an individual advertiser wished to buy those blocks of time, he would have to pay \$200.00 for each quarter-hour. The stations, however, have programmed those slots with participation shows. Station A charges \$100.00 for a one-minute participation, and station B charges \$75.00 for the same. The difference here usually lies in the talent costs. Disk jockey "Tom Jones" of station A may command an additional premium, and therefore a participation on his program costs \$100.00; disk jockey "George Smith" of station B may take a lesser fee for his services, and therefore a participation on his program will cost less.

However, there might be a wholly different reason for a dis-

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parity in charges. Smith's station may be paying him as much as or even more than Jones is getting, but for competitive reasons it may have decided to absorb the difference. Usually the more "expensive" program frequently is better than its less "expensive" competitor, but the prospective sponsor should not conclude immediately that a program conductor is less effective at his job simply because his program cost is lower. Many buyers consider costs not simply on the basis of the quoted rates, but also on the basis of a station's potential listenership plus the program's popularity rating. By combining these factors, they arrive at a "cost-per-1,000-listeners" figure.

Participation program costs, however, cannot be compared merely by applying the slide rule technique to ratings and costs, as is done so often in estimating the cost per listener of spot announcements. In participation programs many more factors are up for consideration, and they cannot be judged mathematically.

The cost-per-1,000-listeners figure must of necessity be derived from the program's rating, the station's over-all "circulation," and the net cost involved. Often it can be inaccurate and misleading because most station ratings are based on surveys made in only a fraction of a station's total listening area and the data are not projectible over that entire territory. However, since a timebuyer has at present no other way of judging radio's cost on a per thousand basis, the cost-per-1,000-listeners figure is used.

In buying participation programs, even if the cost-per-1,000-listeners figure were perfectly accurate, other considerations might outweigh this factor in the mind of the prospective sponsor. Program A may have a per listener cost of, say, one cent and program B may have a per listener cost of two cents; but program B may include a very effective merchandising plan and may offer a number of other advantages that program A does not.

In short, an advertiser cannot base his cost comparison purely

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upon quoted rate differentials or cost-per-1,000 figures. He must add to the rate differential analysis a consideration of all the other factors that distinguish one show from another, for in essence his cost is assessed against his entire buy.

9.

Getting Results from Your Program

THE PROGRAM has been chosen, the order for the participations has been sent to the station—now what can the advertiser do to utilize his purchase most advantageously? Experience has shown that he can help his program conductor, the station, and himself if he does the following:

I. Send Samples of the Product to the Program Conductor.

Sending samples to the program conductor is especially important if the product is a new one the personality may never have seen before. In many instances, of course, particularly among the women's service type of shows, the conductor has the right to refuse acceptance of a product unless it meets fully with his or her approval; the sampling may be required prior to the signing of the written contract. In other instances, program conductors may rely chiefly on the station management's judgment as to whether or not a particular product is acceptable. Investigations are usually made by the station's continuity acceptance department; it checks the copy claims to be made and investigates the product labeling to ascertain whether all Federal Trade Commission and other legal requirements have been met.

Even if the product is an old established one, it still is a good idea to send the program conductor samples that he may keep in his office for ready reference. They will serve also as a "welcome to the family" gift. A participation program conductor, when he starts selling a manufacturer's product does become, in effect, a member of the advertiser's organization and should be treated as one.

II. *Copy and Selling Approach.*

Information manual. Along with samples of the product, the manufacturer should make available to the program conductor complete information about the company and what it manufactures. A convenient method is to provide him with an information manual, which can prove valuable in a number of practical ways. Besides telling the story of the company, the manual may serve as a copy and reference guide of useful selling phrases written in informal style, questions that may be asked about the products, and answers to those questions. The program conductor who has such a manual is better equipped to do a good job for his sponsor especially if he himself writes the commercials or delivers them ad-lib. The manual will aid him in making his scripts more informative, varied, and colorful, because he can cull from a wealth of facts those which he thinks his listeners will find most interesting. No matter who writes the sales messages, the fact that the radio personality has the complete story of the product, including anticipated questions about the product and the authoritative answers to be given, enables him to give prompt and intelligent replies in answering his studio and listening audience.

A well-organized, usable manual that can be sent out to program conductors is especially important to advertisers who plan to use participation shows in various markets. Obviously, neither the manufacturer nor his advertising agency representatives will find it practical to visit personally each market and deliver such a complete story. But the manual can do the job

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effectively, no matter how distant the market, and it's always there to answer questions.

Since many advertisers may not have had the opportunity to see an effective manual of the type just described, and since such a manual can increase the advertiser's returns from his radio investment, the following, prepared for the Michigan Chemical Corporation by Alley & Richards, Inc., is reproduced in full as a guide for the advertiser and as an illustration of the points enumerated above.

INFORMATION MANUAL ON PESTMASTER DDT

for use on

Radio Participation Programs

Here you will find information which can be woven into your radio scripts. Facts about DDT, and points to emphasize in "selling" the PESTMASTER line to your audiences.

Everything given here is intended only as a guide or framework. Put it in your own language and present it in your own style. And may we also suggest that you keep an eye on newspapers and magazines for current articles on DDT. These, too, provide an excellent source of program material.

For your convenience this information is organized under the following titles:

Basic Facts About DDT
Interesting Facts for "Color"
Background of Pestmaster DDT
Selling Phrases to Include in Commercials
Directions for Control of Specific Insects
Questions and Answers About DDT

BASIC FACTS ABOUT DDT

Do you know DDT's full name? It's Dichloro-diphenyl-trichloroethane . . . It has over 30 letters in its name and will kill many, many times that number of annoying and harmful insects. This miracle insecticide in its pure form is practically colorless and odorless and was first made in Germany back in 1874. But nobody did much about giving DDT's magic over to the housewife and gar-

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dener until about 1940. A company of Swiss chemists were looking for a new way to go after old man Moth and while experimenting with moth-killers found they had an insecticide of extraordinary powers in DDT.

For the first time in history an insecticide had been found with RESIDUAL KILLING POWERS. In other words DDT is the FIRST insecticide having the power to kill insects WEEKS and even MONTHS after its application. This combination of KILLING POWER with LASTING EFFECTS is the reason why DDT has been acclaimed as the MIRACLE INSECTICIDE.

In 1942, DDT crossed the ocean to arrive at the U. S. Department of Agriculture. It was a time when our best scientific minds saw the need for developing a new and more powerful insecticide. Malaria, borne by disease-spreading mosquitoes, had taken its dread toll at Bataan and Guadalcanal. The threat of louse-borne typhus was ever present in the wake of war. And our standard insecticides, the pyrethrum and rotenone we had long depended upon, were becoming painfully scarce.

Under such conditions, DDT was developed. It was sprayed on Pacific beaches before troops landed and on the populations of war-stricken cities like Naples, where the grim specter of typhus threatened heavy death tolls. From there on, DDT's future was assured. Its wartime record paved the way for peacetime successes with DDT offering the means for happier, healthier living through ever-increasing control of annoying and harmful pests.

DDT was recently featured in the papers as being one of America's three greatest contributions to the war effort. The other two were penicillin and the jeep.

* * *

WHY MANY PEOPLE WERE DISAPPOINTED WHEN THEY FIRST TRIED DDT

All too often, I hear about this or that woman who tried DDT and was disappointed with it. Even before hearing the whole story, I'm willing to wager I know what happened, because I've looked into half a dozen such cases. Each time the DDT was at fault—and I'll explain how that happens. Back when DDT was first

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made available for civilian use, a number of people decided to profit by DDT's wartime reputation. These people weren't established manufacturers, they were fly-by-night compounders who were out for one purpose—to cash in on DDT publicity. Of course they didn't take the time or trouble to see that their DDT was in the proper strengths or carried accurate directions. Naturally, those using these preparations were disappointed with results—and unfortunately that kind of DDT is still being sold. I'm happy to say, however, that today most buyers won't accept just any old DDT. They make a special point of asking for the DDT that's already satisfied millions of users, the DDT with government-approved strengths and easy-to-follow directions—PESTMASTER DDT. Any time someone you know tells you their DDT hasn't come up to expectations, you tell them about PESTMASTER—they'll be glad you did! PESTMASTER has exactly the formulation required for practically any insect-killing job.

* * *

WHAT ABOUT THE NEW INSECTICIDES—SHOULD WE BELIEVE THE CLAIMS THEY MAKE?

(The following could be treated as an answer to letters sent in by listeners.)

Hardly a week passes but what you see some announcement of a sensational new insecticide that's supposed to perform unheard of miracles in killing bugs. Then, next week, likely as not that miracle insecticide will be forgotten and a new one will take its place in the headlines. Frankly I take all those reports with a large grain of salt. You know it's a very long step between preparing some product in a laboratory and perfecting it to the point where it can be used by people like you and me in our homes and gardens. I'm told by the experts at Michigan Chemical Corporation that it takes anywhere from three to five years to really test an insecticidal product and put it through all the necessary experiments. At their own plant, which is one of the largest in the world, Michigan Chemical's specialists are always working on new formulations and when any new discovery comes to light I'm sure they're among the first to investigate it. They, of course, wouldn't think of introducing any product until they know it's right from a practical standpoint. That's important—because frequently the laboratory men will hit upon an insecticide that beats all for killing bugs, but it may not

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be safe for the average person to use, or it may be much too expensive to make. One of those new insecticide discoveries was headlined in a recent article as being seven times as deadly as anything else for flies . . . but it costs from 5 to 6 dollars a pound and as much as we want to see flies hit the dust, I don't think we want to give them such an expensive funeral.

As far as the new preparations and the claims for their powers go, I'd say wait until the newcomers have been thoroughly tested and are introduced by a manufacturer whose word we can trust. After all, I'm certain we can depend on the Michigan Chemical Corporation to bring us any new developments that are ready for everyday use. Meantime, remember that PESTMASTER has the proven formulas for every kind of insect problem. Indoors or out PESTMASTER has what it takes to let the bugs know who's the boss.

* * *

INTERESTING FACTS FOR "COLOR"

An Arabian Night's Tale

When American armies entered Africa in 1942, they found the native population doing a lot of scratching. You've guessed it . . . cooties, otherwise known as body lice . . . but by any name very undesirable critters to carry around with you.

Fortunately the American doughboy was armed against this kind of enemy, too. He had DDT Powder, which when rubbed into underwear and onto his body, saved him from the discomfort of lice.

The native Arabs soon sensed there was magic in the new insecticidal powder and begged for the use of whatever could be spared. The Arabs quite fittingly called their DDT the "sleeping powder," because, for the first time in their lives, they enjoyed the luxury of sleep free from itching and scratching.

* * *

Did you know that out in places like Yakima, Washington, the cowboys often use helicopters instead of the traditional ponies that the movies have accustomed us to? It's a fact. Cattlemen there spread DDT through use of the helicopters—in this way protecting their herds from annoying and often dangerous insect pests.

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* * *

If a mosquito stands on as little as trillionth of an ounce of DDT, he absorbs enough through his feet so that he falls down and dies a few hours later.

* * *

Did you know that DDT helps cows gain weight and give more milk? Yes, by eliminating the fly nuisance, cows sprayed with DDT increased their milk production 10% to 25%.

* * *

There are thought to be about 25 million insects for every square mile of land. That's B DDT—before DDT.

* * *

Might surprise you to know that there are over 600,000 different kinds of insects.

* * *

Strangers who visit the little town of St. Louis, Michigan (not St. Louis, Missouri), exclaim at the conspicuous absence of flies and mosquitoes. That's hard to understand until you realize that St. Louis, Michigan is the place where they make Pestmaster DDT. Apparently, there's enough DDT in the air to rid the community of these troublesome pests. As a result, St. Louis, Michigan has become widely known as "the bugless town"—a happy indication of what other towns and cities can look forward to as the community use of DDT spreads.

* * *

There are more kinds of insects than there are all other animals put together. And from where we sit, most of them are pests.

* * *

In the Great Coal Age, there were cockroaches five inches long—but there were no people in those days to be annoyed by them.

* * *

Potato fields dusted with Pestmaster DDT increased their yield to as much as 50 to 60 bushels an acre—a 40% increase.

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* * *

If you have a dog he will surely thank you for using Pestmaster DDT Powder to get rid of his fleas.

* * *

Dogs dusted with DDT wag their tails because they don't have to scratch fleas any more. Cows sprayed with DDT STOP switching *their* tails because they are no longer bothered with flies.

* * *

DDT is so rapidly replacing other types of sprays in apple growing areas that the U. S. Department of Agriculture estimates that from one-third to one-half of the country's apple orchards will be sprayed with DDT this year. It's sure death for the codling moth, the ancient scourge of the apple growing industry. DDT is also displacing other types of insect control in many other kinds of fruit, farm and garden produce.

* * *

A prominent health officer in Newark, New Jersey, says that if the American people want to, they can make the bedbug extinct within two years . . . He says complaints from housing areas formerly heavily infested with these pests have been reduced 95%.

* * *

BASIC INFORMATION ABOUT THE MAKERS OF PESTMASTER INSECTICIDES

It's an old saying and a true one: a product is no better than the company that makes it. The PESTMASTER line is made by one of the foremost DDT producers, the Michigan Chemical Corporation. This company earned an enviable record as a leading wartime producer of DDT, so it is not at all surprising that PESTMASTER should so quickly come to the front in peacetime, too.

Ever-growing demand and nation-wide preference for PESTMASTER have led the company to continuous expansion of its plant at Saint Louis, Michigan. Today the big modern plant is recognized as headquarters for DDT. Here are produced huge quantities of every type of DDT needed for household, agricultural and industrial uses.

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A very important point is that Michigan Chemical Corporation is a basic producer of DDT—not merely a compounder. The compounder, you see, must take whatever DDT he can get from other sources and he has no control over its quality. But the makers of PESTMASTER control every step from the choice of raw materials and can be sure these are the finest.

The special equipment and skilled chemists, the constant research and testing needed to keep a product at its best, are all important parts of the picture.

You see, the makers of PESTMASTER just can't afford to take chances with the quality of their products. They have invested millions of dollars in plant facilities and good will and you can be sure they won't risk their reputation by selling any product that isn't up to specifications. Naturally they have a greater sense of responsibility than a small and comparatively unknown local compounder who treats his insecticide business as a sideline.

These are all reasons why it's important to ask for PESTMASTER by name. If not, you're likely to get just any old DDT and you're not likely to get complete satisfaction.

* * *

ALL DDT BRANDS ARE NOT ALIKE—this point should be made clear to your audience.

PESTMASTER DDT is the line which gives you DDT in government-approved strengths. It comes in the official formulas advised by the U. S. Department of Agriculture. You can see those formulas right on the PESTMASTER packages—on the PESTMASTER 5% DDT Spray and the PESTMASTER 10% DDT POWDER.

Don't expect to get the same kind of results with every brand of DDT. Even if the other product looks like PESTMASTER and has the same percentage of DDT, here's a point to remember! Unless the DDT formulation is properly prepared, it won't give satisfactory results even in very high concentrations. You see it's not only a matter of how much DDT, but how *active* it is.

The solution or mixture in which the DDT comes has much to do with the results you get. That is why Michigan Chemical Corporation, makers of PESTMASTER go to extra lengths with special

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mixing, grinding and blending equipment. Every step is taken to make sure of absolute uniformity in every pound of PESTMASTER powder, in every quart of PESTMASTER spray.

* * *

Last year more than 7500 new labels for insecticide products were submitted to the Department of Agriculture. With so many new products coming on the market, how important it is to recognize the difference between insecticides—and be sure of the quality of the DDT you buy. In other words, how important it is to insist on PESTMASTER DDT—the thoroughly tested DDT you can use with confidence always.

ADDITIONAL PROOF OF PESTMASTER QUALITY

It's one thing for the maker of a product to talk about its quality. But what do others say about it? How do the experts—the impartial authorities—feel about it?

Well, you know that *Good Housekeeping* is a recognized authority on matters important to our daily lives—and you know about the famous laboratories in which this magazine's skilled technicians subject a product to scores of tests.

So you realize what it means when you know that *Good Housekeeping* has awarded to PESTMASTER the right to use the famous Guaranty Seal in advertising PESTMASTER Sprays and Powders. *Parents' Magazine*, another publication which tests any product before accepting it, has also awarded PESTMASTER the right to use the magazine's commendation and guarantee seals.

Pestmaster 5% DDT Spray and 10% DDT Powder have been awarded the *Good Housekeeping* Seal.

WHY PESTMASTER COMES TO YOU IN DIFFERENT FORMULATIONS

These are the days of specialization—and this fact has at last been recognized in the insecticide field. Experts will tell you that the same preparation cannot work equally well on all kinds of insect pests. One formula will prove highly effective for certain pests, but it may be a waste of time and money to use it against others. The makers of PESTMASTER, realizing this, take a scientific approach to the problem. After long study of various insects, PESTMASTER'S producers decided to produce DDT in both Spray and

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Powder form, giving you the most effective type for every insect-killing job in home and garden. It would have been much simpler to give you one insecticide and represent it as the answer to all your insect problems, but you wouldn't have gotten the results that have made PESTMASTER a nation-wide favorite in so short a time.

* * *

SELLING PHRASES TO INCLUDE IN COMMERCIALS

GENERAL (statements covering the entire line).

The swing is to PESTMASTER—so safe, sure and economical.

DDT at its best—that's PESTMASTER.

PESTMASTER gives you DDT in gov't approved strengths—for every home and garden use.

It's murder for (mention the pest or pests).

PESTMASTER, the proven success last year—your first choice NOW.

You're safe when you say PESTMASTER—spray or powder.

Why take chances? You can be *sure* with PESTMASTER.

Used with confidence by millions—PESTMASTER is the safe DDT for you!

Millions of satisfied users prove PESTMASTER is safer, surer.

So safe you can use it around children or pets.

A single PESTMASTER application kills insects for weeks.

Weeks or even months after you apply PESTMASTER, any insect touching the PESTMASTER-treated surface is doomed.

PESTMASTER—the *complete* DDT line for home and garden.

Old-fashioned insecticides can't match PESTMASTER'S convenience and economy.

HOUSEHOLD

"DDT is the perfect answer for bedbugs" says the Dep't. of Agriculture.

The answer for any bedbug problem . . . PESTMASTER.

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Ants are tough—but PESTMASTER gets them!

If ANTS pester you . . . get PESTMASTER.

ROACHES can't stand PESTMASTER!

Want to get rid of ROACHES? . . . use PESTMASTER.

Sure death for flies and mosquitoes—with PESTMASTER.

Keep flies out of the kitchen—with PESTMASTER.

Flies are germ-carriers—kill them with PESTMASTER.

Protect your family from annoying, germ-carrying pests. Kill flies and mosquitoes with PESTMASTER.

Flies spread dysentery, cholera, typhoid—may carry polio germs. For health protection—use PESTMASTER.

Don't let mosquitoes ruin your sleep—get PESTMASTER.

Rid your pet of fleas—with PESTMASTER.

Your dog will be glad you used PESTMASTER.

PESTMASTER kills household pests where other products fail.

Why spend your money on half-way insect killers—PESTMASTER *guarantees* results.

GARDEN

Once you try it in your garden—you'll know why the big swing is to PESTMASTER!

Don't wait another day! Start with PESTMASTER—before bugs attack your garden. Jap beetles, leaf hoppers, rose bugs—dozens of destructive pests are doomed by PESTMASTER.

Jap Beetles? PESTMASTER gets them!

PESTMASTER clears out Jap Beetles . . . FAST!

Let PESTMASTER help you raise prize-winning flowers. This DDT kills scores of insect pests that ravage flowers and foliage.

Every garden needs PESTMASTER—because PESTMASTER has the right type DDT for every garden use.

The secret of successful gardeners . . . PESTMASTER!

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Developed after field tests by University of Wisconsin—in cooperation with Dep't of Agriculture. Thousands of tons already used successfully by farmers and big commercial gardeners.

Powders and Sprays for every use in Gardens, on Flowers, Fruits, Trees, Shrubs.

DIRECTIONS FOR CONTROL OF SPECIFIC INSECTS

PESTMASTER 5% Spray—Insects It Is Most Effective Against —and How to Use

Moths—Air, brush and clean the garments or fabrics. Dry clean them if storing away. Spray with PESTMASTER 5% SPRAY. Hold spray gun about two feet from fabric and use enough spray to give the garment a slightly damp appearance. Also spray closet, chest or storage place—paying particular attention to cracks and corners. Repeat this PESTMASTER treatment twice a year and your woolens will escape expensive moth damage.

Flies—Spray screens, ceilings, floors, walls, lamp cords, other spots where flies light or crawl.

Mosquitoes—The DDT applied against flies will take care of pesky mosquitoes, too.

Gnats—Go after them as you would flies—but give special attention to spraying or painting PESTMASTER on screens to kill the tiny pests that try to slip through meshes.

Bedbugs—“DDT is the perfect answer to the bedbug problem” says the U. S. Department of Agriculture. Spray mattresses and springs—walls, too, near the bed.

To Apply—Use an ordinary metal spray, a paint brush or cloth.

In using it, observe the same common sense precautions you would with any insecticide or household cleaner. Don't use it near foods and store it away from foods. Cover aquariums or fish ponds to protect fish. Avoid prolonged inhaling. Don't spray open air, hit surfaces. Don't use on the skin of animals, humans or on plants and foliage. Don't use near a fire or while smoking—turn off pilot light on stove. PESTMASTER DDT is used with complete safety around young children and pets—as with anything else, just take reasonable care. In other words, use the same precautions you would in using any of the old-fashioned fly sprays you used to use.

**PESTMASTER 10% Powder—Insects It Is Most Effective Against
—and How to Use**

Roaches—Sprinkle around sinks, moldings, baseboards—in the dark damp spots where cockroaches live and hide. (As an extra measure you can also use the PESTMASTER 5% DDT SPRAY on the underside of table tops, drawers, refrigerators, shelves.)

Fleas—Apply powder to the skin of dogs. Rub sparingly into their fur—it takes only a little Pestmaster DDT to kill all the fleas. It is also helpful to spray some Pestmaster 5% DDT spray on places where the dog lies. Also on rugs, floors and other spaces frequented by flea-infested animals. Rat holes and runways should come in for special attention.

Leading kennels and dog fanciers use PESTMASTER on their prize breeds. Better not dust it on cats. They lick themselves too much.

Lice—Every soldier in our army was given “cootie protection” by being issued a 2 ounce can of DDT. Dusting the hair will soon clear out any unwelcome inhabitation. Body lice are dealt a death blow when underwear and body are given the dusting treatment.

Ants—Sprinkle powder down ant holes, on steps, thresholds, behind window sills and frames, around sinks and bathrooms. Use it on ant trails, too—outside as well as indoors.

Silverfish, Carpet Beetles—Go after them as you would roaches.

To Apply—Sift from the shaker-top can. Use bellows or dust gun. For getting powder into small cracks and crevices try a paper funnel—regulating the flow of powder by tapping the sides of the funnel.

SAFETY PRECAUTIONS: While the powder is entirely safe for use on the skin, avoid inhaling excessive amounts of it—and, of course, keep it away from foods.

**PESTMASTER 10% Garden Dust—Insect Pests It Is Most
Effective Against—How to Use**

Three quarters of a cup to the gallon of water gives you the same insecticidal spray used by big commercial gardeners—a mixture tested and endorsed by leading agricultural colleges. The biggest boosters for this PESTMASTER product are those who used it last

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year to help grow bumper crops of fruits, vegetables, and flowers "just like the catalog pictures."

It is remarkably effective against chewing or sucking insects which ravage and destroy plants and foliage. Really rids your garden of such "die-hards" as Japanese Beetles, Potato Leafhoppers, Leaf Rollers and various aphids.

To Dust—For a few plants—sprinkle from can or through handkerchief. For more extensive use, apply lightly with dust gun to upper and under sides of leaves and entire plant. Don't apply on windy days.

To Spray—Mix with water $\frac{3}{4}$ cups to gallon. Small—use regular fly sprayer. Larger—Garden sprayer—knapsack or pressure tank type. Spray thoroughly upper and under sides of leaves and entire plant.

ANSWERS TO COMMON QUESTIONS ABOUT DDT

Q. *Will It Poison You?*

A. After study of the use of thousands of tons of DDT, the Government says that you have nothing to fear from DDT if you use it according to directions. Like most insecticides, however, it is toxic if swallowed. But far less toxic than old style insecticides! Avoid prolonged inhaling of Spray or Dust. Constant use of DDT Powder by soldiers on their bodies and constant handling by manufacturers indicate there is little to fear from external contact.

Q. *Does It Repel Mosquitoes?*

A. No. It is not a repellent. However, mosquitoes do avoid areas treated with DDT Spray.

Q. *Does DDT Kill Insects Instantly?*

A. No. But the insect is doomed. It attacks the insects' nervous system, resulting in paralysis and death. This takes from 5 minutes to several hours.

Q. *How Often Must You Use a DDT Spray or Dust?*

A. It all depends. An important advantage of DDT is its residual effect which means death for insects touching or crawling over treated surfaces many weeks after they have been sprayed. But

if treated surfaces are exposed to rain or washed, obviously they have to be re-treated more often.

Q. How Do I Get Rid of Fleas on My Dog?

A. Under no circumstances use kerosene sprays on any animals. Use 10% Powder sparingly; rub into hair.

Q. How about Cats?

A. Cats are more delicate. Never use oil sprays; in fact, use even DDT Powder very carefully on cats. Rub some on cat's head and back of ears where animal cannot lick. Also dust where cat or dog has a habit of lying. You may use Spray here, too, if you wish—but NOT on the animal.

Q. Will DDT Kill Bees?

A. Certainly. ANY effective insecticide will. So be careful to dust or spray plants BEFORE or AFTER the flowering season; never spray blooms.

Q. Does It Really Kill Body Lice?

A. In powder form, it is ideal for that purpose. The reason you heard so little about "cooties" in World War II is because soldiers were required to carry and use DDT Powder.

Q. How Do I Spray My Kitchen?

A. First remove all food, dishes and kitchen utensils and turn off stove pilot light. Also turn off pilot light if you have gas refrigeration. Then spray floors, walls, windows, baseboards, pipe connections, etc.

Q. Will It Hurt My Gold Fish?

A. It will kill them if you leave the aquarium uncovered. When you spray that part of the room, cover fish bowl or remove it to another room.

Q. Which Does the Better Job—the Spray or the Powder?

A. It all depends on what you want to use it for. Stores that sell Pestmaster DDT have a chart that shows just which type of Pestmaster does the best job for each kind of insect you want to get rid of. Ask your dealer to show you this chart. It's called the "ABC's of DDT."

Sample copy; copy schedule. Even though an advertiser knows that the talent on the shows he plans to use will rewrite

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the company's copy, he should send sample commercials as well as a copy schedule along with the manual. Sample commercials help the program conductor by indicating *what* points the manufacturer wants emphasized and the copy schedule tells *when* these points are to be highlighted. The manufacturer thus insures that the same points are being stressed simultaneously in all markets on his list. They are an additional means of co-ordinating his advertising campaign.

When the conductor of a program rewrites the company's copy for delivery in his own words, the revised copy usually is sent to the advertiser for checking purposes in advance of the broadcast date. This policy assures the sponsor that his selling points are understood and will be presented intelligently.

In some cases, of course, the manufacturer will not receive advance scripts because certain program conductors ad-lib their commercials. The personalities who can broadcast without a written script usually are natural salesmen who believe wholeheartedly in spontaneity, and they can be relied upon to interpret a manufacturer's sales message effectively. To all participation program conductors, however, an information manual, guide copy, and a copy schedule are of great assistance because they present all pertinent facts about the sponsor's products in an orderly, concise fashion.

III. *On Location.*

Whenever possible, arrangements should be made for the conductor and other personalities involved in the programs to visit the advertiser's plant and see for themselves how the product is made. Such a visit has a threefold effect: (1) it increases the personality's knowledge of what he has to sell; (2) it stimulates his personal interest in the product; (3) it provides excellent sales material for his commercials. Obviously, if a local personality tells his listeners that he has actually seen the product being made, that he has had a close-up view of the ingredients that go into it, and that all the claims made for it have

been corroborated by his personal visit, his message will have an influence on the audience second only, possibly, to that which might be exerted by having each listener visit the factory himself.

If distances make it impractical for the program conductor to visit the plant, arrangements should be made to have him meet with the advertiser's local representative. The enthusiasm that a local representative has for his product can help inspire a similar feeling in the program conductor, for enthusiasm is a contagious state of mind particularly when it is based upon experience. A meeting with the advertiser's representative also gives the radio personality an insight into the product's local marketing and merchandising problems. The more a manufacturer takes his air salesman into his confidence, the more interest the air salesman will take in the company and its problems, and the result—a more effective selling job will be done.

IV. *Program Merchandising.*

Before the participations begin, the advertiser should arrange with the station to work out a joint merchandising campaign. If, for example, the station's merchandising aid is an offer to send out campaign announcement letters signed by the station manager to the advertiser's dealers and jobbers, the advertiser might well take advantage of the offer even though he may consider it less beneficial than personal calls on the dealers for the same purpose.

Many stations recognize the value of helping to merchandise their clients' advertising. Seventy-six per cent of all stations replying to the national survey questionnaire (see Table XVII, page 221) stated that they would supply some form of free merchandising for their participation program sponsors. Although some advertisers may feel that any single effort on the part of a station has little effect by itself, it should be remembered that all advertising has cumulative value and becomes

increasingly effective with repetition. Therefore, a participation program advertiser will get the most for his money by inquiring into and utilizing every merchandising aid that the station has available for him.

V. *Studio Audience Sampling.*

If the product lends itself to sampling and the participation program selected is broadcast before a studio audience, arrangements for sampling should be made with the station before the start of his participations—provided that the station permits it.

VI. *Sales Meeting.*

An excellent method of arousing extra enthusiasm among the manufacturer's regular salesmen is to hold a sales meeting prior to the broadcast at which time the new air salesman can be introduced. If this is not feasible, the advertiser may achieve good results by requesting the program conductor to write a personal note of greeting to each salesman at his home address. For example, the radio personality may indicate how pleased he is to be singing the praises of the product and also ask the salesman and his family to listen in whenever possible and to send in any of their suggestions. An invitation to attend one of the broadcasts might be included, as well as a reminder to "let the dealers know" that the program is now plugging his product.

VII. *Guest Interviews.*

If the program format allows for guests, and if there is an interesting story behind the manufacturing of the product, an effective means of getting that story over to the listeners is to arrange to have the program conductor interview the advertiser or one of his executives on a broadcast. Such an interview enhances the value of the radio artist's endorsement of the product by underscoring the fact that the program conductor

has investigated the product and the company and has faith in them. Furthermore, it makes both company and product more real by personalizing them.

Incidentally, on a program that features guest interviews, the advertiser has the opportunity of doing a bit of additional spadework in public relations by seeing to it that the program conductor has a plentiful supply of his product on hand for distribution to each of the guests on the show.

VIII. *Program Mail.*

The conductors of most participation programs send on to their sponsors all mail that refers to the products advertised. When listeners volunteer letters that mention several of the products, the pertinent excerpts are forwarded to the advertisers concerned. It is important for all advertisers to have this material, particularly letters that may register complaints of any kind, for such complaints may reveal unsuspected defects such as distribution shortcomings or product weaknesses.

A good share of participation program mail usually praises the product and states how it is used. These unsolicited individual endorsements from listeners provide excellent commercials for the program conductor to use. When a radio listener writes in to praise a product and the program conductor reads the letter verbatim during his broadcast (including the name and address of the writer), it makes an extremely effective commercial endorsement. The advertiser should encourage his program conductor to use these voluntary testimonials in his sales messages as frequently as possible.

IX. *Participations as a Network Program Supplement.*

Sponsor participation programs are a great boon to large network advertisers in markets where the network show requires additional assistance to do a good sales job as well as in markets where no network outlet is available. Because they have the

flexibility inherent in all spot radio, and because they are well established in their respective markets, participation programs are ideal vehicles for such purposes.

The manufacturer who wishes to stimulate his advertising in a particular market by using participations should consider first a show on the station over which his network program is broadcast. Even if a show on another station seems to be slightly superior to the one on his network station, he will do better to purchase his network outlet's local participation, because by so doing, in addition to achieving the regular product sales job, he can merchandise his network program by calling attention to it over his local show.

X. How Long to Use a Participation Program.

Because advertisers' problems vary, no single formula can be prescribed that will answer the question: How long shall I use a participation program? Some manufacturers advertise consistently on one show for many years; obviously, they find it profitable to do so. Others feel that thirteen weeks is long enough on a single program. To the advertiser who has a special offer to make or a purely seasonal product to promote, thirteen weeks may be sufficient to do the required job. The problem is discussed here, however, more from the standpoint of the advertiser whose product is salable the year round and who may wonder when to drop his participation on a particular show.

Naturally, a change may be desirable if any of the major reasons that impelled the advertiser to buy the program in the first place no longer exist. For example: has the show become so crowded with commercials that the program conductor no longer can do a good job for each of his sponsors? Has the conductor lost his original enthusiasm and does he now give the manufacturer's sales messages in what seems to be a perfunctory manner? Has the program been shifted to an unsuitable time period? Has the size of the listening audience been reduced appreciably by superior programming competition with no

chance of alleviating the situation? If the manufacturer finds that the answer to any of these or other key questions is "yes," then the association obviously has become unprofitable and there is no point in continuing it.

If after a year or two an advertiser has no complaint about the program itself but simply feels that he has "saturated the audience" and should "make a change," let him first give some thought to the following considerations.

Has he actually "saturated" his audience? The function of advertising is not only to make new sales but to develop repeat sales—in other words, to *keep* the customers sold. Although it is true that many of the best participation programs have a low audience turnover, a characteristic that reflects the extreme audience loyalty engendered by those shows, yet every program is constantly attracting new listeners, just as it loses some for one reason or another. Listenership is never wholly static.

Nor will an advertiser reach an entirely new audience simply by the expedient of changing from one participation show to another of a similar type in the same market. It is a known fact that there are varying degrees of duplicated listenership existing among similar types of programs in any one market. If a listener likes disk jockey shows, in all likelihood he tunes in to a number of them even though he may have a particular favorite. That is the reasoning behind block programming, in which a station or network produces three or four programs one immediately following the other and all having the same kind of appeal. Experience has shown that each of these shows attracts more listeners when grouped together than when spaced widely apart. When people like comedy, for example, they listen to all the comedy they can dial conveniently, and when people like disk jockeys they tune in to more than just one disk jockey.

Although all advertising is a form of investment, a participation represents in certain respects an even more important investment than do most other forms of advertising. Sales messages on a participation program are more than straight

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commercials; they are *personalized endorsements* delivered by a popular and respected local personality. When an advertiser completely relinquishes his participation on such a program, the effect of the personality's endorsement may linger for a while, and of course a certain percentage of those who have bought the product previously at the suggestion of the program conductor will probably continue to buy it in the future. Once off the show, however, the advertiser risks the possibility that within a few months after his departure a competitor may become a participant on the program and will receive the personality's endorsement. In that event, the first advertiser's investment is at stake. He stands to lose, especially when there is little difference in the two products, a sizable number of the customers that were converted to his product by the program conductor he formerly sponsored. Listeners to participation shows are loyal to the radio personality. Whenever possible they buy the products currently advertised not only in order to demonstrate their loyalty but also to take advantage of the recommendations made by a personality in whom they believe.

The most sensible alternative for the advertiser who feels that he has been on a program "long enough to make a change," and who has considered the risks involved in such a move, is a compromise, particularly if his budget is limited. For example, if he has been using program A five times a week, he might reduce his participations to two a week and purchase program B three times a week. If he has been using three participations a week on program A over a long period of time, he might even consider purchasing program B twice a week while retaining one participation weekly on program A. When station policy prohibits the sale of one-a-week participations, he would be following the more prudent course by remaining on program A three times a week until such time as he could afford to add program B. Such compromises protect the advertiser's franchise and keep his old customers faithful; at the same time they enable him to explore new possibilities.

10.

Which to Use— Participations or Announcements

ALMOST EVERY BUSINESSMAN wants his radio advertising to cover as many markets as possible and to make as many lasting impressions as possible within the limits of his budget. Certain very large concerns, of course, have an appropriation that allows them to utilize virtually all the fields of radio advertising: network shows, participation programs, spot announcements, and individually sponsored local programs. But the great majority of national advertisers do not have large budgets, and their choice of radio advertising usually lies between participations and announcements.

A national advertiser usually can afford to use five or six participations or announcements weekly, or a combination of the two, in each market. In order to make a clear comparison of the respective merits of participations and announcements let us assume that two advertisers, P and A, have committed themselves to typical national campaigns. P has decided to buy five participations per week in each market, and A has decided to buy five spot announcements per week in each market. What possibilities are offered respectively to P and A?

Reaching the Consumer

“Warming up” the audience. A truly significant difference that exists between participations and announcement commercials lies in the fact that a participation commercial can have an editorial build-up to set the mood for the theme of the commercial. Everyone knows that a radio comedian “warms up” his studio audience immediately before his broadcast. He does so for the same reason—because he recognizes the value of getting his audience into a mood that is receptive to *his* “commercial.” He is selling comedy. Likewise the skillful participation program conductor sets the stage for the reception of his commercials by preceding the sales message with a “warm-up” in the form of pertinent editorial material delivered during his broadcast.

Thus we see that advertiser P’s commercial will be presented in an atmosphere of less sales resistance than that faced by advertiser A’s spot announcement. The spot announcement stands alone, unaided by editorial support.

Endorsement value. The participation program conductor acts in the capacity of friendly spokesman for the advertiser, and as such he helps eliminate the self-praise aspect that hovers about most forms of advertising. He gives the advertiser’s sales message solid endorsement value that is unobtainable in the live spot announcement. A number of announcement advertisers do use the endorsement technique by having nationally known personalities deliver their messages via one-minute transcriptions, and such ET announcements are undoubtedly more effective than transcribed anonymous voices. But there is still a difference in effectiveness between the transcribed “glamour” endorsement and the local participation program personality’s live commendation.

The local personality is *real*. He has, and he shares over the air, the same sort of problems that his listeners have. He is accessible. His listeners may see him, write to him, and expect

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answers in reply to their questions. Usually the glamorous celebrity is too far removed from the community's everyday existence for his message to be as persuasive as that of the on-the-spot fellow townsman.

An example of this kind of thinking is found in the following paragraph from the "Newsletter" of the January 30, 1948 issue of *Tide*:

Pepsodent toothpaste will start to use *testimonial copy* again this month after a long time. Instead of widely known celebrities, however, the *ads will feature success stories* of career women, etc., illustrating the "smile that wins." A pretty unusual device will be used to increase believability: readers will be invited to submit their own testimonials and pictures for use at regular professional rates. The campaign will run in 18 magazines and three weekly supplements. . . .¹

Thus, Pepsodent is using a "grass roots" device frequently used by participation program conductors who read letters from their listeners endorsing the products advertised on the show.

Even if the participation advertiser uses an anonymously transcribed commercial its "backslapping" approach can be moderated, and its sales message will in effect be endorsed, by the program conductor's affable introductory and follow-up comment.

In short, whether advertiser P uses a completely live participation or one that is a combination of live and transcribed, he will obtain stronger endorsement value than advertiser A with his spot announcements.

Acceptance. It is an old story to advertisers that the more credible the endorsement the better the product acceptance. Because of the higher endorsement value gained by the use of participations, advertiser P's product will naturally secure better acceptance among consumers. Assume, for example, that P's

¹ Reginald Clough, "Newsletter," *Tide*, January 30, 1948, page 14.

participation program conductor is Mrs. Home Economics (or it might be Mr. Farmer Friend or Mr. Musical Clock or Mr. Disk Jockey or so on). Mrs. H. E. has won for herself a reputation of sincerity and integrity among the women who listen to her. They are her friends. The prestige she has acquired is reflected on any product she sees fit to recommend, whether it is new to the area or not.

If a product is being introduced to her community for the first time, her endorsement assures quicker acceptance than can be achieved by a spot announcement, for even though a product may be new to her listeners *she* is not. Not only does her endorsement make for better product acceptance in general, but it helps to surmount the barrier of *initial* product acceptance.

Merchandising. Advertiser P can merchandise his participations to the consumer in the following ways:

(1) He can call attention to his sponsorship of a radio program in his newspaper advertising as well as in all of his collateral material such as window strips, consumer literature, window and aisle displays, and so forth.

(2) If the program has a studio audience, and sampling is permitted, he can distribute samples of his product to the assembled groups. Also, if the program conductor makes addresses to club groups and civic organizations, it may be possible to set up displays of his sponsor's products at these affairs.

(3) People like to get "inside information." Advertiser P may cater to this natural desire by arranging for one of his officials to make a guest appearance to tell the story of the products.

The participation program of P can be merchandised to the consumer, while advertiser A can point only to a straight commercial message that is on and off the air within the space of sixty seconds.

Consumer panel. Advertiser P, in buying a participation

program, has engaged the services of a "consumer panel." This panel makes its opinions and suggestions known to the participation program personality by means of letters, telephone calls, personal visits at the studio, at club meetings, and at other occasions where he is available to the public. He in turn passes on to his sponsors the information so obtained.

The "consumer panel" works in two ways: (1) *Product check*. Listeners may tell the program conductor new ways of using the product or describe flaws in the product or its packaging. (2) *Distribution check*. Complaints from listeners that they find difficulty in locating the product in their community may serve as a warning to the manufacturer that a survey of the distribution picture in their area is needed.

Here again advertiser A is at a disadvantage, for he engages no such "consumer panel." It is rare indeed that a spot announcement draws opinions and suggestions from the listeners about the product so advertised because it lacks the personal appeal of an accessible intermediary.

Audience loyalty. Among the letters received by the conductor of his participation program advertiser P will find a small percentage from listeners who state that they have bought his product "because I like your program so much and feel that the least I can do to support it is to buy the products you advertise." Such purchases are motivated by program loyalty rather than interest in the products themselves. This loyalty on the part of listeners may not be a major factor in the sales made in a single market, but compounded nationally it is not unimportant.

Reaching the Trade

Acceptance. Because of the better and quicker acceptance of a participation-sponsored product by consumers, a readier acceptance is gained among jobbers, buyers, and retailers who know from past experience that the program conductor's advice is followed in the community, and that his endorsement helps

spur the sale of a product. Moreover, many program conductors make it their business to become personally acquainted with jobbers and buyers in their area. The trade will stock a new product more quickly if it is backed by a local personality rather than by a spot announcement. As a result, the participation program advertiser obtains more distribution more quickly than the announcement advertiser.

Merchandising. It is common knowledge that all advertising should be merchandised throughout all the processes of distribution directly to the ultimate point of sale. First, consider advertiser A, who is using spot announcements. He tells his salesmen that he is using five one-minute announcements a week, that they go on the air Monday through Friday at 10:00 A.M., for example, and that they are scheduled between certain programs which presumably reach the desired audience. He sends out the same information in letter and perhaps broadside form to the trade and instructs his salesmen to notify the trade in person of these facts. Advertiser A's merchandising of his radio sales effort necessarily stops there.

Now consider advertiser P, who is using a participation program. He, too, starts by notifying the salesmen of his radio advertising, but he can do so with fanfare. His sales manager can state that the firm is now sponsoring an outstanding program in each of the markets in which it is interested throughout the country. He can introduce in any one of these markets, say, Mrs. Home Economics (or Mr. Musical Clock, or whoever the personality is whose program is to be used), and have her address the salesmen and tell them something about her show, what she thinks of the product, how she hopes to sell it, what her past successes have been, and so on.

Furthermore advertiser P can send out letters and broadsides direct to dealers telling that the P product will be plugged Monday through Friday on Mrs. Home Economics' program. The gist of a typical letter might be: "You all know Mrs. H. E.—so

do your customers. Suggest that they listen in. And be sure to check your stock of P product!"

Window strips, counter cards, package tip-ons, and other point-of-sale merchandising aids may be used along with Mrs. H. E.'s picture to identify the product with her. In addition, the P company's newspaper, car card, and trade paper advertising may call attention to its sponsorship of Mrs. Home Economics' program.

Moreover, many stations provide free merchandising to users of participation programs.² Similar assistance may be furnished to spot announcement advertisers, but without a program and personality to mention, the stations' opportunities for effective merchandising are limited.

Actually, the merchandising opportunities open to advertiser P are identical with those available for the manufacturer who sponsors an entire program. The only difference is that P's merchandising of the show is shared with the other participating sponsors.

Goodwill ambassadors. Dealers and jobbers frequently reveal valuable information to the local personality that they might not consider mentioning to the manufacturer's representative who covers that market. Because the participation program conductor is a local figure who is constantly on the scene and who has the confidence of his community, he often serves as a valuable link between the manufacturer and the point of sale. His sponsors receive not only the benefit of his broadcast advertising, but also his services as a goodwill ambassador to the trade and to consumers. In contrast, the spot announcement's job is done as soon as it goes off the air. The participation conductor, however, continues working for his sponsors off the air as well as on. Personal visits, telephone calls, and letters from listeners to the program conductor may uncover important information that might otherwise never reach the manufacturer.

² See page 220.

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N.B.

It should be emphasized that the comparison of participations with spot announcements was presented in this chapter on the assumption that only five of each of these types would be used per week in any one market. The comparison is not intended to discourage the use of announcements in sufficient quantities to saturate a market. In such bulk their value is undeniable.

After all, everyone knows the story of Pepsi-Cola; its spot announcement jingle is a sales classic. Other jingles, for example, Chiquita Banana, Dentyne Chewing Gum, and so on, have also been highly successful, but remember, such announcements accomplished their objectives not only because they were excellent but also because they were used with great frequency.

To summarize, then: for the advertiser who is choosing between a maximum of five spot announcements per market or five participations per market, the latter is the better buy.

II.

What About Ratings?

THIS BRIEF CHAPTER is addressed to the advertiser who may be prone to judge the relative merits of sponsor participation programs largely on the basis of their respective audience ratings. To select a program on this basis alone is to ignore the following factors:

(1) *Most individual city rating studies are no more than indications of the relative popularity of one program as compared with another.* They are not, and they do not claim to be, absolute measurements of a program's total audience size. Suppose that an audience study is made in a market with two stations, one a 5,000 watt and the other a 100 watt, and that the survey covers four counties. Two programs, one from each of these stations, receive identical ratings of 4.0. The equality does not necessarily mean that the two programs have the same number of listeners. The 100-watt station's effective listening area may encompass only one of the counties studied whereas the 5,000-watt station's effective listening area may be as many as twenty counties, sixteen of which have not been considered in arriving at the 4.0 rating.

(2) *Among similar types of sponsor participation programs in any one market, the difference in audience ratings is frequently so small as to be statistically insignificant.* C. E.

WHAT ABOUT RATINGS?

Hooper, Inc., has prepared a "Chart for Determining the Reliability of a Rating" (see page 137), which indicates the allowance that should be made for any possible statistical variation from the quoted program ratings. If two home economics programs in one market achieve respective ratings of 3.0 and 4.0 and the number of Hooper calls made in that market was 700 during each of the two programs, the chart shows that the 3.0 rating *may* vary from the true figure by as much as 1.2 points in either direction and the 4.0 rating *may* vary as much as 1.4 points in either direction. The difference between 3.0 and 4.0 is not necessarily one point; it is conceivable that instead of 3.0 and 4.0 the actual ratings *might* be 4.2 and 2.6.

If, on the other hand, one home economics show had a 7.0 rating and its competitor in the same market had a 2.0, with ratings based on 700 calls as in the first example, the difference would be statistically significant, because the tolerance allowed according to the chart is a plus or minus 1.0 for the 2.0 rating and a plus or minus 1.8 for the 7.0 rating.

Prospective radio advertisers who are comparing similar sponsor participation programs in one market should be aware of the fact that, before any real significance can be attached to the difference in ratings, that difference must be statistically significant.

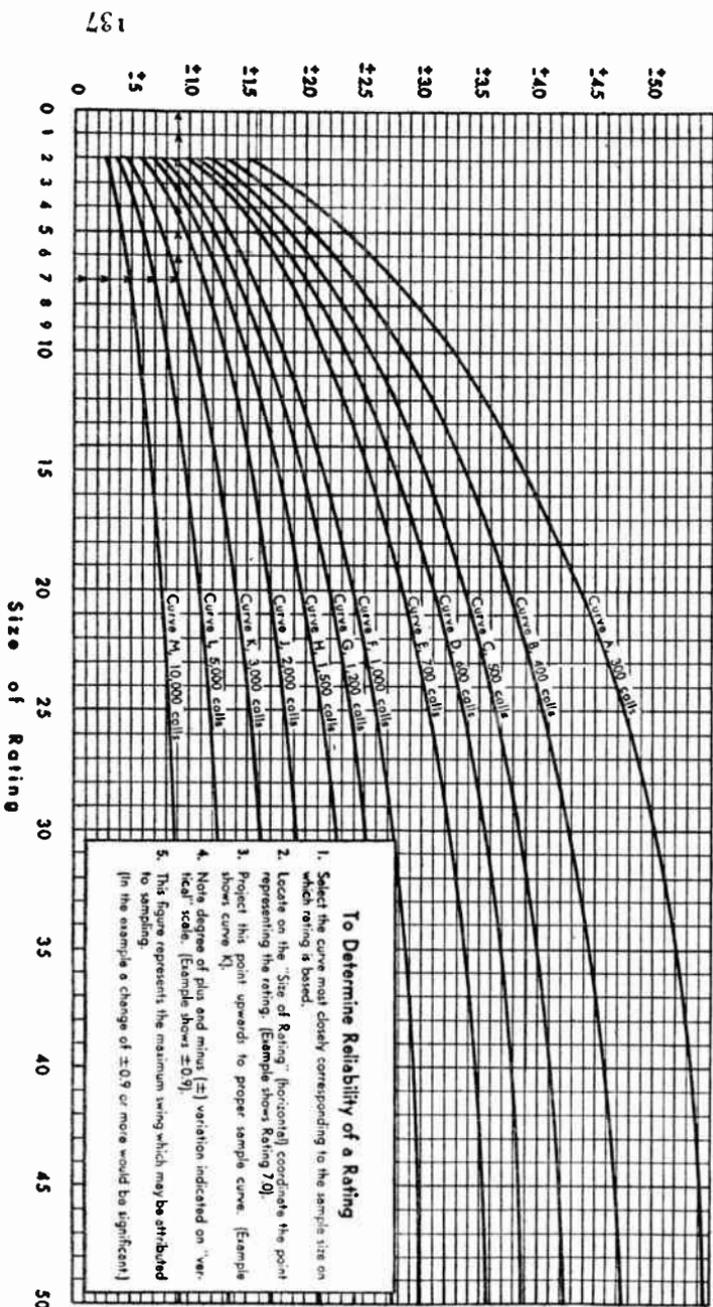
(3) *Because ratings vary from survey to survey they should be studied on a trend basis rather than on an individual rating basis.* As Chappell and Hooper point out:

[Ratings are affected by] two general types of broadcasting variables. . . . The first may be regarded as qualitative. It consists of all those characteristics associated with a radio program which constitute its capacity to attract or recruit an audience. The second type of variable may be considered to be quantitative. It consists of all those conditions which constitute "coverage"—the area over which, by virtue of broadcasting facilities and habits of use of the facilities, the advertiser's effort is available to listeners.

Neither the qualitative variables which constitute the audience recruiting value of a program, nor the quantitative variables which

CHART FOR DETERMINING THE RELIABILITY OF A RATING

These curves are drawn at 1.9 sigma. They show the maximum statistical variation expected in 94 of every 100 samples.



WHAT ABOUT RATINGS?

constitute coverage, are always clearly appreciated. The qualitative variables are characteristics of the advertiser's program only. They are completely independent of the quantitative variables such as characteristics of the stations employed or the areas served or the number of sets owned. The program is the vehicle. Coverage is where the vehicle goes.

The recruiting value of the advertiser's program is determined for the most part by the following eleven variables:

1. Time of day. . . .
2. Day of the week. . . .
3. Season of the year. . . .
4. Content of programs. . . .
5. Talent employed. . . .
6. The size of the audience recruited by competing stations. . . .
7. Characteristic appeals of competing programs. . . .
8. The size of the audience recruited by immediately preceding programs on the same and competing networks. . . .
9. The size of the audience recruited by programs which follow immediately on the same and competing networks. . . .
10. Characteristic appeals of programs immediately preceding on the same and competing networks. . . .
11. Characteristic appeals of programs following immediately on the same and competing networks. . . .

This list by no means exhausts the conditions of broadcasting which affect the size of the audience recruited by the advertiser's effort. There are many others over which he has no control. . . . The eleven listed are those he selects, buys and pays for as a vehicle for carrying his message.¹

Because of all these variables, and because any one or all of them may raise or lower an individual program's rating from report to report, it is imperative that an advertiser consider a show's rating *trend* instead of merely one or two of the current figures. Just as a baseball pitcher's skill is assessed on his showing throughout a full season, not on the basis of one or two games, so a program's audience popularity should be

¹ Matthew N. Chappell and C. E. Hooper, *Radio Audience Measurement*. New York: Stephen Daye, 1944, pp. 11-15.

judged on its ratings over a "full season." Even more valuable would be the complete ratings history. Only thus may an advertiser obtain a true picture.

(4) *Ratings in themselves do not constitute evidence of the sales effectiveness of any one program.* If they did, almost any child with the ability to read and write could buy radio programs unerringly. Mr. Hooper himself will agree that the value of radio programs to an advertiser must be judged on the basis of many factors. In participation shows especially, the program conductor's sales ability is an exceedingly important factor in estimating the sales results that may be achieved. On the average individually sponsored program the commercials are delivered by the regular announcer, and the star's function is to provide a listenable vehicle for the delivery of the sales message. In the participation show, however, the sales messages are usually delivered by the program personality himself, who necessarily must be a talented *salesman* as well as showman.

Salesmanship is much more than simply reaching a great many people. For example, compare two magazine salesmen with two radio participation programs. Each salesman covers a certain number of homes in one day. The homes are analogous to the *listening audience* for the radio program. The two men are selling the same magazines—the same *product*. John is able to cover in one day a total of, say, sixty houses. Jack can cover forty in the same day. In other words, John has a higher *audience rating* than Jack. When the results are totaled at the end of the day, however, John has sold magazines to but five of his sixty "listeners," and Jack has sold magazines to ten of his forty. Jack could persuade his audience more successfully, his sales effectiveness was greater even though he couldn't get into as many homes as John. In the same fashion, the conductor of a radio program that gets into fewer homes may make more sales than the conductor of a program that gets into a greater number of homes. Concrete proof that higher ratings do not

WHAT ABOUT RATINGS?

necessarily mean higher sales is seen in the following case histories:

Identical sample offers were made recently on two similar sponsor participation programs; both were broadcast from 50,000-watt stations in the same market. One of these shows had only half the other's rating, yet its offer pulled more in one week than the higher-rated program pulled in thirteen weeks. The lower-rated show, moreover, made its offer immediately *following* the other's thirteen-week period.

In another case, also in the same market, station A's participation show had half the rating of station B's, yet on identical ten-cent sample offers, made during the same two-week period, station A's program outpulled station B's ten to one.

In both situations, the "salesmen" on the lower-rated programs put more conviction and sincerity into their sales appeals than did their higher-rated competitors. Their sales ability outweighed the audience popularity differences indicated by the ratings.

As indicated earlier, the prospective sponsor has a number of guides that help him select a program, and ratings are but one of these guides. This chapter has therefore highlighted certain aspects of audience ratings that advertisers sometimes tend to overlook. Program popularity figures obtained from listener surveys must be judged with care and intelligence because oversimplification of the problem and indiscriminate dependence on such rating results may lead to disappointment. Used in conjunction with all the other aids at the disposal of the advertiser, however, audience ratings do make the task of program selection a more precise operation.

12.

Where Do We Go from Here?— AM, FM, TV

BEFORE ANY PREDICTIONS can be made about the future of sponsor participation programs in AM, FM, and television, one must first venture a forecast as to the future of those three media. It is generally conceded that, as frequency modulation and television stations increase in number and in program quality, amplitude modulation (AM) stations will show a corresponding decrease. AM probably will not disappear entirely; it is more likely that high-powered AM stations will continue operations for reaching large rural areas where the establishment of television and, to a lesser extent, FM transmitters would be impractical economically.

All three types of transmission are now on the increase, and the increase will continue, it seems certain, until TV becomes firmly entrenched throughout most of the country. When that time arrives a tug-of-war between TV and AM seems to be inevitable, and it takes no occult powers to see television winning out. As its technical, union, and "circulation" problems are solved, as it builds its own stars and acquires AM's Jack Bennys, Fred Allens, Henry Morgans, et al., there will be little reason for

the average listener to continue to tune in AM. TV, by appealing to two senses instead of one, will offer too much for AM to compete with.

The question has been raised in some quarters as to whether audiences, after they have become used to TV, after it is no longer a novelty, will continue to prefer it to AM, since they "must sit in front of the television set to understand and enjoy the program." This point relates principally to daytime programming planned chiefly for women. Women do a lot of radio listening, most of it while attending to household chores. These duties might make it impossible for housewives to keep their eyes focused for an appreciable time on the television screen, even though they might prefer to *watch* television for as long periods as they currently *listen* to radio. But one may assume that as time goes on and the cost of TV sets decreases there will be more than one set per home, just as many families now have AM radios in more than one room. Nevertheless, the difficulty will be given serious thought in future television program planning. Audio continuity will be devised that will enable the housewife (except for "seeing musts" such as pantomimes and other programs where the action is more important than the sound) to take a quick view and, with perhaps an occasional follow-up glimpse, enjoy the program by listening without keeping her eye glued to the screen.

As for frequency modulation, a specialized use of the static-free medium that is now developing—Transit Radio—augurs well for the future. Transit Radio provides FM receivers in buses and streetcars where AM reception normally would be impossible, thus delivering music and commercials to strap hangers and those fortunate enough to get a seat. Except in areas where AM reception is poor, however, it does not seem possible that FM broadcasting will create any serious competition for AM except among lovers of classical music, and, according to many AM audience surveys, these listeners are in the minority. A combination of FM with TV, however, will cer-

tainly cut into the market that AM has reached in the past without competition from other electronic communication.

Even without rivalry from the newer media, there are signs that AM stations are feeling pressed by competition in their own AM bailiwick. The number of standard stations has increased considerably in the postwar years. And, generally speaking, the implications of the increase are that each station's share of the listening audience in its area will diminish as program offerings multiply. The more stations in a market, the more programs there are to listen to, and the population of the United States is not increasing at a rate to maintain a commensurate supply of listeners for every program.

A recent study of radio broadcasting made by the Federal Communications Commission pointed out that, of 249 stations which started operations between October 1945 and April 1947, approximately half were showing a loss.¹ Among the factors that the FCC labeled as "unfavorable to the expanded industry," the following two were especially indicative of what increased competition means:

. . . The fractionating of the radio audience. This results partly from the addition of new stations which can be heard, and partly from engineering interference which limits the effective listening area to points closer to the transmitter than was previously the case. Fractionating the radio audience tends to reduce the value to the advertiser of the broadcaster's salable commodity: the number of listeners habituated to his station, expressed in relation to total radio families in the listening area. The effect of this factor will be greatest in the multi-station communities.

. . . More time for sale. The more than doubled amount of radio time which may be placed in the time market may result in rate cutting with depressing effects, after a certain point, on revenues and income. The addition of this new time will tend to depress the time market, especially in the expanded radio communities. Rates will be subject to pressures which will tend to prevent increases and may cause decreases. As a result, some of the time

¹ *An Economic Study of Standard Broadcasting*, Federal Communications Commission, Washington, D. C., October 31, 1947, page 47.

now sold or offered for sale will be withdrawn from the market. Along with this withdrawal will go a redistribution of sold time as between stations. The equilibrium previously existing between rates, revenues, expenses and income will be disturbed by the greater supply of time on the market. In the testing and probing towards new equilibria, downward pressures will be exerted on rates, revenues and income.²

Keeping in mind that the life blood of AM, FM, and TV is the revenue obtained from advertisers, consider then the effect on the advertiser of the simultaneous availability of AM, FM, and TV for advertising purposes. Into how many media can the advertiser afford to funnel his dollars in order to accomplish his selling job? Today he generally considers radio, newspapers, and magazines as his basic mass approaches—and radio has meant just radio. But what will happen when “radio” becomes amplitude modulation, frequency modulation, and television—not to mention facsimile, the electronic newspaper?

First of all, one may expect a long transition period, with no single date predictable when an advertiser will make a complete switch from AM. The larger-budget advertisers are in a position to increase their appropriations and purchase time in the newer media as well as in AM. But the average national advertiser, who finds that most of his budget is needed to cover the whole country via spot and/or network radio, faces a different situation. Usually he follows the reasoning that a bird in the hand is worth two in the bush. He *knows* that AM radio has a large audience, he *knows* that AM radio is productive, and he will stick to it until results prove otherwise.

When TV reaches a mass audience, however, even the national advertiser with a moderate budget will be unable to ignore the new medium. He will have to use it or else forfeit the TV audience to his competitors. And when the decision to use television is made, it is logical to assume that a goodly

² *Ibid.*, pp. 97, 98.

number of advertisers will enter the new field via sponsor participation programs. The reasons are obvious. They will be the same ones that are operative today in AM radio, and chief of them will be the economic reason. Even when home television sets become as common as radios are today, the new medium will still be a more expensive investment for the advertiser than AM radio because of the higher costs of TV program production. Consequently, the opportunity that participation shows offer to share the cost will be an even more compelling incentive for the television advertiser. Inasmuch as advertisers have discovered that participations on radio programs pay off, one may safely predict that participations in television programs will be equally if not more effective because of the double appeal—sight plus sound.

Participation shows are already a part of TV programming, and more are being planned each day. Home economics shows, disk jockeys, audience participation programs have made their appearance, and there is every reason to believe that eventually all types of sponsor participation shows may be presented effectively on TV. Not only will they help initiate advertisers in the medium, but the revenue produced will enable TV stations to present more local live programs, which are a big problem at present because of the production costs involved.

In an article called "The Retailer and Television," Mary Gannon, managing editor of *Television*, recently advised: "Build cooperative programs in which the costs could be split among three or four stores, each of whom could feature non-competing merchandise."³ Miss Gannon's words concerned department store sponsorship principally, but her recommendation might be followed profitably by virtually every type of sponsor, and by all TV stations. Not all TV programming can be remote sports pickups and films; to sustain audience interest

³ Mary Gannon, "The Retailer and Television." *Television*, September 1947, p. 11.

after the novelty has worn off, it must include a variety of live local programs, and what better means of conquering the expense than splitting it among several advertisers?

FM also considers sponsor participation programs of great importance to its existence. The reluctance of FM station operators to accept some of the more stringent regulations contained in the new NAB code (while the code was still in the "proposed" state) is one indication. According to the October 29, 1947, issue of *Variety*:

The FM'ers also asked for more latitude in slotting commercial time in multiple sponsored programs, which provide bulk of their revenue. . . .

Generally their recommendations on commercial time, like those of the indie standard broadcasters, were geared to protect operators who rely heavily on "participating shows" for their bread and butter.⁴

Because of the nature of FM operation, each market theoretically is expected to have a much larger number of FM stations than it now has AM, and the result will be an increase in competition among these outlets. As Paul C. Walker, Vice Chairman of the FCC stated in his address before the FM Association at New York City, on September 12, 1947:

"Generally, the stations [FM] in a given community will be similar in the coverage they provide. That means that a station cannot rely on superior power, as at present, to compete for an audience. It will have to compete on the basis of excellence of programs."

FM advertisers will undoubtedly have to use more FM stations per market in order to reach the same proportionate share of the audience that AM advertisers now reach. Once more, participation programs can provide a ready solution for the advertiser faced with the necessity of purchasing more time.

Undoubtedly there will be network transmission of FM

⁴ *Variety*, October 29, 1947, p. 27.

broadcasts, but because of the comparatively restricted coverage afforded by individual frequency modulation outlets local programming will be emphasized. Since participation shows are an important part of local programming, it is logical to assume that they will be well represented on FM. The local approach characteristic of FM was stressed in an article by Miller McClintock, former president of the Mutual Network:

It [FM] opens unprecedented opportunities to do two of those things in advertising which are basic to all successful advertising effort. In the first place, it opens the opportunity and, indeed, even the need to design advertising copy which will, as closely as possible, identify the characteristic of the commodity with the habits, thinking, and common knowledge of the people in individual markets. And in the second place, it will inevitably result in a valuable and very necessary tendency to build greater dealer participation and identity.⁵

The future of participation programs as a radio advertising vehicle seems to be a happy one whether the outlet is amplitude modulation, frequency modulation, or television. In AM, according to the nation-wide survey results (page 245), thirty-two per cent of the respondents plan to increase their use. A potent reason for this proposed increase in time devoted to participation programs is presented in the following chart, which is a four-year analysis of station WJZ's (New York) spot and local net revenue by type of business. It shows the station's non-network revenue trends from November, 1943, through October, 1947, on an index basis for all non-network revenue classifications: minute announcements, station-break announcements, programs, news programs, and participation programs.

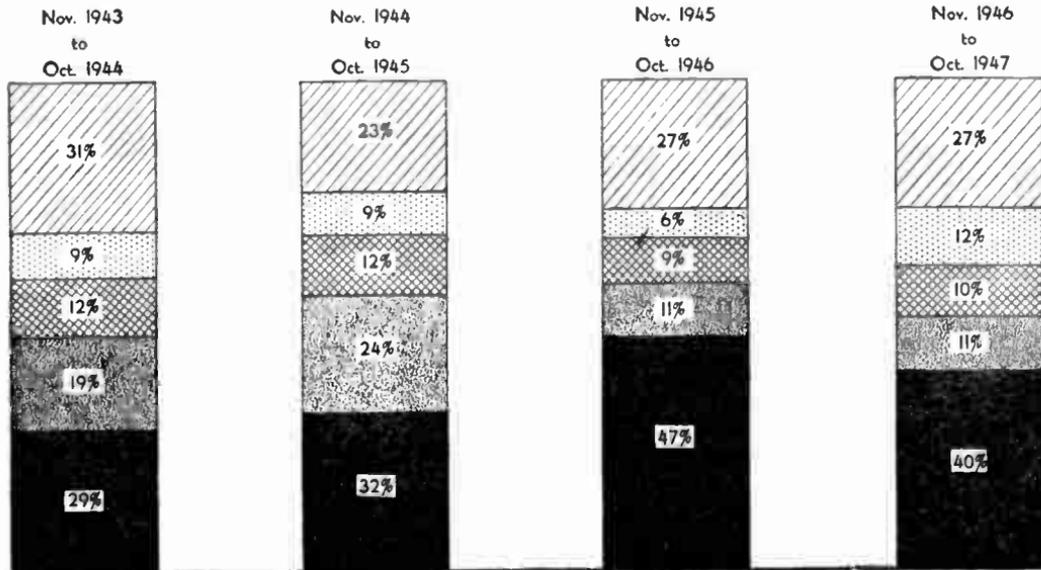
The change from forty-seven per cent in 1945-46 to forty per cent in 1946-47 reflects only a *shift in the percentage* of revenue derived from participation programs in proportion to the station's total non-network income. Although the actual revenue

⁵ Miller McClintock, *FM Radio-Electronics*, March, 1944.

ANALYSIS OF WJZ SPOT & LOCAL NET REVENUE BY TYPE OF BUSINESS

(NOV. 1943 - OCT. 1947)

Each bar represents 100% of
station's non-network revenue
(net before agency commission)
for year indicated



remained approximately the same, the decrease in participation percentage resulted from a jump in "Minutes" revenue, which was due to an abnormal rise in minute announcement availabilities. From 1944 on, the largest individual slice of the station's non-network revenue has come from participation programs.

New AM stations, especially those not affiliated with networks, may be expected to add to the total of participation programs on the air because such shows obviously are economic insurance for broadcasters just getting started as well as for those well established.

Participation shows have already put in their appearance on FM, and as static-free radio hits its stride, as new stations take their place on the air and add to the local programming competition, the participation program may be expected to serve as a mainstay for both station operators and advertisers.

In TV, the long-term prospects are perhaps the brightest of all. It seems certain that this medium eventually will supplant auditory broadcasting as the choice of the nation's consumers. In view of the successful results achieved to date by participation programs, there is every reason to believe that the new medium, with its higher program production costs, will appeal to advertisers on the economically attractive participation basis.

As long as advertisers seek to get value for their advertising dollars, so long will sponsor participation programs, in AM, in FM, and in TV, continue to maintain their position of importance.

Part Three

**NATIONAL SURVEY OF
PARTICIPATION PROGRAMS**

13.

How the Survey Was Made

IN THE FALL of 1946 the author in conjunction with the Alley & Richards, Inc., advertising agency made a nation-wide survey of radio's sponsor participation programs on United States AM (Amplitude Modulation) broadcasting stations. The survey was made to assemble all possible information about AM sponsor participation programs in order to study the various program policies, types, rate structures, merchandising aids available, and other facts pertinent to the subject. A national survey was necessary because, despite the fact that these programs had grown more important than ever in recent years, there was no central source of complete, specific information.

Some facts were known, of course. (1) Certain programs refused to accept transcribed commercials. (2) Advertising of laxatives, diuretics, deodorants, cosmetics, beer, wine, and so on, was prohibited on a number of programs among various stations. (3) Some stations permitted the distribution of free samples to studio audiences. (4) Some stations allowed the advertiser to combine the cost of his participation with the cost of his individually sponsored time periods and/or straight announcements to earn a greater dollar volume discount. (5) Some stations allowed the sponsor to tie in mention of his product with the program via free station merchandising.

HOW THE SURVEY WAS MADE

Radio-wise advertising people were aware of these and other general facts, but there was no comprehensive tabulation that would reveal over-all trends and characteristics. For example, what percentage of all the women's service programs would permit the use of transcribed commercials? What percentage of stations in the various wattage groups would charge a premium for the use of participation programs? What percentage of stations would make dealer and jobber calls for participation program sponsors?

The survey was made by means of a questionnaire especially planned to elicit such information from those executives familiar with the radio advertising situation of their own stations. The questionnaire was mailed to the sales managers of the 913 commercial stations that were in operation as reported in the *Broadcasting Yearbook* of 1946. The response was fully representative in that 260, or more than twenty-eight per cent, of all who received a copy of the questions sent in their replies. Twenty of those stations stated that they did not carry participation programs, although three of them said they might do so later. Eight of the 250-watters, four of the 5,000-watters, three of the 50,000-watters, three of the 10,000-watters, and two of the 1,000-watters made up the total of stations that did not carry participation programs. The accompanying table shows the number of stations written to and heard from together with the percentage of responses in each wattage group.

Of all the 260 stations that sent in replies, 245, or 94.2 per cent, were in the four principal power classifications, 250-, 1,000-, 5,000-, and 50,000-watt (indicated in boldface type). This percentage figure is remarkably consistent, for the four groups comprised a total of 860 of the 913 stations written to, or 92.2 per cent. An interesting fact is that the percentage of replies from these wattage groups went up with each power increase.

Table II shows the status (network affiliation or independent) of all stations that replied to the questionnaire.

HOW THE SURVEY WAS MADE

TABLE I

STATIONS HEARD FROM BY NUMBER AND PERCENTAGE ACCORDING TO WATTAGE*

Wattage Groups	Number of Stations Written To	Stations Replying	
		Number	Percentage
100 Watts	18	1	5.5%
200 Watts	1	0	0.0%
250 Watts	468	96	20.5%
500 Watts	11	2	18.1%
1,000 Watts	150	33	22.0%
2,500 Watts	3	1	33.3%
5,000 Watts	189	79	41.7%
7,500 Watts	1	1	100.0%
10,000 Watts	18	9	50.0%
20,000 Watts	1	1	100.0%
50,000 Watts	53	37	69.8%
Totals for All Groups	913	260	28.4%

* The wattage breakdown was made from power classification of stations as listed in the *Broadcasting Yearbook* of 1946. Some stations have had an increase in power since that time.

The questionnaire itself follows, as well as the geographical list, by market location, of every station whose replies assisted in completing the survey. Co-operating stations represented the District of Columbia and every state except Mississippi, New Mexico, and Wyoming.

HOW THE SURVEY WAS MADE

TABLE II
NETWORK AFFILIATION OR INDEPENDENT STATUS OF
STATIONS REPLYING

Power	ABC	CBS	MBS	NBC	ABC- MBS	CBS- NBC	Inde- pendent	Totals
100 Watts			1					1
250 Watts	26	7	40	6	1		16	96
500 Watts							2	2
1,000 Watts	5	9	8	2	2		7	33
2,500 Watts				1				1
5,000 Watts	26	17	15	14		1	6	79
7,500 Watts	1							1
10,000 Watts	2	2					5	9
20,000 Watts							1	1
50,000 Watts	4	11	2	19			1	37
Totals	64	46	66	42	3	1	38	260

Alley & Richards, Inc.

RADIO PARTICIPATION PROGRAM SURVEY

Station: _____ Market: _____
 Power: _____
 Network Affiliation: _____
 Program Title: _____
 Who Conducts Program?: _____
 Time of Day: _____
 Days per Week: _____
 Length of Show: _____
 Appeal—Men? _____ Women? _____ Children? _____
 Type of Program:—
 Musical Clock? _____ Disk Jockey? _____

HOW THE SURVEY WAS MADE

All Night? _____ Man in Street? _____

Farm? _____ Sports? _____

Teen-Age? _____ Children's? _____

Broadway and Hollywood Chatter? _____

Audience Participation? _____

Home Economics? _____ Food Forum? _____

Comedy? (Henry Morgan, etc.) _____

Husband & Wife? _____

Local Chatter? _____

General Commentary (Housewives' Protective League, etc.)? _____

Others? _____

Is the Program Ad-Libbed? _____

Are Transcribed Commercials Permissible? _____

How are Participations sold?

1 minute _____ 5 minutes _____ 10 minutes _____

15 minutes _____ 30 minutes _____ other _____

What is the Maximum Number of Commercials allowed on Each Day's Show? _____

Is there Music on the Show? _____ Transcribed or Recorded? _____

_____ Live? _____

Are Guests Used? _____ How Often? _____

What is Average Size of Studio Audience? _____

Do You Allow Sponsors to Distribute Free Samples to the Studio Audience? _____

Are All Legitimate Products Acceptable on the Program? _____

Or, Do You Accept only Certain Types? (such as foods only, etc.) _____

Please describe: _____

Please List Current Advertisers on Program and State Types of Products Advertised (as Soap, Fruit Juice, etc.): _____

How Much Mail Does the Show Receive Per Year? _____

Do You Tie in The Sponsor's Product With the Program via Free Merchandising? _____

Please Check—Dealer Letters? _____

Dealer Postal Cards? _____ Dealer and Jobber Calls? _____

Other Cooperation? _____

If You Do Not Provide Free Merchandising, Do You Handle It At Cost for the Sponsor? _____

HOW THE SURVEY WAS MADE

What are The Rates For the Program? _____

Do You Allow the Advertiser to Combine the Cost of His Participation with the Cost of His Individually Sponsored Time Periods and/or Straight Announcements to Earn a Greater Dollar Volume Discount? _____

Please describe the Program's Most Outstanding Sales Success Story, Giving Dates of Campaign and Offer, if any, and all Other Pertinent Facts—such as Cost Per Inquiry, Cost per Sale, etc. _____

* ** ** ** **

Please answer the following general questions only on one of your questionnaire sheets.

Do you have more participation programs on your station now than you had in 1940? _____

Do you contemplate an increase or decrease of participation shows in the future? _____

STATIONS REPLYING

New England

Maine

WAGM
WRDO

Presque Isle
Augusta

New Hampshire

WFEA
WLNH
WMUR

Manchester
Laconia
Manchester

Vermont

WCAX
WSYB

Burlington
Rutland

HOW THE SURVEY WAS MADE

STATIONS REPLYING (Continued)

Massachusetts	WBRK	Pittsfield
	WBZ	Boston
	WCOP	Boston
	WESX	Salem
	WHYN	Holyoke
	WLAW	Lawrence
	WLLH	Lowell
	WTAG	Worcester
Rhode Island	WEAN	Providence
	WPRO	Providence
Connecticut	WATR	Waterbury
	WELI	New Haven
	WDRC	Hartford
	WNLC	New London
	WTIC	Hartford
<i>Middle Atlantic</i>		
New York	WAGE	Syracuse
	WBEN	Buffalo
	WBTA	Batavia
	WFBL	Syracuse
	WGR	Buffalo
	WHAM	Rochester
	WHN	New York
	WJTN	Jamestown
	WJZ	New York
	WKBW	Buffalo
	WMCA	New York
	WNBC	New York
	WNBF	Binghamton
	WNEW	New York
	WOLF	Syracuse
	WOR	New York
	WOV	New York
WSLB	Ogdensburg	
WSNY	Schenectady	
New Jersey	WAAT	Jersey City
	WCAP	Asbury Park

HOW THE SURVEY WAS MADE

STATIONS REPLYING (Continued)

New Jersey (<i>Cont.</i>)	WFPG WHOM	Atlantic City Jersey City
Pennsylvania	KDKA KQV KYW WBRE WCAE WCAU WDAS WEEU WHJB WHP WIBG WJPA WKRZ WMBS WWSW	Pittsburgh Pittsburgh Philadelphia Wilkes-Barre Pittsburgh Philadelphia Philadelphia Reading Greensburg Harrisburg Philadelphia Washington Oil City Uniontown Pittsburgh
<i>South Atlantic</i>		
Delaware	WILM	Wilmington
Maryland	WBAL WCAO WFBR WITH WJEJ	Baltimore Baltimore Baltimore Baltimore Hagerstown
District of Columbia	WINX WOL WTOP WWDC	Washington Washington Washington Washington
Virginia	WDBJ WFVA WGH WLVA WRNL WRVA WSSV	Roanoke Fredericksburg Newport News Lynchburg Richmond Richmond Petersburg
West Virginia	WGKV WLOG	Charleston Logan

HOW THE SURVEY WAS MADE
STATIONS REPLYING (Continued)

West Virginia (<i>Cont.</i>)	WPAR	Parkersburg
	WWVA	Wheeling
North Carolina	WAYS	Charlotte
	WFTC	Kinston
	WHKY	Hickory
	WJNC	Jacksonville
	WWNC	Asheville
South Carolina	WCSC	Charleston
	WFBC	Greenville
	WIS	Columbia
	WOLS	Florence
	WRHI	Rock Hill
Georgia	WAGA	Atlanta
	WBLJ	Dalton
	WGOV	Valdosta
	WRLD	West Point
	WSB	Atlanta
Florida	WGBS	Miami
	WJHP	Jacksonville
	WLAK	Lakeland
	WPDQ	Jacksonville
	WTMC	Ocala
<i>East North Central</i>		
Ohio	WAKR	Akron
	WBNS	Columbus
	WFMJ	Youngstown
	WHBC	Canton
	WHK	Cleveland
	WHKC	Columbus
	WHKK	Akron
	WICA	Ashtabula
	WING	Dayton
	WJW	Cleveland
	WKRC	Cincinnati
	WLOK	Lima
	WLW	Cincinnati
	WMAN	Mansfield

HOW THE SURVEY WAS MADE

STATIONS REPLYING (Continued)

Ohio (<i>Cont.</i>)	WMRN	Marion
	WSAI	Cincinnati
	WTAM	Cleveland
Indiana	WFBM	Indianapolis
	WHOT	South Bend
	WISH	Indianapolis
	WOWO	Ft. Wayne
	WSBT	South Bend
Illinois	WBBM	Chicago
	WCFL	Chicago
	WDAN	Danville
	WGIL	Galesburg
	WGN	Chicago
	WIND	Chicago
	WJJD	Chicago
	WJOL	Joliet
	WJPF	Herrin
	WLS	Chicago
	WMAQ	Chicago
	WMBD	Peoria
	WTAD	Quincy
Michigan	CKLW	Detroit*
	WELL	Battle Creek
	WJBK	Detroit
	WJR	Detroit
	WLAV	Grand Rapids
	WWJ	Detroit
	WXYZ	Detroit
Wisconsin	WDSM	Superior
	WEAU	Eau Claire
	WEMP	Milwaukee
	WOSH	Oshkosh
	WRJN	Racine
	WTMJ	Milwaukee

* CKLW is a Canadian station of Windsor, Ontario, located just across the river from Detroit, but it is generally recognized as a Detroit radio outlet.

HOW THE SURVEY WAS MADE
STATIONS REPLYING (Continued)

East South Central

Kentucky	WCMI	Ashland
	WHAS	Louisville
	WHOP	Hopkinsville
	WINN	Louisville
	WKAY	Glasgow
	WLAP	Lexington
	WPAD	Paducah
Tennessee	WAGC	Chattanooga
	WBAC	Cleveland
	WJHL	Johnson City
	WSM	Nashville
	WTJS	Jackson
Alabama	WBRC	Birmingham
	WCOV	Montgomery
	WHTB	Talladega
	WLAY	Muscle Shoals
	WMOB	Mobile

West North Central

Minnesota	KDAL	Duluth
	KWLM	Willmar
	WCCO	Minneapolis
	WLOL	Minneapolis
	WTCN	Minneapolis
Iowa	KICD	Spencer
	WHO	Des Moines
	WMT	Cedar Rapids
	WOC	Davenport
Missouri	KCMO	Kansas City
	KHMO	Hannibal
	KWK	St. Louis
	KWOC	Poplar Bluff
	KWOS	Jefferson
	WEW	St. Louis
North Dakota	KFYR	Bismarck
	KILO	Grand Forks

HOW THE SURVEY WAS MADE

STATIONS REPLYING (Continued)

South Dakota	KABR KSOO WNAX	Aberdeen Sioux Falls Yankton
Nebraska	KFAB KORN KOWH	Omaha Fremont Omaha
Kansas	KVAK WIBW	Atchison Topeka
<i>West South Central</i>		
Arkansas	KARK KFFA KGHI KLRA KXLR	Little Rock Helena Little Rock Little Rock North Little Rock
Louisiana	KMLB KTBS WNOE WWL	Monroe Shreveport New Orleans New Orleans
Oklahoma	KTMC KVOO	McAlester Tulsa
Texas	KFJZ KFRO KFYO KGKO KGNC KRBC KRLD KTHT WBAP WFAA WOAI	Fort Worth Longview Lubbock Fort Worth Amarillo Abilene Dallas Houston Fort Worth Dallas San Antonio
<i>Mountain States</i>		
Montana	KGVO KXLJ	Missoula Helena

HOW THE SURVEY WAS MADE

STATIONS REPLYING (Continued)

Idaho	KID	Idaho Falls	
	KIDO	Boise	
Colorado	KFEL	Denver	
	KOA	Denver	
	KVOD	Denver	
	KVOE	Denver	
Arizona	KVOA	Tucson	
Utah	KALL	Salt Lake City	
	KDYL	Salt Lake City	
	KLO	Ogden	
	KUTA	Salt Lake City	
Nevada	KFUN	Las Vegas	
<i>Pacific States</i>			
Washington	KEVR	Seattle	
	KGY	Olympia	
	KHQ	Spokane	
	KIRO	Seattle	
	KIT	Yakima	
	KJR	Seattle	
	KOL	Seattle	
	KOMO	Seattle	
	KONP	Port Angeles	
	KRKO	Everett	
	KXLY	Spokane	
	Oregon	KALE	Portland
		KAST	Astoria
KFJI		Klamath Falls	
KGW		Portland	
KLBM		La Grande	
KOOS		Coos Bay	
KORE		Eugene	
KSLM		Salem	
KUIN	Grants Pass		
California	KARM	Fresno	
	KFI	Los Angeles	

HOW THE SURVEY WAS MADE

California (<i>Cont.</i>)	KFRC	San Francisco
	KFVD	Los Angeles
	KFWB	Los Angeles
	KGO	San Francisco
	KHJ	Los Angeles
	KMPC	Los Angeles
	KNX	Los Angeles
	KRE	Berkeley
	KROW	Oakland
	KSRO	Santa Rosa
	KVCV	Redding

14.

Results of the Survey

OF THE 260 stations that replied to the questionnaire,¹ only 20 stated that they did not carry participation programs; 240, or ninety-two per cent, reported a total of 749 individual sponsor participation shows. These programs fall into forty-five classifications, from the "Disk Jockey" to the "For Men Only" types as indicated in Table III.

Here again it will be seen that the four major wattage groups were carrying an overwhelming percentage of all the programs listed, 718 out of the 749, or 95.8 per cent.

In order to keep the number of programs reported on to a reasonable amount, several individually listed programs differing from one another only very slightly were, in certain instances, grouped under one classification. For example, programs listed as "Scandinavian Music," "Polish Music," and "Transcribed Dinner Music" were included under the one heading of "Transcribed and/or Recorded Music," inasmuch as those three types consisted of music and were described by the station managers as being presented via transcription or recordings. The three shows in the "Transcribed Western Music" row could have been placed in the same general classification, except that to list "*Live* Western Music" (which obviously re-

¹ See Chapter 13, p. 154.

RESULTS OF THE SURVEY

TABLE III
PROGRAMS REPRESENTED IN SURVEY BY TYPE AND STATION POWER

TYPE OF PROGRAM	250	1,000	5,000	10,000	50,000	TOTALS
	WATTS	WATTS	WATTS	WATTS	WATTS	
Disk Jockey	88	25	66	9	18	208
Musical Clock	59	19	40	3	22	144
Home Economics	18	9	25	2	16	71
Transcribed and/or Recorded Music	25	10	18		4	58
Farm	12	5	11		9	40
Audience Participation	7	3	8		9	29
Live Musical Variety	6		14		8	28
General Commentary	4		10	1	10	25
Local Chatter	9	3	3		2	18
Live Hillbilly	6	1	5	1		13
Telephone Quiz	8	1	4			13
Recorded Crosby	6		3			9
Man-In-Street	4	1	2			7
Live Novachord, Organ, or Piano	1	1	3		1	6
Teen-Age	5	1				6
Telephone Request for Music	4	1	1			6
Food Forum			2		3	5
Husband and Wife			2		3	5
Transcribed and/or Recorded Musical Variety		1	2		1	5
Barn Dance			2		2	4
Live Vocalist		1	2		1	4
Sports	1	1	1	1		4
All Night			3			3
Charm School				1		3
Comedy	1		1		1	3
Live Musical Quiz		1	1		1	3
Live Western Music	1		1		1	3
News	3					3
Transcribed Western Music	1		2			3
Classified Advertisements	2					2
Household Hints Exchange			1			2
Sports and Transcribed and/or Recorded Music	2					2
Swap Program			2			2
Bride and Groom-to-be Interviews			1			1
Broadway and Hollywood Chatter					1	1
Child Care					1	1
Children's					1	1
Classical Music Education	1					1
Live Amateur Show	1					1
Live Negro Quartet	1					1
Quiz	1					1
Real Estate			1			1
Recorded Sinatra			1			1
Shopper's Guide	1					1
Sports, Business, and Style News (for Men Only)	1					1
TOTALS	279	84	238	18	117	749

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation — 2.	Total 2
500 Watts — Farm — 1; Local Chatter — 1; Transcribed and/or Recorded Musical Variety — 1; Household Hints Exchange — 1.	Total 4
2,500 Watts — Disk Jockey — 1.	Total 1
7,500 Watts — Musical Clock — 1; Home Economics — 1; Transcribed and/or Recorded Music — 1.	Total 3
20,000 Watts — Disk Jockey — 1; Farm — 2.	Total 3

quires separate classification), while omitting "*Transcribed Western Music*" might easily give the impression that none of the latter programs were reported.

The "Recorded Crosby" and "Recorded Sinatra" shows, which might also have been placed in the "Transcribed and/or Recorded Music" category, were listed separately because of the wide appeal and newsworthiness of these names. The "Recorded Crosby" programs, titled "Songs by Bing," or "Bing Sings," or "Sing with Bing," and so on, merit particular attention for the possible effect they may have on the tune-in to the Bing Crosby network program.

A number of enterprising stations not carrying the Crosby network program—New York's WNEW, for one—have used recordings by the network star to present shows consisting entirely of his platters. The programs are listed in the stations' schedules under the Crosby name and are produced for little more than the cost of the recordings themselves. In fact, WNEW has unblushingly utilized the following eye-catcher in its program schedules:

EVERY DAY IS BINGSDAY ON WNEW
 "Songs by Bing Crosby" a daily feature
 11:35 A.M.

The various types of programs in Table III are listed in order according to the number of shows reported for each heading. The indication of popularity—disk jockey first, musical clock second, home economics third, and so on—reveals no strange departures. The disk jockey shows, for instance, are virtually a national craze. They are programs that can be presented at any time of day or night, their appeal has no restrictions of sex or age, and the cost of production is so low as to favor them in all types of stations.

Except for the time of day in which they are heard, the musical clocks, or "wake-up" programs, offer the same inducements as the disk jockey.

RESULTS OF THE SURVEY

The home economics programs of the women's service category, confined to daytime hours, are near the top obviously because of their strong appeal to women listeners.

Next on the list are the transcribed and/or recorded music programs. Although many of the shows submitted in that classification are not true sponsor participations within the definition outlined in Chapter I, they are nevertheless so closely akin as to warrant inclusion. They have approximately the same basic ingredients as the disk jockey shows except for the latter's featured master of ceremonies. But they lag behind the disk jockey shows as a program choice, which points up the importance of name personalities in listener appeal. Actually, many transcribed and/or recorded programs perform the function of fillers, serving simply as interim vehicles until the station can find a program with more character, and frequently they are used as "carrier" programs that enable the station to make room for additional spot announcements.

In fifth place, according to the survey replies, are the farm programs. Their position near the top emphasizes the fact that few stations ignore the enormous influence of farming on our way of life. Nearly every station in the country has a number of farmers within its listening area; so it is easy to understand why farm programs are high on the list.

Although the returns in Table III are not what might be termed a Hooper indication of popularity, they do give an insight into the policies of radio participation programming as a whole and within the various wattage groups as well. Among the 5,000-watt stations, for example, there appears to be a concentrated use of live musical variety programs. The number of such programs recorded in this power classification equals the total scheduled by all the other wattage groups. The reason is undoubtedly twofold: (1) the 5,000 watters occupy a somewhat transitional power position. Because they are neither very low nor very high, in their efforts to achieve "big station" recognition they prefer to schedule as much live talent as pos-

RESULTS OF THE SURVEY

sible; (2) many of the union requirements encountered by stations in large metropolitan districts are less in evidence in many of the areas where 5,000-watt stations operate.

Time of Broadcasts

Table IV, indicating the time of day during which participation programs are broadcast, shows morning hours in first place, closely followed by afternoon programs, with evening broadcasts a somewhat tardy third.

Musical clocks are obviously the deciding factor in making the morning total largest. Since the evening hours are filled mainly by network programs, network local co-operatives, and individually sponsored local programs, particularly of the news and sports varieties, comparatively little time is left for a large representation of sponsor participation programs.

Days per Week

The survey replies revealed an overwhelming preponderance of five- or six-day-a-week programs (see Table V). The figures reported are not surprising, because most disk jockeys and musical clocks are aired five or more times a week. What is significant is the lesson that has evidently been learned by station managers and advertisers. In the early days of radio a great many daytime programs were on for from one to three days a week; but the questionnaire response shows three-a-week broadcasts now as a fifth choice, which indicates that most stations and advertisers have been educated to attach great importance to frequency of broadcasts.

Today, even most network daytime programs are presented on a daily basis, because it has been recognized that daytime listening is almost semiautomatic among housewives. Busy as she is with her household duties, she finds it very convenient to remember that "Miss Home Economics" broadcasts Monday through Friday at 1:00 P.M. and that her other favorite program, "Grandma's Beau," appears daily at 10:00 A.M. She

RESULTS OF THE SURVEY

TABLE IV

WHAT TIME OF DAY IS PROGRAM BROADCAST:
A.M. (6 A.M. to 12 NOON)? P.M. (12 NOON to 6 P.M.)?
EVENING (6 P.M. to 6 A.M.)?

TYPE OF PROGRAM	250 WATTS			1,000 WATTS			5,000 WATTS			50,000 WATTS			TOTALS*		
	AM	PM	EVE	AM	PM	EVE	AM	PM	EVE	AM	PM	EVE	AM	PM	EVE
All Night									3						
Audience Participation	2	4	1	1	2		4	4	1	2	7		9	17	3
Barn Dance								1	1	1	1		1	2	1
Bride- and Groom-to-be Interviews								1							1
Broadway and Hollywood Chatter										1					1
Charm School										1	1		1	2	
Child Care										1					1
Children's										1					1
Classical Music Education	1														1
Classified Advertisements	2														2
Comedy		1						1			1				3
Disk Jockey	20	48	24	4	17	6	11	48	10	8	8	2	47	130	43
Farm	8	4		2	2	1	9	4		8	1		28	11	3
Food Forum							2			3					5
General Commentary	3	1					5	5		4	6		13	12	
Home Economics	15	3		7	3		15	11		10	6		47	26	
Household Hints Exchange							1								2
Husband and Wife							2	1		3			5	1	
Live Amateur Show			1												1
Live Hillbilly	1	3	2	1			4	2					7	5	2
Live Musical Quiz			1				1				1		2	1	
Live Musical Variety	1	4	1				4	8	2	3	5		8	17	3
Live Negro Quartet			1												1
Live Novachord, Organ, or Piano	1				1		3			1			5	1	
Live Vocalist					1		1	1		1			2	2	
Live Western Music		1					1			1			1	2	
Local Chatter	6	3		3			1	2		1	1		11	7	
Man-in-Street	1	3		1			2						1	6	
Musical Clock	58			19			40			22			143		
News	1	1	1										1	1	1
Quiz			1												1
Real Estate									1						1
Recorded Crosby	2	4	2				1	1	1				3	5	3
Recorded Sinatra							1						1		
Shopper's Guide		1													1
Sports			1			1			1						4
Sports, Business, and Style News (for Men Only)			1												1
Sports and Transcribed and/or Recorded Music		2													2
Swan Program							1	1							1
Teen-Age	1	3	1		1								1	3	2
Telephone Quiz	5	3		1			4	1					6	7	
Telephone Request for Music		3	1		1			1						3	3
Transcribed and/or Recorded Music	7	10	9	3	5	2	5	7	7	2	2	2	17	22	21
Transcribed and/or Recorded Musical Variety				1			1	1		1			3	2	
Transcribed Western Music	1						2						1	2	
TOTALS	136	102	47	43	32	12	110	09	29	70	43	4	371	301	99

* The total comes to more than 749 because a number of programs ran from one time period into another and were therefore listed in two columns.

Note: Included in the horizontal totals are the following:

- 100 Watts — Audience Participation — Evening 2. Total 2
- 500 Watts — Farm — AM 1; Household Hints Exchange — AM 1; Local Chatter — PM 1; Transcribed and/or Recorded Musical Variety — PM 1. Total 4
- 2,500 Watts — Disk Jockey — PM 1. Total 1
- 7,500 Watts — Home Economics — PM 1; Musical Clock — AM 1; Transcribed and/or Recorded Music — Evening 1. Total 3
- 10,000 Watts — Charm School — PM 1; Disk Jockey — AM 3, PM 7, Evening 1; General Commentary — AM 1; Home Economics — PM 2; Live Hillbilly — AM 1; Musical Clock — AM 3; Sports — Evening 1. Total 20
- 20,000 Watts — Disk Jockey — AM 1. PM 1; Farm — Evening 2. Total 4

RESULTS OF THE SURVEY

knows too that if perchance she misses the Monday broadcast she can tune in on Tuesday at the same time. Daily shows tend to keep their loyal listeners tuned to station XXX any day of the week that they are available to listen at the program's broadcast time. Also, a daily program stands a better chance of picking up additional listeners because it is on so frequently that it may be tuned in by intent, curiosity, or accident.

TABLE V

HOW MANY DAYS PER WEEK IS THE PROGRAM BROADCAST?

Power of Station	One	Two	Three	Four	Five	Six	Seven	No Reply
100 Watts	2							
250 Watts	18	7	6		95	145	8	
500 Watts			2		1	1		
1,000 Watts	3	1	1	1	39	38		1
2,500 Watts						1		
5,000 Watts	14		3	2	114	103	2	
7,500 Watts					3			
10,000 Watts					7	10	1	
20,000 Watts					1	1	1	
50,000 Watts	6	1	2		53	52	3	
Total	43	9	14	3	313	351	15	1

Such reasoning may perhaps sound contradictory since most evening programs are broadcast on a once-a-week basis. But this policy is influenced to a great extent by the costs involved in sponsoring an evening program five nights a week. Many evening programs, moreover, do not lend themselves to performance on such a frequent basis. It would be difficult, for example, to script, cast, rehearse, and produce daily such shows

RESULTS OF THE SURVEY

as Jack Benny, the Theatre Guild, Truth or Consequences, We the People, or Bing Crosby.

Length of Show

Since the question of length of show actually has little bearing on the importance of participation programs *per se*, Table VI, on page 176, is presented as a summary of the replies received for only the fourteen major types of programs. These fourteen types in themselves comprise more than seventy-five per cent of the 749 programs reported in the survey and can therefore be said to constitute a good sample.

What one might have expected is shown in Table VI, namely that the greatest number of participation programs fall into the thirty-minute bracket, with the next largest groups being fifteen, sixty, forty-five, and twenty-five minutes long, in that order. The sizable number of sixty-minute programs can be attributed to the many disk jockey and musical clock shows represented in that bracket.

Appeal

The results dealing with program appeal to men, women, or children were as follows: 725 appealed to women, 555 to men, 383 to children, 350 to men, women, and children, and 152 to women only. These figures add up to more than 749, the total number of programs reported, because many shows appeal to more than one listener group. The answers indicate clearly that the great majority of sponsor participation shows are programmed mainly for women, who, after all, do constitute the great majority of available listeners during most of the daytime hours. It is possible to reach many men during daytime hours by using musical clocks, farm, sports, news, and some disk jockey programs. The children's audience listens principally to musical clock and disk jockey shows.

The basic appeal of any program can be determined by its format as well as by the time of broadcast. In general, early

morning and evening possibilities should be investigated by advertisers interested in reaching men, women, and children, whereas those programs broadcast between eight-thirty in the morning and five in the afternoon may usually be considered as vehicles for women listeners. There are exceptions, of course, and they should be carefully noted in deciding upon the program needed for a specific purpose. For a discussion of the factors involved in choosing a participation program see Chapter 8.

Ad-Libbing

Because of the innate characteristics of participation programs, and because local programming policies are usually more liberal than network regulations, the answers to the next question, "Is the Program Ad-Libbed?" indicated that an overwhelming majority, seventy-nine per cent of all reported shows, permit complete or partial ad-libbing (see Table VII).

In the "big four" categories (50,000, 5,000, 1,000, 250 watts) ad-libbing increases as the stations' power decreases. It is permitted on sixty-four per cent of 50,000-watt station shows, seventy-four per cent of 5,000's, eighty-three per cent of 1,000's, and eighty-six per cent of 250's. (These percentages are based, as they are for all succeeding survey discussion, only on *yes* and *no* replies.)

Just as there is usually a difference in programming policy between local and network operation, there is also a similar divergence between the practices followed in high- and low-wattage groups. The main reason is operating costs: a 250-watt station cannot afford as much departmentalization and manpower as a 50,000-watt outlet. But it does not necessarily follow that an ad-libbed program on a 250-watter cannot do as good a job for its community as the 50,000-watt station's script program may do for its listening area. It is impossible and unfair to generalize on this subject. When buying radio, an advertiser must keep in mind that he is buying a *program*, a

TABLE VI
LENGTH OF SHOW*

	100 Watts		250 WATTS																					
	30	15	20	25	30	35	40	45	50	55	60	70	75	85	90	100	105	110	120	135	150	165	180	
Audience Participation	2				5						1	1												
Charm School																								
Child Care																								
Disk Jockey		10	1	6	25	1	2	9	1	5	13	1	2	1	2	1	1	1	2		3		1	
Farm		3			3		1		1		3									1				
Food Forum																								
General Commentary		1			3																			
Home Economics		11	1	2	4																			
Household Hints Exchange																								
Husband and Wife																								
Live Musical Variety		2	1	1	1			1																
Musical Clock		5	1	2	9	2	6	5		8	8	1			2		3		3	1		1	2	
Shopper's Guide		1																						
Telephone Quiz		2		2	4																			
	2	35	4	13	54	3	9	15	2	14	25	2	2	1	4	1	4	1	6	1	3	1	3	

	500 Watts		1,000 WATTS																		2,500 Watts			
	15	60	15	20	25	30	40	45	55	60	70	75	85	90	100	120	145	170	180	240	30			
Audience Participation			2		1																			
Charm School																								
Child Care																								
Disk Jockey				3	2	5		6	1	3			1			1	1	1		1	1			
Farm			1		1	1				1	1				1									
Food Forum																								
General Commentary																								
Home Economics				2		6		1																
Household Hints Exchange	1																							
Husband and Wife																								
Live Musical Variety																								
Musical Clock				3	1	1	3	1	4		2	1		1							2			
Shopper's Guide																								
Telephone Quiz				1																				
	1	1	11	1	5	15	1	11	1	6	1	1	1	1	1	1	1	1	1	2	1	1		

*In minutes.

	5,000 WATTS																										
	10	15	20	25	30	35	40	45	50	55	60	70	75	80	90	105	110	120	135	150	165	180	190	210	240	256	
Audience Participation				1	4				1			2															
Charm School																											
Child Care																											
Disk Jockey			6		1	15		2	5		5	9		5	1	7	1										
Farm			1		3			3			1							2			1	1			1	1	1
Food Forum			1		1						1							1							1	1	1
General Commentary			4			4			1																		
Home Economics	1	10			3	10			1			1															
Household Hints Exchange						1																					
Husband and Wife			1			1																					
Live Musical Variety			3	1		5					1	3				1											
Musical Clock			3				1	2	1	2	2	1	1	1			1										
Shopper's Guide																3	1	1	3	2			2	2	1	1	
Telephone Quiz			1			2						1															
	1	32	1	6	45	3	3	13	2	7	28	1	6	1	12	2	1	6	2	1	3	2	1	2	1	1	1

	7,500 Watts		10,000 WATTS												20,000 Watts			50,000 WATTS																				
	30	60	15	25	30	60	65	75	90	115	120	180	205	120	180	240	15	20	25	30	40	45	55	60	70	75	85	90	120	165	175	180	210					
Audience Participation																																						
Charm School																																						
Child Care					1																																	
Disk Jockey																																						
Farm				1		1	1			1	2	1	1	1			1	2		1	9		1		1		1											
Food Forum															1	1		2	1		3	1			2									1	1			
General Commentary					1												1			2																		
Home Economics			1			2											3			6		1																
Household Hints Exchange																	7			1	7		1															
Husband and Wife																																						
Live Musical Variety																																						
Musical Clock			1				1	1			1						2		1	2		1		1		1										1		
Shopper's Guide																	1	1		3	1	1	1	5	1	1	3	1	2	1								
Telephone Quiz			1	1	1	2	3	1	1	1	1	1	1	1	1	1	1	1	1	20	2	4	41	3	7	1	9	1	2	3	2	2	1	1	1	1	1	

TABLE VI (cont.)
LENGTH OF SHOW

	TOTALS																																				
	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	100	105	110	115	120	135	145	150	165	170	175	180	190	205	210	240	255			
Audience Participation		3		2	17			3		1	3																										
Charm School				2	1																																
Child Care		1																																			
Disk Jockey		24	1	10	56	1	4	21	1	11	27		1	8	1	2	11	1	2	1	2	6		1	4	1	1		3		1	2	3	1			
Farm		6	1	1	10		2	3	1		8		1				2	1				3							1								
Food Forum		2		1	2																																
General Commentary		8		1	13			2			1																										
Home Economics	1	30	1	6	30			3																													
Household Hints Exchange		1			1																																
Husband and Wife		1			2	1	1																														
Live Musical Variety		7	2	2	8			2		1	4			1														1									
Musical Clock		12	3	3	16	4	9	12	2	10	27	1	3	3		3	7		4	1		9	3		4			6	1			1					
Shopper's Guide		1																																			
Telephone Quiz		4		2	6					1																											
	1	100	8	30	162	6	18	46	4	23	71	1	5	12	1	5	20	2	6	2	2	18	3	1	4	5	1	1	10	1	1	3	3	1			

RESULTS OF THE SURVEY

TABLE VII

IS THE PROGRAM AD-LIBBED?

TYPE OF PROGRAM	250 WATTS				1,000 WATTS				5,000 WATTS				10,000 WATTS				50,000 WATTS				TOTALS									
	Yes	P	No	NR	Yes	P	No	NR	Yes	P	No	NR	Yes	P	No	NR	Yes	P	No	NR	Yes	P	No	NR						
All Night																														
Audience Participation	4	1	1	1	3				4	2	2						7		2		20	3	5	1						
Barn Dance									1	1											1	1	2							
Bride and Groom-to-be Interviews									1												1		1							
Broadway and Hollywood Chatter																					1		2							
Charm School													1								1		1							
Child Care																					1		1							
Children's																					1		1							
Classical Music Education																							1							
Classified Advertisements																							2							
Comedy	1																				1		2							
Disk Jockey	84	1	1	2	24			1	1	52	4	10				8				1	14	2	1	184	7	13	5			
Farm	5	2	5		4	1				8	2	1									4	1	4		22	9	11			
Food Forum										1	1										3				4	1				
General Commentary	3		1							2	1	6	1		1						4	2	4		10	3	11	1		
Home Economics	7	1	6	2	2	2	4	1	6	7	12										4	2	0	1	20	12	33	4		
Household Hints Exchange										1															1		1			
Husband and Wife										2											2	1			4	1				
Live Amateur Show	1																								1					
Live Hillbilly	6				1					5						1									13					
Live Musical Quiz					1					1											1				3					
Live Musical Variety	4		2							7	2	5									2	1	4	1	13	3	11	1		
Live Negro Quartet	1									1															1					
Live Novachord, Organ, or Piano	1				1					1	1	1										1		3	2	1				
Live Vocalist							1			1	1											1		1	1	3	1			
Live Western Music	1									1												1		2	1					
Local Chatter	6		3		3					2	1										1		1	13	4	1				
Man-in-Street	4				1					1															7					
Musical Clock	56	1	2		16			1	1	30	6	3	1	3			15	4	1	2	121	11	7	4						
News				3																					3					
Quiz	1																							1						
Real Estate											1														1					
Recorded Crosby	5			1						1	2														6	3				
Recorded Sinatra											1														1					
Shopper's Guide				1																					1					
Sports				1		1																			2	1	1			
Sports, Business and Style News (for Men Only)	1																							1						
Sports and Transcribed and/or Recorded Music	1	1																							1	1				
Swap Program										1			1											1				1		
Ten-Age	5							1																5	1					
Telephone Quiz	7		1			1				3	1													10	3					
Telephone Request for Music	3	1			1					1														5	1					
Transcribed and/or Recorded Music	16		6	3	4	1	5			6	1	12									3	1	26	2	26	4				
Transcribed and/or Recorded Musical Variety					1					2														4	1					
Transcribed Western Music					1					1	1										1			1	2					
TOTALS	226	7	38	8	63	4	14	3	3	145	28	61	4	15	1	1	1	1	58	13	39	7	516	55	155	23				

Note: P means partially. NR means no reply. Included in the horizontal totals are the following:

- 100 Watts — Audience Participation — Yes 2.
- 500 Watts — Farm — Yes 1; Household Hints Exchange — No 1;
- Local Chatter — Yes 1; Transcribed and/or Recorded Musical Variety — No 1.
- 2,500 Watts — Disk Jockey — Yes 1.
- 7,500 Watts — Home Economics — Yes 1; Musical Clock — Yes 1;
- Transcribed and/or Recorded Music — Yes 1.
- 20,000 Watts — Disk Jockey — Yes 1; Farm — P 2.

personality, not just a transmitter on a particular wave length.

The most important factor in any participation program, ad-libbed or scripted, is the program conductor. Mary Margaret McBride's famous show over WNBC, New York, is an outstanding example of the ad-lib type of presentation. And another very popular New York show is the script program conducted by Nancy Craig over WJZ.

In general, the good ad-libbed program tends to be preferred because it sounds more spontaneous. When the program conductor occasionally "fluffs" or gets a bit entangled in his own wordage, the listener feels that after all the artist is human, too, not simply an automaton. It is common knowledge that slips of the tongue and occasionally missed cues are made much of on programs such as Fred Allen's, Jack Benny's, Bob Hope's and others. In participation programs these occasional symptoms of fallibility, if not overdone, may also be an ingratiating asset.

Transcribed Commercials

A striking similarity to the response for the preceding question on ad-libbing may be noted in the percentage of *yes* replies to the question, "Are Transcribed Commercials Permissible?" (see Table VIII).

They are permitted on eighty per cent of the programs in all wattage groups; the breakdown for the big four is as follows: 50,000 watts, sixty-two per cent; 5,000 watts, seventy-six per cent; 1,000 watts, eighty-five per cent; and 250 watts, ninety per cent. These figures prove the widespread acceptance today of transcribed commercials, which first appeared on the radio scene in 1932. Although some stations prohibit the use of ET (electrically transcribed) commercials on certain programs and others exclude them during various broadcasting hours, almost every station in the country today accepts commercials on platters.

Many advantages accrue to the advertiser who uses "canned" sales messages. They assure him of uniform delivery in every

RESULTS OF THE SURVEY

TABLE VIII

ARE TRANSCRIBED COMMERCIALS PERMISSIBLE?

TYPE OF PROGRAM	250 WATTS			1,000 WATTS			5,000 WATTS			50,000 WATTS			TOTALS		
	Yes	No	NR	Yes	No	NR	Yes	No	NR	Yes	No	NR	Yes	No	NR
	All Night													3	
Audience Participation	5	2		2	1		4	4	1	6	3		17	12	1
Barn Dance									2				2	2	
Bride and Groom-to-be Interviews							1						1		
Broadway and Hollywood Chatter										1			1		
Charm School										2			3		
Child Care										1			1		
Children's										1			1		
Classical Music Education		1											1		
Classified Advertisements		2											2		
Comedy	1						1			1			3		
Disk Jockey	85	2		21	3	1	61	4		16	1	1	191	12	3
Farm	12			4	1		10	1		7	2		35	5	
Food Forum							1	1		1	2		3	3	
General Commentary	2	1	1				3	7		10			5	19	1
Home Economics	14	4		5	2	2	9	15	1	5	11		34	34	3
Household Hints Exchange								1					2		
Husband and Wife							2			3			2	3	
Live Amateur Show		1											1		
Live Hillbilly	6				1	5							11		2
Live Musical Quiz					1		1		1				1	2	
Live Musical Variety	6						7	5	2	5	2	1	18	7	3
Live Negro Quartet	1												1		
Live Novachord, Organ, or Piano	1			1			2		1	1			5		1
Live Vocalist					1		1	1	1				2	2	
Live Western Music	1						1			1			2	1	
Local Chatter	7	2		2	1		3			1	1		14	4	
Man-in-Street	1	3		1			2						1	6	
Musical Clock	56	3		18		1	36	3	1	17	4	1	130	10	4
News	3												3		
Quiz		2							1				2		
Real Estate													1		
Recorded Crosby	5	1					3						8	1	
Recorded Sinatra							1						1		
Shopper's Guide	1	1					1						3	1	
Sports	1												1		
Sports, Business and Style News (for Men Only)	1												1		
Sports and Transcribed and/or Recorded Music	2												2		
Swap Program							1	1					1	1	
Teen-Age	5			1									6		
Telephone Quiz	6	2		1			3	1					10	3	
Telephone Request for Music	4			1			1						6		
Transcribed and/or Recorded Music	23	2		10			15	3		4			53	5	
Transcribed and/or Recorded Musical Variety				1			2			1			5		
Transcribed Western Music	1						1	1					2	1	
TOTALS	249	29	1	67	12	5	177	55	6	71	43	3	582	149	18

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation — No 2.	Total 2
500 Watts — Farm — No 1; Household Hints Exchange — No 1; Local Chatter — Yes 1; Transcribed and/or Recorded Musical Variety — Yes 1.	Total 4
2,500 Watts — Disk Jockey — Yes 1.	Total 1
7,500 Watts — Home Economics — Yes 1; Musical Clock — Yes 1; Transcribed and/or Recorded Music — Yes 1.	Total 3
10,000 Watts — Charm School — No 1; Disk Jockey — Yes 6, No 2, NR 1; General Commentary — No 1; Home Economics — No 2; Live Hillbilly — NR 1; Musical Clock — Yes 2, NR 1; Sports — Yes 1.	Total 18
20,000 Watts — Disk Jockey — Yes 1; Farm — Yes 2.	Total 3

RESULTS OF THE SURVEY

market, of exact rendition of his copy as originally written and planned, of recognition value gained through the repetition of the same message by the same person. He can use a thirty-two piece orchestra, plus sound effects, plus stars if he so wishes, all on a one-minute commercial. He can put on a quiz, a dramatization, a comedy skit, a bit of poetry, in fact almost any type of radio program in miniature. Or he can use just a straight selling message with no frills and furbelows. He is assured of standardization; the only thing he has to worry about is that his transcription be broadcast at a steady level in all his chosen markets at the time requested.

In the light of all these advantages, it might seem at first that stations refusing to accept canned commercials on certain programs are being captious. The opinion, however, is superficial because, in view of our advertiser-supported system of radio, it would be nothing but bad business sense for a station to turn down a transcribed commercial for no *logical* reason. The fact that transcribed commercials are permitted on eighty per cent of all participation programs is not conclusive evidence that a large majority of stations believe in the efficacy of ET sales messages *in the body of a program*. Acceptance of the transcribed message for use in some participation programs is, in many cases, a revenue-producing measure adopted by numerous stations as a result of the stiff economic competition that exists today in radio.

The reason behind a station's refusal to accept every canned commercial, paradoxically enough, has to do with one of the advantages enumerated above—standardization. Since a commercial is standardized it does not always fit into the mood of the program. It injects a different voice or voices with or without music and sound effects. It definitely is not *part of the program*. A station's objection to the use of ET sales messages on certain sponsor participation programs is neither captious nor illogical. The policy is inspired by a desire for good programming, which in turn benefits the advertiser.

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The live sales message can be woven into the program itself, especially when the advertiser allows it to be delivered in the program conductor's own words, based of course on the sponsor-provided guide copy and "must-not-say" policies. No advertising agency copywriter can prepare commercials in the exact style of an individual program conductor unless he or she has had the opportunity to study that person's style over a period of time, and it is particularly difficult to adapt copy for different personalities when a number of participation programs are being used simultaneously. Therefore, if live copy is delivered exactly as provided by the advertiser, the message may sound neither as spontaneous nor as sincere as it might if presented in the conductor's own words. Besides, presentation of the sales message by the star of the show implies his wholehearted endorsement of the advertiser's merchandise. The possibilities of integrating live copy into the mood of a show, plus the endorsement value of personal delivery of a sales commercial by the program conductor, outweigh the advantages found in the use of transcribed commercials—on many sponsor participation programs.

ET's can be used to advantage, however, on certain programs, if the coldness and self-praise mood are dispelled by a warm introduction and follow-up on the part of the program personality. In fact, all-out proponents of the transcribed commercial argue: "If you have a completely standardized sales transcription on the program together with the live introduction and wind-up endorsement of the program's conductor, you then have a more effective commercial, over-all, than a one hundred-per cent live presentation."

Such reasoning falls short on two counts: (1) Most advertisers that use ET commercials prefer the full-minute ones. Since the majority of participations are bought on a one-minute basis (see Table IX, page 185), the live opening and wind-up by the conductor must be very brief, sometimes too brief for effectiveness, even on programs that allow sponsors a time bonus over

the one-minute period. (2) The conductors of participation programs take just as much pride in their ability to present a good program and deliver good commercials as the advertiser takes in his ability to manufacture a good product. The sponsor who insists on using his canned commercials is implying a lack of faith in the artist's ability to do an effective selling job either live and in his own words or live with the advertiser's copy. After listening to many of the talk variety of participation programs conducted by personalities who include transcribed sales messages, it is readily apparent that many of them sound apologetic, even embarrassed, when they introduce the transcriptions. When neither introduction nor wind-up is included, it might be inferred that the program conductor was being noncommittal about the virtues of the product advertised in the transcription.

In conclusion, the advertiser who is wondering how his commercial should be delivered on a sponsor participation program, should consider the following order of effectiveness:

(1) A live commercial delivered by the program conductor in his or her own words as based upon guide copy and copy policies provided by the advertiser.

(2) Live copy delivered by the program conductor verbatim from the script supplied by the advertiser.

(3) A transcribed commercial, for which a personal introduction and wind-up are provided by the program conductor.

How Are Participations Sold?

The replies received on 742 programs reveal that 1-minute participations are available on *ninety-two per cent* of the shows, 15-minute on twenty-two per cent, 5-minute on seventeen per cent, 10-minute on eleven per cent, station breaks (SB) on seven per cent, and 30-minute on six per cent (see Table IX).

The fact that 1-minute participations are available almost universally is a reflection of their popularity with advertisers, who feel that their message can be given in one minute. Fur-

RESULTS OF THE SURVEY

thermore, if they have additional money to spend in any one market they prefer to apportion it among a number of programs rather than concentrate it on one.

Policies among the various wattage groups vary little except in the case of the 50,000-watt stations, which offer nothing less than one minute in length. Examination of the SB totals for

TABLE IX

HOW ARE PARTICIPATIONS SOLD: 1 MINUTE? 5 MINUTES?
10 MINUTES? 15 MINUTES? 30 MINUTES? OTHER?*

TYPE OF PROGRAM	250 WATTS							1,000 WATTS						
	1	5	10	15	30	SB	NR	1	5	10	15	30	SB	NR
All Night														
Audience Participation	6			2		1		3	1					
Barn Dance														
Bride and Groom-to-be Interviews														
Broadway and Hollywood Chatter														
Charm School														
Child Care														
Children's														
Classical Music Education					1									
Classified Advertisements	2													
Comedy		1												
Disk Jockey	82	13	9	18	4	5		22	3	5	9	3	2	1
Farm	12	3	1	1				5	3	2	3			
Food Forum														
General Commentary	3	2	1	1			1							
Home Economics	18		1					8	1	1	1			1
Household Hints Exchange														
Husband and Wife					1									
Live Amateur Show														
Live Hillbilly	4	2	2	5	2			1						
Live Musical Quiz								1						1
Live Musical Variety	6			1										
Live Negro Quartet				1										
Live Novachord, Organ, or Piano	1							1	1	1	1			
Live Vocalist								1		1				
Live Western Music	1													
Local Chatter	8	1						3						1
Man-in-Street	3			1					1					
Musical Clock	55	13	4	11	3	4		18	5	4	7			1
News	3													
Quiz	1													
Real Estate														
Recorded Crosby	6	1												
Recorded Sinatra														
Shopper's Guide	1							1						1
Sports	1													
Sports, Business, and Style News (for Men Only)		1												
Sports and Transcribed and/or Recorded Music	2	1	1	2										
Swap Program														
Teen-Age	5	2	2	3	1			1						
Telephone Quiz	8							1	1					
Telephone Request for Music	4			1		1		1	1	1	1			
Transcribed and/or Recorded Music	24			1				10	1	1	1			5
Transcribed and/or Recorded Musical Variety								1						
Transcribed Western Music	1													
TOTALS	257	40	21	50	10	11	1	78	18	15	24	3	11	2

* For simplification, since all responses to the "other" question showed participations not exceeding a station break in length, all such answers were classified "SB," or station break. A station break usually runs 15 seconds when transcribed or 35 words live; however, although most SB participations were of that length, some were even shorter.

RESULTS OF THE SURVEY

the other wattage groups emphasizes the fact that very short participations are used infrequently in all the station power classifications. Their brevity allows too little scope for a good

TABLE IX (cont.)

HOW ARE PARTICIPATIONS SOLD: 1 MINUTE? 5 MINUTES? 10 MINUTES? 15 MINUTES? 30 MINUTES? OTHER?

TYPE OF PROGRAM	5,000 WATTS						10,000 WATTS					
	1	5	10	15	30	SB NR	1	5	10	15	30	SB NR
All Night												
Audience Participation	3	1	1	1	1	2						
Barn Dance	6			1		2						
Bride- and Groom-to-be Interviews	1											
Broadway and Hollywood Chatter												
Charm School							1					
Child Care												
Children's												
Classical Music Education												
Classified Advertisements												
Comedy	1											
Disk Jockey	59	12	12	26	10	9	7	4	5	5	3	
Farm	10	5	3	8	3							
Food Forum	2											
General Commentary	10					1	1					
Home Economics	24	2		1			2	1				
Household Hints Exchange	1	1		1								
Husband and Wife	2											
Live Amateur Show												
Live Hillbilly	5	2	1	2	1	1	1					
Live Musical Quiz						1						
Live Musical Variety	12	1		2			1					
Live Negro Quartet												
Live Novachord, Organ, or Piano	3											
Live Vocalist	3											
Live Western Music	1											
Local Chatter	3					1						
Man-in-Street	2											
Musical Clock	34	14	8	16	5	5	1	3	2	2	1	1
News												
Quiz												
Real Estate	1											
Recorded Crosby	2			1								
Recorded Sinatra	1					1						
Shopper's Guide												
Sports	1						1	1				1
Sports, Business, and Style News (for Men only)												
Sports and Transcribed and/or Recorded Music												
Swap Program	2					1						
Teen-Age												
Telephone Quiz	3			1		1						
Telephone Request for Music	1	1	1									
Transcribed and/or Recorded Music	17	2	1	1		1						
Transcribed and/or Recorded Musical Variety	2											
Transcribed Western Music	2					1						
TOTALS	213	41	27	63	22	27	2	15	9	7	6	5

selling job on participation shows. The principal reason that they are included in the rate books of most of the stations offering them is to accommodate the small local advertiser.

The 5-, 10-, 15-, and 30-minute participations do not give the advertiser those amounts of time purely for commercials. Ac-

RESULTS OF THE SURVEY

TABLE IX (cont.)

HOW ARE PARTICIPATIONS SOLD: 1 MINUTE? 5 MINUTES?
10 MINUTES? 15 MINUTES? 30 MINUTES? OTHER?

TYPE OF PROGRAM	50,000 WATTS						TOTALS					
	1	5	10	15	30	SB NR	1	5	10	15	30	SB NR
All Night												
Audience Participation	7			2	2		22	1	2	5	2	3
Barn Dance	2	1	1	1			2	1	1	3	2	
Bride- and Groom-to-be Interviews							1					
Broadway and Hollywood Chatter	1						1					
Charm School	2						3					
Child Care	1						1					
Children's	1	1		1	1		1	1		1	1	
Classical Music Education									1			
Classified Advertisements							2					
Comedy	1						2	1				
Disk Jockey	15	3	3	2		1	187	36	34	62	18	19
Farm	9	3	2	2	1		37	14	8	16	4	
Food Forum	3						5					
General Commentary	9	1					23	3	1	1		1
Home Economics	16						69	4	2	2		1
Household Hints Exchange							2	1	1			
Husband and Wife	2			1			4		1			
Live Amateur Show									1			
Live Hillbilly							10	5	3	7	3	1
Live Musical Quiz	1						2					2
Live Musical Variety	8	1	1	1			26	2	1	4		1
Live Negro Quartet	1						1		1			
Live Novachord, Organ or Piano	1						6	1	1	1		
Live Vocalist	1						4		1			
Live Western Music	1			1	1		3		1	1		
Local Chatter	2						17	1				2
Man-in-Street							5	1				
Musical Clock	19	4	3	6	1	1	130	38	21	41	9	11
News							3					
Quiz							1					
Real Estate							1					
Recorded Crosby							8	1	1			
Recorded Sinatra							1					1
Shopper's Guide							1					
Sports							4	1				2
Sports, Business, and Style News (for Men only)							1					
Sports and Transcribed and/or Recorded Music							2	1	1	2		
Swap Program							2					1
Teen-Age							6	2	2	3	1	
Telephone Quiz							12	1	1	1	1	1
Telephone Request for Music							6	2	2	2		1
Transcribed and/or Recorded Music	4						56	3	2	3		6
Transcribed and/or Recorded Musical Variety	1						5					
Transcribed Western Music							3					1
TOTALS	107	14	10	17	6	2	879	123	82	164	42	54

Note: Included in the horizontal totals are the following:

- | | |
|---|---------|
| 100 Watts — Audience Participation — 10 minute period, 2. | Total 2 |
| 500 Watts — Farm — 1 minute period, 1; Household Hints Exchange — 1 minute period, 1; Local Chatter — 1 minute period, 1; Transcribed and/or Recorded Musical Variety — 1 minute period, 1. | Total 4 |
| 2,500 Watts — Disk Jockey — 1 minute period, 1; 15 minute period, 1. | Total 2 |
| 7,500 Watts — Home Economics — 1 minute period, 1; Musical Clock — 1 minute period, 1; Transcribed and/or Recorded Music — 1 minute period, 1. | Total 3 |
| 20,000 Watts — Disk Jockey — 1 minute period, 1; 5 minute period, 1; 15 minute period, 1; 30 minute period, 1. Farm — 15 minute period, 2. | Total 6 |

tually, the sponsor buys a segment of a program, and the amount of sales message he is entitled to during his segment is the same as that given to the sponsor of an individual 5-, 10-, 15-, or 30-minute program. Only in the 1-minute and SB participation classifications does the advertiser get the entire time for commercials.

Number of Commercials

The answers to the question, "What is the maximum number of commercials allowed on each day's show?" may be of particular interest in view of the efforts by the National Association of Broadcasters to evolve a new programming code. Table X gives the picture for sponsor participation programs.

Replies were received on this question for eighty-three per cent of all programs reported. Of these answers, sixty-eight per cent show that their participation commercials are kept to a limit of three minutes per fifteen-minute program or program segment, thus meeting the requirement set forth in the *Standards of Practice for American Radio*. In the remaining thirty-two per cent there are instances of extreme commercialism, but even some of these may seem less offensive after one has closely examined the facts about the programs.

For example, one five-minute program allows three commercials within its short span. This, on the surface, seems to be a plain case of being too "commercial." Actually this show is concerned with real estate and sells participations only to advertisers in that field. Does the listener resent hearing messages from three different sponsors: one advertising a house for sale, another an apartment for rent, and a third roofing materials for sale? Of course not. When he tunes in that program, he does so presumably because he is looking for just such news.

Another deceptive situation may be found in the program that reports eight commercials on a fifteen-minute show. The format is a quiz about the station's city, and only fifteen-second

RESULTS OF THE SURVEY

TABLE X

WHAT IS THE MAXIMUM NUMBER OF COMMERCIALS ALLOWED ON EACH DAY'S SHOW?

Number of Commercials Permitted	Length of Program Period in Minutes	250	1,000	5,000	10,000	50,000	TOTALS
		WATTS	WATTS	WATTS	WATTS	WATTS	
2	5	1					1
	10	2		4			6
	15	4	5	1			11
	30	1					1 19
3	5			1			1
	15	32	11	27	2	16	80
	20	1					1
	30	2		5		1	9 101
4	10	1					1
	15	14	1	11		9	35
	20	2		1		1	4
	25		1			1	2
	30	3		3		2	9
	60			1		1	2
120	1					1 54	
5	15	5		8		1	14
	20	3				2	4
	26	9	3	6	2	1	21
	30	12	5	7	1	3	29
	40	1				1	2
	45			1			1
75			1			1 72	
6	15	1				1	2
	25	7		4			11
	30	30	11	12	3	20	76
	35	1		2			3
	40					1	1
	60		1				1 94
7	15	1				1	2
	30	6	2	10		4	22
	35	1					1
	40	1		1			2
	45					2	2
	55	2					2 31
8	15			1			1
	25			1			1
	30	10		6		4	20
	35	1					1
	40	5		2			7
	45	1	2	3			6
	50			1			1
	55		1	2			3
	60	3	1	2			6
75		1				1 47	
9	30			1			1
	40						2
	45	1	5	5		4	19
	50			1			1
	55					1	1
	60	3		1		2	6
165			1			1 31	

RESULTS OF THE SURVEY

TABLE X (cont.)

WHAT IS THE MAXIMUM NUMBER OF COMMERCIALS ALLOWED ON EACH DAY'S SHOW?

Number of Commercials Permitted	Length of Program Period in Minutes	250	1,000	5,000	10,000	50,000	TOTALS
		WATTS	WATTS	WATTS	WATTS	WATTS	
10	25	1					1
	30	5					10
	40	1					1
	45	4	3				7
	55	1					1
	60	5	4	3			12
	75	5		1			1
100			1			1	34
11	35			1			1
	55			1			1
	60			1			1
	70		1				1
	90			1			1
12	30	1				1	2
	45	4	1	2		1	8
	55	7		1		1	9
	60	6	2	4	1	4	19
	105	2					2
	115				1		1
	120					1	1
	145		1				1
180				1		1	44
13	45					1	1
	55	1					1
	60			1			1
	65				1		1
	75	1	1				2
105			1			1	7
14	45			1			1
	50			1			1
	55			1			1
	60	2					2
	70	1		1		1	3
	205				1		1
15	45	1					1
	55	1		1			2
	60	4		2		1	7
	70	1					1
	75			1	1	1	3
	90	1		1			2
	105	1					1
	120	2					2
170		1				1	20
16	55	1					1
	60	2		1			3
	75			1			1
	85					1	1
	90			1			1
17	75			1			1
18	90	3	1	2	1		7
	105	1					1
20	55	2					2
	115				1		1
	120	3					3

RESULTS OF THE SURVEY

commercials are sold. The total amount of commercial time used is two minutes, which is one minute under the amount allowed in the code.

TABLE X (cont.)

WHAT IS THE MAXIMUM NUMBER OF COMMERCIALS ALLOWED ON EACH DAY'S SHOW?

Number of Commercials Permitted	Length of Program Period in Minutes	250	1,000	5,000	10,000	50,000	TOTALS
		WATTS	WATTS	WATTS	WATTS	WATTS	
22	85		1				1
	100	1					1 2
24	75			1			1
	80			1			1
	85					1	1
	110	1					1
	120	1		1			3 7
	90	1					1 1
26	105			1			1 1
27	135	1		1			2
	180			1			1 3
29	135			1			1 1
30	120	1					1
	180	1					1
	210			1			1
	225			1			1 4
33	165			1			1 1
35	180	1					1 1
36	180	1					2 2
40	180			1			1
	240	1					1 2
42	165			1			1 1
48	240		1				2 2
51	255			1			1 1
54	270	1					1 1
No Reply		30	16	57	2	22	129
TOTALS		279	84	238	18	117	749

Note: Included in the horizontal totals are the following:

100 Watts — 3 Commercials, 30 minute period — 1	
4 Commercials, 30 minute period — 1	Total 2
500 Watts — 2 Commercials, 15 minute period — 1	
3 Commercials, 15 minute period — 2	
12 Commercials, 60 minute period — 1	Total 4
2,500 Watts — 5 Commercials, 30 minute period — 1	Total 1
7,500 Watts — 12 Commercials, 60 minute period — 1, No reply — 2.	Total 3
20,000 Watts — 24 Commercials, 120 minute period — 1	
36 Commercials, 180 minute period — 1	
48 Commercials, 240 minute period — 1	Total 3

Of the two programs allowing seven one-minute commercials within their fifteen minutes, one is a "Trading Post" which comes under the classified advertisements category. While the show really renders a public service in that the sponsors make time available for listeners who wish to buy or sell various arti-

RESULTS OF THE SURVEY

cles, it is highly questionable whether the use of seven 1-minute commercials leaves much time for "Trading Post" activities.

The other fifteen-minute show that permits seven 1-minute commercials is broadcast over a 50,000-watt station. The program format is a live musical variety, and nothing can be said to condone the station's policy of allowing almost fifty per cent of the show's time to be taken up by commercials.

Two other programs exhibit poor judgment on the part of the station managers concerned since they permit respectively ten 1-minute commercials in twenty-five minutes and twelve 1-minute commercials in thirty minutes. Both shows are of the home economics variety. Such a rash of commercials on this type of show certainly allows little time for any intelligent and uninterrupted dissemination of home economics information to the audience.

One final instance in Table X of a program that apparently exaggerates the commercial angle is the thirty-minute show broadcast over a 50,000-watt station that allows twelve commercials per program. But the program, also of the home economics type, is sold on a weekly package basis that includes one full-length commercial but once a week, plus brief mentions of the sponsor's product on the other days of the program.

A comparison of policies of the "big four" wattage groups shows that percentage-wise three of them are almost identical in their limitation of participating commercials to three minutes per fifteen-minute program segment. Of the 50,000-watt station programs reported, sixty-nine per cent keep to the three-minute rule; of the 5,000-watt and 250-watt categories, sixty-three per cent keep to it; but, strangely enough, of the 1,000-watt stations' programs, eighty-eight per cent keep to it. One might have expected the most powerful stations to show the strictest adherence to this policy since presumably they are less hungry than smaller stations.

In general, the outlook for participation programs as far as the NAB three-minute requirement is concerned is encourag-

ing: sixty-eight per cent of those shows reported already satisfy the code. Of the thirty-two per cent of programs that indicated an allowance of more than three minutes of commercial per fifteen-minute period, comparatively few were very far out of line. As for the balance who reported and admitted to flagrant overcommercialism, corrective measures are undoubtedly in order. If the provisions of the new code are complied with, such excesses will be eliminated.

The code does recognize the fact that there is a need for programs whose commercials "render a definite service to the listening public by conveying information on the availability of goods and services." Its provisions include a waiver of one hour a day when stations may disregard the three-minute rule for participation programs of rural news, shopping guides, market information, and similar shows. This provision was added as a result of strong objections to the original code by the small-market and independent stations, which pointed out the need for such programs both as a matter of service for their listeners and as a means of earning enough income to stay in operation.

The small-market stations do not object to higher standards of programming; actually they are all for them. They recognize their own limitations, however, and are aware that they cannot always follow programming policies that may be effective in large metropolitan centers. To force them out of business is to deprive their communities of a necessary public service. The one-hour waiver in the code is an attempt to forestall such a loss, but whether it is the best compromise possible is debatable. It is almost inevitable that the problem will have to be faced again. It seems to the writer that a lasting solution can be worked out only by setting up and applying separate commercial standards for separate categories of stations on the basis of their power, market size, and market programming needs. Simply to waive the three-minute commercial rule for one hour daily across the board, as the present code proposes to do, for stations of high power and low power, for stations in

RESULTS OF THE SURVEY

urban markets and rural markets, is to oversimplify a complicated situation.

At any rate, the code with its waiver provision is a step in the right direction. It is to be hoped that all regulations finally decided on are arrived at voluntarily by the broadcasting industry and prove equitable for all who have to live with them. They are instrumental in solving the twin problems of over-commercialism and economic strangulation, both of which must be avoided for the continued growth and well-being of radio.

Music

The results given in Table XI (page 195) present two aspects of the radio music question: (1) how many participation programs actually use music; (2) how much of that music is live and how much reproduced? Specific answers were received from ninety-eight per cent of the respondents.

In the replies to the first part of the question, eighty-eight per cent of all the programs reported carrying music of one sort or another, and only twelve per cent dispensed with it entirely. The "big four" groups use music in the following proportions: 50,000-watt station programs, seventy-two per cent; 5,000-watt, eighty-eight per cent; 1,000-watt, ninety-four per cent; 250-watt, ninety-two per cent. Of the shows that carry music, seventeen per cent employ the live type, whereas seventy-eight per cent use reproduction and five per cent both live and reproduction. The following table shows the line-up of the four major power classifications:

Power of Station	Live Music	Reproduction	Both
50,000 Watts	42%	57%	1%
5,000 Watts	21%	74%	5%
1,000 Watts	8%	86%	6%
250 Watts	7%	86%	7%

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This table of comparative percentages shows at a glance that larger stations do not rely as heavily on canned music as the smaller ones. The difference exists because high-powered stations can afford to retain a regular staff of musicians and to present a fair number of live musical shows. It should be remembered as well that Mr. Petrillo's union has had a good

TABLE XI

IS THERE MUSIC ON THE SHOW? LIVE? REPRODUCTION (TRANSCRIPTION OR RECORDING?)

TYPE OF PROGRAM	250 WATTS					1,000 WATTS				
	Live	Rep.	Both	None	NR	Live	Rep.	Both	None	NR
All Night										
Audience Participation	3	2	1	1				1	1	1
Barn Dance										
Bride and Groom-to-be Interviews										
Broadway and Hollywood Chatter										
Charm School										
Child Care										
Children's										
Classical Music Education			1							
Classified Advertisements		1		1						
Comedy		1								
Disk Jockey		82	5				25			
Farm	1	7	1	3		1	4			
Food Forum										
General Commentary		3	1							
Home Economics	2	10	1	3	2		7		1	1
Household Hints Exchange										
Husband and Wife										
Live Amateur Show	1									
Live Hillbilly	5		1			1				
Live Musical Quiz						1				
Live Musical Variety	3	3								
Live Negro Quartet	1									
Live Novachord, Organ, or Piano	1					1				
Live Vocalist						1				
Live Western Music			1							
Local Chatter		5	1	3		1	1			1
Man-in-Street				4						1
Musical Clock		54	5		1		15	4		
News				3						
Quiz	1									
Real Estate										
Recorded Crosby		6								
Recorded Sinatra										
Shopper's Guide				1						
Sports				1					1	
Sports, Business, and Style News (for Men Only)				1						
Sports and Transcribed and/or Recorded Music	2									
Swap Program										
Teen-Age		5					1			
Telephone Quiz		5		2	1		1			
Telephone Request for Music		4					1			
Transcribed and/or Recorded Music		25					10			
Transcribed and/or Recorded Musical Variety							1			
Transcribed Western Music		1								
TOTALS	18	216	18	23	4	6	66	5	5	2

RESULTS OF THE SURVEY

deal to say about the number of musicians to be hired by any station, and his requests have naturally borne more fruit where the station's power and income were comparatively high. Then, too, the large station prefers to use as much live music as it can afford because with its own crew of instrumentalists

TABLE XI (cont.)

IS THERE MUSIC ON THE SHOW? LIVE? REPRODUCTION (TRANSCRIPTION OR RECORDING)?

TYPE OF PROGRAM	5,000 WATTS					10,000 WATTS				
	Live	Rep.	Both	None	NR	Live	Rep.	Both	None	NR
All Night		3								
Audience Participation	5	2	1							
Barn Dance	2									
Bride- and Groom-to-be Interviews	1									
Broadway and Hollywood Chatter										
Charm School						1				
Child Care										
Children's										
Classical Music Education										
Classified Advertisements										
Comedy		1								
Disk Jockey		63	3				9			
Farm	3	8								
Food Forum				2						
General Commentary	1	4		5					1	
Home Economics	2	8		13	2	1	1			
Household Hints Exchange	1									
Husband and Wife				2						
Live Amateur Show										
Live Hillbilly	5					1				
Live Musical Quiz	1									
Live Musical Variety	13		1							
Live Negro Quartet										
Live Novachord, Organ, or Piano	2				1					
Live Vocalist	2									
Live Western Music	1									
Local Chatter	2	1								
Man-in-Street	1			1						
Musical Clock	2	33	5				3			
News										
Quiz										
Real Estate				1						
Recorded Crosby		5								
Recorded Sinatra		1								
Shopper's Guide										
Sports				1					1	
Sports, Business, and Style News (for Men only)										
Sports and Transcribed and/or Recorded Music				4						
Swap Program				1	1					
Teen-Age										
Telephone Quiz		3		1						
Telephone Request for Music		1								
Transcribed and/or Recorded Music		18								
Transcribed and/or Recorded Musical Variety		2								
Transcribed Western Music		2								
TOTALS	44	153	10	27	4	3	13		2	

RESULTS OF THE SURVEY

TABLE XI (cont.)

IS THERE MUSIC ON THE SHOW? LIVE? REPRODUCTION (TRANSCRIPTION OR RECORDING)?

TYPE OF PROGRAM	50,000 WATTS					TOTALS				
	Live	Rep.	Both	None	NR	Live	Rep.	Both	None	NR
All Night							3			
Audience Participation	6			3		16	4	3	5	1
Barn Dance	2					4				
Bride- and Groom-to-be Interviews					1					
Broadway and Hollywood Chatter		1				1				
Charm School	1			1		2			1	
Child Care				1					1	
Children's	1				1					
Classical Music Education							1			
Classified Advertisements							1		1	
Comedy	1					1	2			
Disk Jockey		17			1		198	8		1
Farm	2	5		2		7	27	1	5	
Food Forum				3					5	
General Commentary	3			7		4	7	1	13	
Home Economics	3			12	1	8	26	1	30	6
Household Hints Exchange						1	1			
Husband and Wife		1		2			1		4	
Live Amateur Show					1					
Live Hillbilly					12			1		
Live Musical Quiz	1				3					
Live Musical Variety	8				24	3	1			
Live Negro Quartet					1					
Live Novachord, Organ, or Piano	1				5					1
Live Vocalist	1				4					
Live Western Music	1				2		1			
Local Chatter		1		1	3	9	1	5		
Man-in-Street					1				6	
Musical Clock	3	17	1		1	5	123	15		2
News									3	
Quiz					1					
Real Estate									1	
Recorded Crosby							9			
Recorded Sinatra							1			
Shopper's Guide									1	
Sports									4	
Sports, Business, and Style News (for Men only)									1	
Sports and Transcribed and/or Recorded Music						2				
Swap Program									1	1
Teen-Age							6			
Telephone Quiz							9		3	1
Telephone Request for Music							6			
Transcribed and/or Recorded Music		4					58			
Transcribed and/or Recorded Musical Variety		1					5			
Transcribed Western Music							3			
TOTALS	34	47	1	32	3	107	505	34	90	13

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation — Live 2.	Total 2
500 Watts — Farm — Rep. 1; Household Hints Exchange — Rep. 1; Local Chatter — Rep. 1; Transcribed and/or Recorded Musical Variety — Rep. 1.	Total 4
2,500 Watts — Disk Jockey — Rep. 1.	Total 1
7,500 Watts — Home Economics — None 1; Musical Clock — Rep. 1; Transcribed and/or Recorded Music — Rep. 1.	Total 3
20,000 Watts — Disk Jockey — Rep. 1; Farm — Rep. 2.	Total 3

RESULTS OF THE SURVEY

and arrangers it can present programs of a more distinctive flavor.

Smaller stations cannot afford to keep a regular staff of musicians on constant call for musical programs. They consequently have resorted to the use of transcriptions and records. It must be remembered, however, that in the last few years the large stations too have leaned more heavily toward transcribed music since the quality of it and the names involved, both in the disk jockey and musical variety programs, are the kind to be reckoned with. The transcribed package house really has come into its own recently because it can offer topnotch musical programs to stations of all kinds throughout the country at prices which they and their sponsors can afford.

Guests

The total of 666 specific replies to this question summarized in Table XII represents eighty-nine per cent of all participation programs surveyed. Transposed into percentage figures, the results indicate that thirty-nine per cent of these shows make use of guests, eight per cent on a daily basis, eight per cent one to four times a week, and twenty-three per cent "occasionally."

Little variation is found among the policies of the four major groups of stations aside from the fact that 50,000-watt stations used guests on fifty-one per cent of their programs whereas the three remaining groups used them on thirty-four to thirty-nine per cent of their shows. These figures are quite logical inasmuch as the 50,000-watters are generally located in large metropolitan centers where there are more opportunities to arrange for guest appearances.

Besides the usual programming-plus exhibited in presenting an interesting guest, another factor has an even more practical application as far as the advertiser on a participation program is concerned, namely, the guest's endorsement of the advertiser's product. The skillful program conductor often can ar-

RESULTS OF THE SURVEY

range for such endorsement either before the broadcast in which the guest is to appear, or during the broadcast itself by mentioning his sponsor's products and asking the guest for his opinion of their merits. Additional discussion of the value of guests on participation programs will be found in Chapter 9.

TABLE XII
ARE GUESTS USED? HOW OFTEN?

	Daily	4 a Week	3 a Week	2 a Week	1 a Week	Occasionally	No	No Reply
100 Watts						2		
250 Watts	18		2	2	13	46	156	42
500 Watts					1		3	
1,000 Watts	5				5	18	48	8
2,500 Watts						1		
5,000 Watts	15		5	4	13	48	131	22
7,500 Watts						1	2	
10,000 Watts	1		1	1	1	1	10	3
20,000 Watts						1	2	
50,000 Watts	11	1	1	4	1	38	53	8
Totals	50	1	9	11	34	156	405	83

Studio Audience

The results recorded in Table XIII are for the fourteen major types of programs because a comparatively small percentage of all types of participation shows are suitable for presentation before audiences. Specific *yes* and *no* answers were received for sixty-nine per cent of the programs. Only nineteen per cent of the respondents indicated that they had studio audiences. The latter varied in size from small groups of five per-

RESULTS OF THE SURVEY

sons to as many as 1,100. The most frequently listed groups were those of 25, 100, 200, 50, 15, and 75, in that order.

As was to be expected, the 50,000-watt stations reported the highest percentage of studio audiences at their programs, twenty-eight per cent. The 5,000-watters reported twenty per cent, 1,000-watters fifteen per cent, and 250-watters fourteen

TABLE XIII
DOES THE PROGRAM HAVE A STUDIO AUDIENCE?

TYPE OF PROGRAM	250 WATTS			1,000 WATTS			5,000 WATTS			10,000 WATTS			50,000 WATTS			TOTALS		
	Yes	No	NR	Yes	No	NR	Yes	No	NR	Yes	No	NR	Yes	No	NR	Yes	No	NR
Musical Clock	2	32	25	13	6		2	23	15	2	1		1	17	4	5	88	51
Disk Jockey	3	47	38	3	18	4	8	31	27		6	3		13	5	14	117	77
Farm	1	6	5	1	3	1	2	7	2					6	1	4	26	10
Audience Participation	7			3			6		2				9			27		2
Home Economics		11	7		7	2	1	15	9	1	1		5	10	1	7	44	20
Food Forum							1	1					2	1		3		2
Husband and Wife								2					2	1		4		1
General Commentary	1	3						6	4		1		2	7	1	3	17	5
Live Musical Variety	2	3	1				4	8	2				5	2	1	11	13	4
Charm School										1			2			1		1
Child Care													1			1		1
Telephone Quiz	1	5	2		1		1	3								1	6	6
Household Hints Exchange								1										2
Shopper's Guide		1																1
TOTALS	17	108	78	7	41	14	24	95	64	2	10	4	24	63	14	76	323	176

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation — Yes 2.	Total 2
500 Watts — Farm — No 1; Household Hints Exchange — No 1.	Total 2
2,500 Watts — Disk Jockey — No 1.	Total 1
7,500 Watts — Musical Clock — No 1; Home Economics — No Reply 1.	Total 2
20,000 Watts — Disk Jockey — No 1; Farm — No 1, No Reply 1.	Total 3

per cent. The comparatively small percentage of studio audiences can be accounted for by three factors:

(1) Nature of the program. An audience would not be very interested in watching certain types of programs, for example, a transcribed western music show, a straight news program, or a classified advertisements broadcast. On the other hand, audience participation shows (which of course require audiences) and live musical variety shows attract visitors to the studio during the broadcasts.

(2) Market size. Stations in larger markets have a greater

number of potential studio audience members from which to draw upon.

(3) Facilities. Not all stations possess studios of the audience type or accommodations large enough to handle a sizable influx of visitors.

Studio Audience Sampling

The smallest number of replies to any one question on the national survey was obtained here. Only fifteen per cent, or 113 of the 749 programs, are represented by *yes* and *no* answers in Table XIV. Of the programs reported on, however, seventy-three per cent permit studio audience sampling.

Within the "big four" groups, the percentages that allow sampling are: 50,000-watt station programs, sixty-eight per cent; 5,000-watt, sixty-three per cent; 1,000-watt, seventy-three per cent; 250-watt, ninety per cent. There is a definite relationship between the answers to this question on sampling and the answers to the preceding question on studio audiences: if a program has no studio audience, obviously no sampling is possible.

Of the answers received to the preceding question for all forty-five types of participation programs, 104 showed that studio audiences were permitted. Of the answers to the present question, eighty-two show that studio audience sampling is permitted. Therefore, of all reported shows that have studio audiences, seventy-eight per cent allow sampling.

Studio audience sampling, though limited by the size of the assembled group, is in certain respects more advantageous than other major forms of sampling, such as door-to-door delivery and mailed delivery. Its effectiveness lies in the natural appeal of personal distribution and the added warmth of an oral endorsement by the program conductor.

Product Restrictions

Answers were received on this question for ninety per cent of all 749 participation programs. They indicated that eighty-

RESULTS OF THE SURVEY

TABLE XIV

DO YOU ALLOW STUDIO AUDIENCE SAMPLING?

TYPE OF PROGRAM	250 WATTS			1,000 WATTS			5,000 WATTS			50,000 WATTS			TOTALS				
	Yes	No	NR	Yes	No	NR	Yes	No	NR	Yes	No	NR	Yes	No	NR		
All Night																	
Audience Participation							6	2	8	1			25	2	2		
Barn Dance	7			3			2					2	2		2		
Bride and Groom-to-be Interviews							1								1		
Broadway and Hollywood Chatter										1					1		
Charm School											2	1			2		
Child Care												1			1		
Children's												1			1		
Classical Music Education				1											1		
Classified Advertisements				2											2		
Comedy				1											1		
Disk Jockey	4			84	1	2	22	7	6	53		1	17	12	9	187	
Farm	1			11	1		4	1	1	9			9	3	1	36	
Food Forum							1		1	2			1	3		2	
General Commentary									10	1	2	7	1	2	22		
Home Economics				18			1	8	1	5	19	4	1	11	6	7	58
Household Hints Exchange															1		2
Husband and Wife										2			3			5	
Live Amateur Show	1														1		1
Live Hillbilly	5			1			1	2	1	2					7	1	5
Live Musical Quiz										1			1				3
Live Musical Variety	1	1		4				3	11	3	2	3	7	3	18		
Live Negro Quartet				1											1		1
Live Novachord, Organ, or Piano				1	1				3		1		1	1	4		
Live Vocalist					1					2	1				2		2
Live Western Music	1								1			1	1		2		
Local Chatter							3		3		1	1			1	17	
Man-in-Street	2			2	1								3	1	4		
Musical Clock	1	1		57			19	1	39	2		20	4	1	159		
News				3											3		3
Quiz				1											1		1
Real Estate									1								1
Recorded Cronby									3								9
Recorded Sinatra									1								1
Shopper's Guide				1													1
Sports							1		1								4
Sports, Business, and Style News (or Med Only)				1													1
Sports and Transcribed and/or Recorded Music				2													2
Swap Program									2								2
Teen-Age	2			3			1						2		4		
Telephone Quiz	1			7			1		4				1		12		
Telephone Request for Music				4			1		1								6
Transcribed and/or Recorded Music				25			10		15			4			59		
Transcribed and/or Recorded Musical Variety							1		2				1		5		
Transcribed Western Music				1													3
TOTALS	26	3	250	8	3	73	24	14	200	21	10	86	63	31	636		

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation — Yes 1, No 1.	Total 2
500 Watts — Farm — No Reply 1; Household Hints Exchange — No Reply 1; Local Chatter — No Reply 1; Transcribed and/or Recorded Musical Variety — No Reply 1.	Total 4
2,500 Watts — Disk Jockey — No Reply 1.	Total 1
7,500 Watts — Home Economics — No Reply 1; Musical Clock — No Reply 1; Transcribed and/or Recorded Music — No Reply 1.	Total 3
10,000 Watts — Charm School — Yes 1; Disk Jockey — No Reply 9; General Commentary — No Reply 1; Home Economics — Yes 1, No Reply 1; Live Hillbilly — No Reply 1; Musical Clock — No Reply 3; Sports — No Reply 1.	Total 18
20,000 Watts — Disk Jockey — No Reply 1; Farm — No Reply 2.	Total 3

seven per cent of the reported shows had no restrictions on legitimate products (see Table XV).

This percentage seems rather high, probably because many of the respondents failed to list restrictions that they thought were too obvious to indicate. For example, among the six teen-age programs reported, four restrict the advertisers' products to those acceptable for teen-agers, but the two others have no product restrictions at all, according to the answers received. It seems quite unlikely that a station would allow the advertising of, say, beer and wine on shows programmed to appeal to the teen-age group. Similarly, the children's program on a 50,000-watt station is listed as having no product restrictions. The same reasoning applies to answers received for some of the other more specialized shows, such as the home economics program, the food forum, and the like.

Within the four major power groups, the percentage results were as follows: 50,000-watt station programs, seventy-two per cent had no restrictions; 5,000-watt, eighty-seven per cent had no restrictions; 1,000-watt, ninety-five per cent had no restrictions; and 250-watt, eighty-three per cent had no restrictions. The greatest number of product restrictions, percentage-wise, appeared naturally enough in the following types of programs: home economics, food forum, child care, teen-age, and charm school.

There were actually two kinds of restrictions: those that limited; those that excluded. The limitation kind included in the order of mentions: "Foods and Household Only," listed for twenty-five programs; "Foods Only," listed for eight; "Teen-Age Only," listed for five; "Farm Only," listed for four; and "For Colored Trade Only," listed for one.

Product exclusion policies were directed mainly against medical products, which were banned on a total of thirty-six programs. The "No Medicals" category embraced "No Laxatives" on fourteen shows, "No Diuretics" on four, and the general "No Medicals" on eighteen. In fact, forty per cent of all restrictions were of medical products.

RESULTS OF THE SURVEY

TABLE XV

WHAT PRODUCT RESTRICTIONS, IF ANY, DO YOU HAVE ON THE PROGRAM?*

	250 WATTS			1,000 WATTS		
	Product Restrictions	None	No Reply	Product Restrictions	None	No Reply
All Night						
Audience Participation	1 NBT	6			3	
Barn Dance						
Bride-and-Groom-to-be Interviews						
Broadway and Hollywood Chatter						
Charm School						
Child Care						
Children's						
Classical Music: Education			1			
Classified Advertisements		2				
Comedy	1 NM					
Disk Jockey	1 FCTO 1 NBM 1 NM	71	14	1 TA	23	1
Farm	2 FAO 1 NB	7	2	2 FAO	3	
Food Forum						
General Commentary		3	1			
Home Economics	2 FHO 1 NB 1 NM	9	5		7	2
Household Hints Exchange						
Husband and Wife						
Live Amateur Show		1				
Live Hillbilly		6			1	
Live Musical Quiz					1	
Live Musical Variety	1 NB	5				
Live Negro Quartet		1				
Live Novachord, Organ, or Piano	1 NM				1	
Live Vocalist					1	
Live Western Music	1 NBW					
Local Chatter		7	2		3	
Man-in-Street		3	1		1	
Musical Clock	1 NBW 1 NM	53	4	1 ND	14	4
News		3				
Quiz			1			
Real Estate						
Recorded Crosby	1 NB	5				
Recorded Sinatra						
Shopper's Guide		1				
Sports		1			1	
Sports, Business, and Style News (for Men only)		1				
Sports and Transcribed and/or Recorded Music		2				
Swap Program						
Teen-Age	4 TA	1			1	
Telephone Quiz	1 FO	7			1	
Telephone Request for Music		3	1		1	
Transcribed and/or Recorded Music	1 NBW	21	3		10	
Transcribed and/or Recorded Musical Variety					1	
Transcribed Western Music		1				
TOTALS	24 (2 FAO 1 FCTO 2 FHO 1 FO 4 NB 1 NBM 1 NBT 3 NBW 5 NM 4 TA)	220	35	4 (2FAO 1 ND 1 TA)	73	7

*BMHFO=Building materials, house furnishings only
CO=Children's only
CSO=Cosmetics only
FAO= Farm only
FCTO= For colored trade only
FBO= Food, household only
FO= Foods only
NB=No beer
NBM=No beer or medicals
NBT=No beer or tobacco
NBW=No beer or wine
NCM=No cosmetics, medicals
ND=No deodorants
NL=No laxatives
NBWLD=No beer, wine, laxative, deodorant
NLDDe=No laxatives, deodorants, depilatories
NLDDi=No laxatives, deodorants, diuretics
NM=No medicals
TA=Teen-age only

RESULTS OF THE SURVEY

TABLE XV (cont.)

WHAT PRODUCT RESTRICTIONS, IF ANY, DO YOU HAVE ON THE PROGRAM?

	5,000 WATTS			10,000 WATTS		
	Product Restrictions	None	No Reply	Product Restrictions	None	No Reply
All Night		3				
Audience Participation		8				
Barn Dance		2				
Bride- and Groom-to-be Interviews		1				
Broadway and Hollywood Chatter						
Charm School				1 CSO		
Child Care						
Children's						
Classical Music Education						
Classified Advertisements						
Comedy		1				
Disc Jockey	1 NBW 1 NBWLD 1 NL 1 NM	59	3	1 NM	7	1
Farm	1 FO	10				
Food Forum	1 NM	1				
General Commentary	1 NCM	7	2		1	
Home Economics	10 FHO 1 NL	13	1		2	
Household Hints Exchange		1				
Husband and Wife		2				
Live Amateur Show						
Live Hillbilly		5			1	
Live Musical Quiz		1				
Live Musical Variety	1 NL 2 NM	9	2			
Live Negro Quartet						
Live Novachord, Organ, or Piano		2	1			
Live Vocalist		2				
Live Western Music		1				
Local Chatter		2	1			
Man-in-Street		2				
Musical Clock	2 NB 1 NCM 1 NL 1 NM	31	4		2	1
News						
Quiz						
Real Estate	1 BMHFO					
Recorded Crosby		3				
Recorded Sinatra		1				
Shopper's Guide						
Sports		1			1	
Sports, Business, and Style News (for Men only)						
Sports and Transcribed and/or Recorded Music						
Swap Program		2				
Teen-Age						
Telephone Quiz	1 NL	3				
Telephone Request for Music		1				
Transcribed and/or Recorded Music		15	3			
Transcribed and/or Recorded Musical Variety		2				
Transcribed Western Music		1	1			
TOTALS	28 1 BMHFO 10 FHO 1 FO 2 NB 1 NBW 1 NBWLD 2 NCM 5 NL 5 NM)	192	18	2 (1 CSO 1 NM)	14	2

TABLE XV (cont.)

WHAT PRODUCT RESTRICTIONS, IF ANY, DO YOU HAVE ON THE PROGRAM?

	50,000 WATTS			TOTALS		
	Product Restrictions	None	No Reply	Product Restrictions	None	No Reply
All Night					3	
Audience Participation	1 NLDDI	8		1 NBT 1 NLDDI	27	
Barn Dance		2			4	
Bride- and Groom-to-be Interviews					1	
Broadway and Hollywood Chatter		1			1	
Charm School		1	1	1 CSO	1	1
Child Care	1 CO			1 CO		
Children's		1			1	
Classical Music Education						1
Classified Advertisements					2	
Comedy		1		1 NM	2	
Disk Jockey	2 NL	14	2	1 FCTO 1 NBM 1 NBW 1 NBWLD 3 NL 3 NM 1 TA	176	21
Farm	3 FO 1 NLDDe	3	2	4 FAO 2 NB 4 FO 1 NLDDe	26	4
Food Forum	1 FHO	1	1	1 FHO 1 NM	2	1
General Commentary	2 FHO 1 FO 1 NCM	6		2 FHO 1 FO 2 NCM	17	3
Home Economics	8 FHO 1 FO 1 NCM 1 NM	5		20 FHO 1 NL 1 FO 1 NLDDI 1 NB 2 NM 1 NCM	36	8
Household Hints Exchange					2	
Husband and Wife		3			5	
Live Amateur Show					1	
Live Hillbilly					13	
Live Musical Quiz		1			3	
Live Musical Variety	1 FO	6	1	1 FO 1 NB 1 NL 2 NM	20	3
Live Negro Quartet					1	
Live Novachord, Organ, or Piano		1		1 NM	4	1
Live Vocalist		1			4	
Live Western Music		1		1 NBW	2	
Local Chatter	1 NL	1		1 NL	14	3
Man-in-Street					6	1
Musical Clock	2 FHO 1 NCM	16	3	2 FHO 2 NB 1 NBW 2 NCM 1 ND 1 NL 1 NLDDI 2 NM	116	16
News					3	
Quiz						1
Real Estate				1 BMHFO		
Recorded Crosby				1 NB	8	
Recorded Sinatra					1	
Shopper's Guide					1	
Sports					4	
Sports, Business, and Style News (for Men only)					1	
Sports and Transcribed and/or Recorded Music					2	
Swap Program					2	
Teen-Age				4 TA	2	
Telephone Quiz				1 FO 1 NL	11	
Telephone Request for Music					5	1
Transcribed and/or Recorded Music		1	3	1 NBW 1 NLDDI	47	9
Transcribed and/or Recorded Musical Variety		1			5	
Transcribed Western Music					2	1
TOTALS	29 (1 CO 13 FHO 6 FO 3 NCM 3 NL 1 NLDDe 1 NLDDI 1 NM)	75	13	90 (1 BMHFO 1 CO 1 CSO 4 FAO 1 FCTO 25 FHO 8 FO 6 NB 1 NBM 1 NBT 4 NBW 1 NBWLD 5 NCM 1 ND 8 NL 1 NLDDe 4 NLDDI 12 NM 5 TA)	564	75

RESULTS OF THE SURVEY

Two groups were next in line among the excluded products, cosmetics and beer, each on a total of thirteen programs. Under the cosmetics group, seven shows specifically prohibited deodorants; five, cosmetics in general; and one, depilatories. Wine was unacceptable on five shows, and tobacco on one (the latter restriction was made by a 250-watt station in a small-market area).

The matter of restrictions as far as products are concerned is a matter of good taste and common sense, both qualities which are subject to various interpretations. Whether or not a product is acceptable on any participation program should be determined, at least partly, by considering the following factors:

(1) *Does the product fit in with the others advertised on the program?* Good taste is not exhibited when a laxative or a deodorant or a diuretic is mentioned on a program that has a majority of food advertisers. If the manufacturer of any one of those three products were to put himself in the place of the manufacturer of a food item on the hypothetical program under discussion, he undoubtedly would object most strenuously to the inclusion of a laxative, deodorant, or diuretic commercial on the program. And he would be justified because, after all, one prime requisite in selling food is to build up appetite appeal, and the association with these product types is not conducive to that end.

Certainly there is no reason why the advertising of the aforementioned products would be objectionable on participation programs whose sponsor list did not include manufacturers of items requiring emphasis on appetite appeal. Many disk jockey programs, for example, are used almost exclusively to

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation	— None	2	Total 2	None
500 Watts — Farm	— None	1		
Household Hints Exchange	— None	1		
Local Chatter	— None	1		
Transcribed and/or Recorded Musical Variety	— None	1	Total 4	None
2,500 Watts — Disk Jockey	— None	1	Total 1	None
7,500 Watts — Home Economics	— NLDDi	1		
Musical Clock	— NLDDi	1		
Transcribed and/or Recorded Music	— NLDDi	1	Total 3	NLDDi
20,000 Watts — Disk Jockey	— None	1		
Farm	— None	2	Total 3	None

sell drugs, cosmetics, household cleansers, insecticides, and other products of interest and help to the homemaker.

(2) *Does the program's appeal preclude the advertising of any particular product?* It would be ill-advised, as has already been implied, to advertise an alcoholic beverage, even one as mild as beer, on a disk jockey program that was intended to appeal to teen-agers. On the other hand, such advertising is entirely acceptable on, say, an all-night show or on a disk jockey or women's service show presented at a time when children are not usually listening.

Aside from the two preceding considerations, there is always the question of the copy's suitability. The astute sponsor will allow his commercial to be altered to fit the mood of whatever show he wishes to use. On the Nancy Craig show over WJZ, New York, for example, the language used for the Veto commercial was changed, with the advertiser's assent, to make it harmonize with the others on this women's service program.

In other words, nearly every legitimate product can be advertised effectively on a wide variety of participation shows. Those listed on the table as being banned on certain programs can be presented successfully on others. Although they were not reported by respondents to the questionnaire, such products as roach killers, ladies' undergarments, diaper washes, and so on may also occasionally find the "Keep Out" sign posted on a number of programs on various stations. The decision as to where, when, and how they are to be advertised on radio should be made, to repeat, by applying common sense and good taste. It's that simple.

Current Advertisers

The multitude and variety of answers to the request for information about current advertisers were so great that tabulation of them was not practical; some respondents listed advertisers only by name and others listed only types of products without giving the names. A representative list of national advertisers that used participation programs during the period

May, 1946 through May, 1947, taken from *The Rorabaugh Report on Spot Radio Advertising*, will be found on page 247.

Mail

Replies on this subject were received for forty-four per cent of the participation programs surveyed. Specific figures as to the amount of mail drawn yearly were given in seventy-nine per cent of these replies. The remainder explained that, because the programs for which information was being submitted were new, annual figures were not yet available.

The total mail received yearly by the 262 shows for which specific figures were sent in amounted to more than 4,700,000 pieces. Twenty-eight per cent of this mail was received by disk jockey programs. The next five largest mail-pulling groups were, in order, home economics, musical clock, live musical variety, general commentary, and audience participation. The imposing amount of mail received by only thirty-five per cent of the 749 shows represented in the survey should give to the uninitiated an idea of the responsiveness of participation program audiences.

The value of any one program cannot, of course, be judged only by its mail pull. For one thing, most stations distinguish between sustaining mail and commercial mail. "Sustaining" includes all letters which carry no mention of sponsors' products or commercial offers. "Commercial" mail is the kind that mentions one or more of the program's sponsors. The following factors are among the most important in accounting for and analyzing a program's mail yield:

(1) *The type of program.* Nobody would expect a straight transcribed musical or news or sports program to attract as many letter writers as a home economics, food forum, disk jockey, or farm show.

(2) *The format of the program.* The formats of two programs of the same variety, for example, two home economics shows, may differ in that one may make a practice of offering daily recipe and other home economics leaflets to listeners who

RESULTS OF THE SURVEY

TABLE XVI

HOW MUCH MAIL DOES THE SHOW RECEIVE PER YEAR?

TYPE OF PROGRAM	250 WATTS				1,000 WATTS			
	Annual Mail Volume		New Pro-grams	No Re-ply	Annual Mail Volume		New Pro-grams	No Re-ply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
All Night								
Audience Participation	1 1 1 1	500 2,600 10,000 52,000	1	2	1	2,600	1	1
Barn Dance								
Bride and Groom-to-be Interviews								
Broadway and Hollywood Chatter								
Charm School								
Child Care								
Children's								
Classical Music Education				1				
Classified Advertisements	1	5,200		1				
Comedy				1				
Disk Jockey	3 1 1 2 2 6 2 2 3 2 2	100 500 1,000 1,300 2,000 2,600 5,200 10,000 13,000 15,000 26,000	9	53	3 1 1 1 4 1 2	500 1,500 2,000 2,600 5,200 10,000 52,000	1	11
Farm	1 1	1,500 10,000	3	7	1 1	2,600 5,200		3
Food Forum								
General Commentary	1 1	2,600 5,200	1	1				

RESULTS OF THE SURVEY

TABLE XVI (cont.)

HOW MUCH MAIL DOES THE SHOW RECEIVE PER YEAR?

TYPE OF PROGRAM	5,000 WATTS				10,000 WATTS			
	Annual Mail Volume		New Programs	No Reply	Annual Mail Volume		New Programs	No Reply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
All Night				3				
Audience Participation	1 1	10,000 52,000	2	4				
Barn Dance	1	26,000	1					
Bride and Groom-to-be Interviews	1	1,500						
Broadway and Hollywood Chatter								
Charm School					1	52,000		
Child Care								
Children's								
Classical Music Education								
Classified Advertisements								
Comedy				1				
Disk Jockey	1 2 1 1 1 6 1 2 2 1 1	100 500 1,000 1,300 2,600 10,000 15,000 26,000 52,000 150,000 200,000	9	38	1 3 1 1	5,200 15,000 52,000 300,000		3
Farm	1 1 3 1	1,500 2,600 5,200 10,000	1	4				
Food Forum				2				
General Commentary	1 1	1,300 2,000		8	1	150,000		

TABLE XVI (cont.)

HOW MUCH MAIL DOES THE SHOW RECEIVE PER YEAR?

TYPE OF PROGRAM	50,000 WATTS				TOTALS			
	Annual Mail Volume		New Programs	No Reply	Annual Mail Volume		New Programs	No Reply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
All Night								3
Audience Participation	1	2,600			1	500		
	1	5,200			4	2,600		
	2	10,000	1	2	1	5,200	5	10
	2	26,000			4	10,000		
Barn Dance			1	1	2	26,000	2	1
Bride-and Groom-to-be Interviews					1	1,500		
Broadway and Hollywood Chatter	1	10,000			1	10,000		
Charm School	1	26,000		1	1	26,000		
Child Care			1		1	52,000		1
Children's	1	52,000			1	52,000		
Classical Music Education								1
Classified Advertisements					1	5,200		1
Comedy				1				3
Disk Jockey					4	100		
					6	500		
					3	1,000		
					4	1,300		
					1	1,500		
	1	1,000			3	2,000		
	1	1,300	1	13	8	2,600		
	2	10,000			7	5,200	21	119
					11	10,000		
					3	13,000		
					6	15,000		
				4	26,000			
				5	52,000			
				1	150,000			
				1	200,000			
				1	300,000			
Farm	1	2,000			2	1,500		
	1	5,200			1	2,000		
	2	26,000			2	2,600	4	21
				5	6	5,200		
					2	10,600		
				2	26,000			
Food Forum	1	1,000			1	1,000		
	1	104,000		1	1	104,000		3
General Commentary					1	1,300		
	1	2,600			1	2,000		
	2	5,200			2	2,600		
	1	15,000		3	3	5,200	1	12
	2	26,000			1	15,000		
1	52,000			2	26,000			
				1	52,000			
				1	150,000			

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation	— Number of programs	1
	— Mail received	2,600
	— No reply	1
500 Watts — Farm	— Number of programs	1
	— Mail received	5,200
2,500 Watts — Disk Jockey	— New programs	1
20,000 Watts — Disk Jockey	— No reply	1
Farm	— No reply	2

TABLE XVI (cont.)

HOW MUCH MAIL DOES THE SHOW RECEIVE PER YEAR?

	250 WATTS				1,000 WATTS			
	Annual Mail Volume		New Program	No Reply	Annual Mail Volume		New Program	No Reply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
Home Economics	1	500			2	500		
	2	1,000	1	13	1	1,000	1	4
	1	2,600			1	2,600		
Household Hints Exchange								
Husband and Wife								
Live Amateur Show				1				
Live Hillbilly	1	26,000	3	2	1	2,600		
Live Musical Quiz					1	2,600		
Live Musical Variety	1	5,200	1	3				
	1	10,000						
Live Negro Quartet				1				
Live Novachord, Organ, or Piano				1	1	5,200		
Live Vocalist							1	
Live Western Music				1				
Local Chatter	2	1,000						
	1	2,000	1	3	1	2,600		1
	1	10,000			1	5,200		
	1	15,000						
Man-in-Street	1	100		3	1	2,600		
Musical Clock	1	100						
	1	500						
	4	1,000						
	1	1,500						
	1	2,000			2	2,000		
	1	2,600	5	34	1	2,600	1	11
	3	5,200			3	5,200		
	3	10,000			1	52,000		
	2	15,000						
	1	26,000						
2	52,000							

TABLE XVI (cont.)

HOW MUCH MAIL DOES THE SHOW RECEIVE PER YEAR?

	5,000 WATTS				10,000 WATTS			
	Annual Mail Volume		New Program	No Reply	Annual Mail Volume		New Program	No Reply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
Home Economics	1	500						
	1	1,000						
	1	2,000						
	5	2,600						
	3	5,200		10	1	125,000		1
	2	10,000						
	1	13,000						
	1	26,000						
Household Hints Exchange	1	150,000						
Husband and Wife	1	2,600	1					
Live Amateur Show								
Live Hillbilly	2	5,200						
	1	15,000	1	1				1
Live Musical Quiz	1	2,000						
Live Musical Variety	1	1,000						
	1	5,200						
	2	52,000	2	6				
	1	104,000						
	1	300,000						
Live Negro Quartet								
Live Novachord, Organ, or Piano								
Live Vocalist			1	1				
Live Western Music	1	15,000						
Local Chatter	1	500	1	1				
Man-in-Street				2				
Musical Clock	2	500						
	1	1,000						
	2	2,000						
	3	2,600	2	22	1	52,000		2
	3	5,200						
	3	10,000						
	2	20,000						

	50,000 WATTS				TOTALS			
	Annual Mail Volume		New Programs	No Reply	Annual Mail Volume		New Programs	No Reply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
Home Economics					4	500		
					4	1,000		
	1	10,000			1	2,000		
	1	13,000			7	2,600		
	4	15,000			3	5,200		
	1	26,000			3	10,000		
	1	52,000	6		2	13,000	2	35
	1	104,000			4	15,000		
	1	150,000			2	26,000		
					1	52,000		
				1	104,000			
				1	125,000			
				1	150,000			
Household Hints Exchange				1	150,000		1	
Husband and Wife	1	13,000			1	2,600		
	1	15,000		1	13,000	1	1	
				1	15,000			
Live Amateur Show							1	
Live Hillbilly					1	2,600		
					2	5,200	4	4
					1	15,000		
					1	26,000		
Live Musical Quiz	1	52,000			1	2,000		
					1	2,600		
					1	52,000		
Live Musical Variety	1	500			1	500		
	1	52,000		6	1	1,000		
					2	5,200		
					1	10,000	3	15
					3	52,000		
				1	104,000			
				1	300,000			
Live Negro Quartet							1	
Live Novachord, Organ, or Piano			1		1	5,200	1	4
Live Vocalist				1			2	2
Live Western Music				1	15,000		2	
Local Chatter					1	500		
					2	1,000		
	1	26,000		1	1	2,000		
					1	2,600	2	7
					1	5,200		
					1	10,000		
					1	15,000		
					1	26,000		
Man-in-Street					1	100		
					1	2,600		5
Musical Clock					1	100		
					4	500		
					6	1,000		
	1	500			1	1,300		
	1	1,000			1	1,500		
	1	1,300			5	2,000		
	3	5,200			5	2,600	9	79
	1	10,000	1	10	12	5,200		
	2	15,000			7	10,000		
	1	26,000			4	15,000		
	1	75,000			2	20,000		
				3	26,000			
				4	52,000			
				1	75,000			

Note: Included in the horizontal totals are the following: 500 Watts — Household Hints Exchange — No reply 1; Local chatter — No reply 1; 7,500 Watts — Home Economics — No reply 1; Musical Clock — Number of programs 1. Mail received; 26,000.

RESULTS OF THE SURVEY

TABLE XVI (cont.)

HOW MUCH MAIL DOES THE SHOW RECEIVE PER YEAR?

	250 WATTS				1,000 WATTS			
	Annual Mail Volume		New Pro-grams	No Re-ply	Annual Mail Volume		New Pro-gram	No Re-ply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
News				3				
Quiz				1				
Real Estate								
Recorded Crosby	1	500	1	3				
Recorded Sinatra	1	1,000						
Shopper's Guide				1				
Sports				1				1
Sports, Business, and Style News (for Men Only)				1				
Sports and Transcribed and/or Recorded Music				2				
Swap Program								
Teen-Age	1	5,200						
	1	75,000	2	1	1	5,200		
Telephone Quiz	3	100						
	1	2,600	1	3				1
Telephone Request for Music	1	2,600		3	1	2,000		
Transcribed and/or Recorded Music	1	2,000	5	19				10
Transcribed and/or Recorded Musical Variety					1	10,000		
Transcribed Western Music			1					
TOTALS	78		35	165	36		5	43
	(8	100			(5	500		
	5	500			1	1,000		
	10	1,000			1	1,500		
	2	1,300			4	2,000		
	2	1,500			9	2,600		
	5	2,000			11	5,200		
	12	2,600			2	10,000		
	9	5,200			3	52,000)		
	9	10,000						
	3	13,000						
	5	15,000						
	4	26,000						
	3	52,000						
	1	75,000)						

RESULTS OF THE SURVEY

TABLE XVI (cont.)

HOW MUCH MAIL DOES THE SHOW RECEIVE PER YEAR?

	5,000 WATTS				10,000 WATTS			
	Annual Mail Volume		New Pro-grams	No Re-Ply	Annual Mail Volume		New Pro-grams	No Re-ply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
News								
Quiz								
Real Estate				1				
Recorded Crosby			1	2				
Recorded Sinatra				1				
Shopper's Guide								
Sports				1				1
Sports, Business, and Style News (for Men Only)								
Sports and Transcribed and/or Recorded Music								
Swap Program	1	1,000						
	1	10,000						
Teen-Age								
Telephone Quiz	1	1,000		3				
Telephone Request for Music			1					
Transcribed and/or Recorded Music			1	17				
Transcribed and/or Recorded Musical Variety	1	500						
	1	2,600						
Transcribed Western Music	1	13,000		1				
TOTALS	82		24	132	10			8
	(1	100			(1	5,200		
	7	500			3	15,000		
	6	1,000			3	52,000		
	2	1,300			1	125,000		
	2	1,500			1	150,000		
	5	2,000			1	300,000)		
	12	2,600						
	12	5,200						
	14	10,000						
	2	13,000						
	3	15,000						
	2	20,000						
	4	26,000						
	5	52,000						
	1	104,000						
	2	150,000						
	1	200,000						
	1	300,000)						

RESULTS OF THE SURVEY

TABLE XVI (cont.)

HOW MUCH MAIL DOES THE SHOW RECEIVE PER YEAR?

	50,000 WATTS				TOTALS			
	Annual Mail Volume		New Program	No Reply	Annual Mail Volume		New Programs	No Reply
	Number of Programs	Mail Received			Number of Programs	Mail Received		
News							3	
Quiz							1	
Real Estate							1	
Recorded Crosby				1	500	2	5	
Recorded Sinatra				1	1,000		1	
Shopper's Guide							1	
Sports							4	
Sports, Business, and Style News (for Men Only)							1	
Sports and Transcribed and/or Recorded Music							2	
Swap Program				1	1,000			
				1	10,000			
Teen-Age				2	5,200	2	1	
				1	75,000			
Telephone Quiz				3	100			
				1	1,000	1	7	
				1	2,600			
Telephone Request for Music				1	2,000	1	3	
				1	2,600			
Transcribed and/or Recorded Music			4	1	2,000	6	51	
Transcribed and/or Recorded Musical Variety			1	1	500			
				1	2,600		2	
				1	10,000			
Transcribed Western Music				1	13,000	1	1	
TOTALS	53		6	58	262	71	416	
	(2	500			(9	100		
	3	1,000			19	500		
	2	1,300			20	1,000		
	1	2,000			6	1,300		
	2	2,600			5	1,500		
	7	5,200			15	2,000		
	7	10,000			36	2,600		
	2	13,000			41	5,200		
	8	15,000			32	10,000		
	10	26,000			7	13,000		
	5	52,000			19	15,000		
	1	75,000			2	20,000		
	2	104,000			19	26,000		
	1	150,000)			19	52,000		
					2	75,000		
					3	104,000		
					1	125,000		
					4	150,000		
					1	200,000		
					2	300,000)		

Note: Included in the horizontal totals are the following:

500 Watts — Transcribed and/or Recorded Musical Variety — No reply 1
 7,500 Watts — Transcribed and/or Recorded Music — No reply 1

write in, while the other may never make any direct appeals for sustaining mail.

(3) *The number and types of special offers made on the program.* Again, to use the same comparison: two home economics programs located in the same market and using generally the same format have shown a great disparity in the amount of mail received in twelve months. Program A has run a contest for its "Soapy Suds" sponsor with a large number of valuable prizes in the offing for the winners. Each contestant was required to send in an entry form along with box tops and the like, and the result, naturally enough, was a great increase in the amount of mail received by Program A during the contest. Program B has made no special mail offers—hence the difference in mail results.

(4) *The station's power.* All other things being equal, a 250-watt station's program cannot be expected to draw as much mail as a 50,000-watt station's program in the same market, because obviously the more powerful station has a larger potential audience.

(5) *The station's location.* Listeners located in certain areas of this country tend to answer radio offers more regularly than their confrères in other areas. Programs emanating from stations which have consistently plugged for mail over the years generally produce a much higher mail yield than similar shows from other stations. The reason is that sooner or later the listeners overcome their initial reserve and respond more readily thereafter to radio offers that interest them.

In brief, the amount of mail received by a program is an important factor to be weighed, *along with other factors*, in judging the worth of any particular program; in itself, however, it is not a conclusive indication of the program's success or failure.

Merchandising

The question as to whether free merchandising was provided for the sponsors of participation programs brought forth a re-

RESULTS OF THE SURVEY

sponse for seventy-seven per cent of all the shows that reported. Some form of free merchandising was definitely indicated in sixty-nine per cent of the replies. The four main wattage groups offered such service in the following proportions: 50,000 watts, fifty-five per cent; 5,000 watts, sixty-three per cent; 1,000 watts, ninety-one per cent; 250 watts, seventy per cent.

Of the 394 programs offering free merchandising, eighty-three per cent mail letters to dealers and jobbers, seventy-nine per cent mail postal cards to dealers and jobbers, fifty-four per cent make dealer and jobber calls, and eight per cent provide "other" types of merchandising. (The total percentage is more than one hundred inasmuch as the number of different merchandising services available averages 2.24 per program.)

The classification "other" includes such merchandising aids as car cards, counter cards, station publications (including grocery and drug papers and listener papers and magazines), store displays, local trade journal ads, and window strips. These aids were reported for a total of thirty-one programs.

The following table shows what percentage of the shows in each of the big four station groups provide free letters, cards, calls, and other types of merchandising service:

Power of Station	Letters	Cards	Calls	Other
50,000 Watts	75%	55%	34%	25%
5,000 Watts	88%	81%	54%	8%
1,000 Watts	81%	71%	59%	3%
250 Watts	85%	90%	61%	1%

The fact that twenty-five per cent of the 50,000-watt station programs provide "other" merchandising services reflects the proportionately large number of station publications that exist among the powerful metropolitan stations. Station publications are divided into two groups, one for the listeners and the

RESULTS OF THE SURVEY

TABLE XVII

DO YOU TIE IN THE SPONSOR'S PRODUCT WITH THE PROGRAM VIA FREE MERCHANDISING: DEALER LETTERS? DEALER POSTAL CARDS? DEALER AND JOBBER CALLS? OTHER?

TYPE OF PROGRAM	250 WATTS						
	V I A						Other Types?
	Yes	No	No Reply	Letters?	Cards?	Calls?	
All Night							
Audience Participation	5		2	4	3	3	
Barn Dance							
Bride and Groom-to-be Interviews							
Broadway and Hollywood Chatter							
Charm School							
Child Care							
Children's							
Classical Music Education	1			1	1	1	
Classified Advertisements	1	1		1			1
Comedy	1			1	1		
Disk Jockey	43	14	31	37	41	25	1
Farm	6	1	5	6	5	3	
Food Forum							
General Commentary	2	1	1	2	2	2	
Home Economics	10	3	5	9	10	7	
Household Hints Exchange							
Husband and Wife							
Live Amateur Show	1			1	1	1	
Live Hillbilly	4		2	4	3	3	
Live Musical Quiz							
Live Musical Variety	2	4		2	2	2	
Live Negro Quartet			1				
Live Novachord, Organ, or Piano	1			1	1		
Live Vocalist							
Live Western Music	1				1		
Local Chatter	6	1	2	5	4	3	
Man-in-Street	3	1		3	3	2	
Musical Clock	29	18	12	22	26	18	
News	2	1			2	1	
Quiz	1			1	1	1	
Real Estate							
Recorded Crosby	5	1		5	5	4	
Recorded Sinatra							
Shopper's Guide			1				
Sports			1				
Sports, Business, and Style News (for Men Only)	1			1	1		
Sports and Transcribed and/or Recorded Music	2			2	2	1	
Swap Program							
Teen-Age	1	2	2	1	1	1	
Telephone Quiz	5	2	1	4	4	2	
Telephone Request for Music	2	2		2	1	1	
Transcribed and/or Recorded Music	7	7	11	6	7	5	
Transcribed and/or Recorded Musical Variety							
Transcribed Western Music			1				
TOTALS	142	61	76	121	128	86	2

RESULTS OF THE SURVEY

TABLE XVII (cont.)

DO YOU TIE IN THE SPONSOR'S PRODUCT WITH THE PROGRAM VIA FREE MERCHANDISING: DEALER LETTERS? DEALER POSTAL CARDS? DEALER AND JOBBER CALLS? OTHER?

TYPE OF PROGRAM	1,000 WATTS						
			VIA				Other Types?
	Yes	No	No Reply	Letters?	Cards?	Calls?	
All Night							
Audience Participation	3			3	3	3	
Barn Dance							
Bride- and Groom-to-be-Interviews							
Broadway and Hollywood Chatter							
Charm School							
Child Care							
Children's							
Classical Music Education							
Classified Advertisements							
Comedy							
Disk Jockey	18	3	4	15	12	9	1
Farm	5			5	3	2	
Food Forum							
General Commentary							
Home Economics	4	1	4	4	1	2	
Household Hints Exchange							
Husband and Wife							
Live Amateur Show							
Live Hillbilly	1			1	1		
Live Musical Quiz	1			1	1	1	
Live Musical Variety							
Live Negro Quartet							
Live Novachord, Organ, or Piano	1			1	1	1	
Live Vocalist	1			1	1	1	
Live Western Music							
Local Chatter	3			3	2	3	
Man-in-Street	1			1	1		
Musical Clock	13	1	5	9	10	7	
News							
Quiz							
Real Estate							
Recorded Crosby							
Recorded Sinatra							
Shopper's Guide							
Sports		1					
Sports, Business and Style News (for Men only)							
Sports and Transcribed and/or Recorded Music							
Swap Program							
Teen-Age	1					1	
Telephone Quiz			1				
Telephone Request for Music	1			1	1		
Transcribed and/or Recorded Music	5	5	3	3	4	5	
Transcribed and/or Recorded Musical Variety	1				1		1
Transcribed Western Music							
TOTALS	59	6	19	48	42	35	2

RESULTS OF THE SURVEY

TABLE XVII (cont.)

DO YOU TIE IN THE SPONSOR'S PRODUCT WITH THE PROGRAM VIA FREE MERCHANDISING: DEALER LETTERS? DEALER POSTAL CARDS? DEALER AND JOBBER CALLS? OTHER?

TYPE OF PROGRAM	5,000 WATTS						
				VIA			
	Yes	No	No Re- ply	Letters?	Cards?	Calls?	Other Types?
All Night	1	1	1	1	1		
Audience Participation	5	2	1	5	4	3	1
Barn Dance	2			2	2	2	
Bride- and Groom-to-be Interviews	1			1	1		
Broadway and Hollywood Chatter							
Charm School							
Child Care							
Children's							
Classical Music Education							
Classified Advertisements							
Comedy	1			1	1		
Disk Jockey	30	19	17	27	21	17	2
Farm	5	3	3	3	4	2	1
Food Forum	2			1	2	1	1
General Commentary	4		6	3	2	2	
Home Economics	15	8	2	13	13	8	2
Household Hints Exchange	1			1	1		
Husband and Wife	2			2	2	2	
Live Amateur Show							
Live Hillbilly	4	1		3	3	1	
Live Musical Quiz			1				
Live Musical Variety	9	1	4	9	9	4	
Live Negro Quartet							
Live Novachord, Organ, or Piano		2	1				
Live Vocalist	1		1	1	1	1	
Live Western Music		1					
Local Chatter	1	2		1	1		
Man-in-Street		1	1				
Musical Clock	18	14	8	17	14	10	1
News							
Quiz							
Real Estate	1			1	1		
Recorded Crosby	1	2		1	1	1	
Recorded Sinatra		1					
Shopper's Guide							
Sports	1			1	1	1	
Sports, Business, and Style News (for Men only)							
Sports and Transcribed and/or Recorded Music							
Swap Program	1	1					1
Teen-Age							
Telephone Quiz	2	1	1	1	2	2	
Telephone Request for Music	1			1	1	1	
Transcribed and/or Recorded Music	3	5	10	2	2	1	
Transcribed and/or Recorded Musical Variety	1	1		1	1	1	
Transcribed Western Music	1		1	1	1	1	
TOTALS	114	66	58	100	92	61	9

RESULTS OF THE SURVEY

TABLE XVII (cont.)

DO YOU TIE IN THE SPONSOR'S PRODUCT WITH THE PROGRAM VIA FREE MERCHANDISING: DEALER LETTERS? DEALER POSTAL CARDS? DEALER AND JOBBER CALLS? OTHER?

TYPE OF PROGRAM	10,000 WATTS						
	Yes		No Re- ply	V I A			Other Types?
	Yes	No		Letters?	Cards?	Calls?	
All Night							
Audience Participation							
Barn Dance							
Bride- and Groom-to-be Interviews							
Broadway and Hollywood Chatter							
Charm School			1				
Child Care							
Children's							
Classical Music Education							
Classified Advertisements							
Comedy							
Disk Jockey	7	2	5	5	4		
Farm							
Food Forum							
General Commentary	1		1	1			1
Home Economics	2		1	2	2		
Household Hints Exchange							
Husband and Wife							
Live Amateur Show							
Live Hillbilly		1					
Live Musical Quiz							
Live Musical Variety							
Live Negro Quartet							
Live Novachord, Organ, or Piano							
Live Vocalist							
Live Western Music							
Local Chatter							
Man-in-Street							
Musical Clock	2	1	2	2	2		
News							
Quiz							
Real Estate							
Recorded Crosby							
Recorded Sinatra							
Shopper's Guide							
Sports	1		1	1	1		
Sports, Business, and Style News (for Men only)							
Sports and Transcribed and/or Recorded Music							
Swap Program							
Teen-Age							
Telephone Quiz							
Telephone Request for Music							
Transcribed and/or Recorded Music							
Transcribed and/or Recorded Musical Variety							
Transcribed Western Music							
TOTALS	13	5	10	11	9	1	

RESULTS OF THE SURVEY

TABLE XVII (cont.)

DO YOU TIE IN THE SPONSOR'S PRODUCT WITH THE PROGRAM VIA FREE MERCHANDISING: DEALER LETTERS? DEALER POSTAL CARDS? DEALER AND JOBBER CALLS? OTHER?

TYPE OF PROGRAM	50,000 WATTS						
			V I A				Other Types?
	Yes	No	No Re- ply	Letters?	Cards?	Calls?	
All Night							
Audience Participation	3	6		3	2	1	
Barn Dance		2					
Bride- and Groom-to-be Interviews							
Broadway and Hollywood Chatter	1			1			
Charm School	1		1	1	1	1	1
Child Care	1				1		
Children's		1					
Classical Music Education							
Classified Advertisements							
Comedy		1					
Disk Jockey	7	7	4	3	2	3	6
Farm	4	4	1	4	2	1	
Food Forum	1	1	1		1		
General Commentary	5	5		3	2	3	2
Home Economics	12	3	1	10	7	3	1
Household Hints Exchange							
Husband and Wife	2	1		2	1		
Live Amateur Show							
Live Hillbilly							
Live Musical Quiz		1					
Live Musical Variety	4	2	2	4	4	2	1
Live Musical Quartet							
Live Novachord, Organ, or Piano		1					
Live Vocalist	1			1	1		
Live Western Music		1					
Local Chatter	2			1		1	1
Man-in-Street							
Musical Clock	12	8	2	9	7	4	2
News							
Quiz							
Real Estate							
Recorded Crosby							
Recorded Sinatra							
Shopper's Guide							
Sports							
Sports, Business, and Style News (for Men only)							
Sports and Transcribed and/or Recorded Music							
Swap Program							
Teen-Age							
Telephone Quiz							
Telephone Request for Music							
Transcribed and/or Recorded Music		1	3				
Transcribed and/or Recorded Musical Variety		1					
Transcribed Western Music							
TOTALS	56	46	15	42	31	19	14

TABLE XVII (cont.)

**DO YOU TIE IN THE SPONSOR'S PRODUCT WITH THE
PROGRAM VIA FREE MERCHANDISING: DEALER
LETTERS? DEALER POSTAL CARDS? DEALER
AND JOBBER CALLS? OTHER?**

TYPE OF PROGRAM	ALL WATTAGE GROUPS						
				V I A			
	Yes	No	No Re- ply	Letters?	Cards?	Calls?	Other Types?
All Night	1	1	1	1	1		
Audience Participation	19	8	3	17	14	12	1
Barn Dance	2	2		2	2	2	
Bride- and Groom-to-be Interviews	1			1	1		
Broadway and Hollywood Chatter	1			1			
Charm School	1	2		1	1	1	1
Child Care	1				1		
Children's		1					
Classical Music Education	1			1	1	1	
Classified Advertisements	1	1		1			1
Comedy	2	1		2	2		
Disk Jockey	107	43	58	88	82	59	10
Farm	23	8	9	20	15	9	1
Food Forum	3	1	1	1	3	1	1
General Commentary	12	6	7	9	7	7	3
Home Economics	44	15	12	37	34	22	4
Household Hints Exchange	1		1	1	1		
Husband and Wife	4	1		4	3	2	
Live Amateur Show	1			1	1	1	
Live Hillbilly	9	1	3	8	7	4	
Live Musical Quiz	1	2		1	1	1	
Live Musical Variety	15	7	6	15	15	8	1
Live Negro Quartet			1				
Live Novachord, Organ, or Piano	2	3	1	2	2	1	
Live Vocalist	3		1	3	3	2	
Live Western Music	1	2			1		
Local Chatter	12	3	3	10	7	7	1
Man-in-Street	4	2	1	4	4	2	
Musical Clock	75	41	28	59	60	41	4
News	2	1			2	1	
Quiz	1			1	1	1	
Real Estate	1			1	1		
Recorded Crosby	6	3		6	6	5	
Recorded Sinatra		1					
Shopper's Guide		1					
Sports	2	1	1	2	2	2	
Sports, Business, and Style News (for Men only)	1			1	1		
Sports and Transcribed and/or Recorded Music	2			2	2	1	
Swap Program	1		1				1
Teen-Age	2	2	2	1	1	2	
Telephone Quiz	7	3	3	5	6	4	
Telephone Request for Music	4	2		4	3	2	
Transcribed and/or Recorded Music	16	13	29	11	14	11	1
Transcribed and/or Recorded Musical Variety	2	2	1	1	2	1	1
Transcribed Western Music	1	1	1	1	1	1	
TOTALS	394	179	176	326	311	214	31

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation — Yes 2, Letters 2, Cards 2, Calls 2.	Total 8
500 Watts — Farm — Yes 1, Cards 1, Calls 1; Household Hints Exchange — NR 1; Local Chatter — NR 1; Transcribed and/or Recorded Musical Variety — NR 1.	Total 6
2,500 Watts — Disk Jockey — Yes 1, Cards 1, Calls 1.	Total 3
7,500 Watts — Home Economics — Yes 1, Cards 1, Other types 1; Musical Clock — Yes 1, Cards 1, Other types 1; Transcribed and/or Recorded Music — Yes 1, Cards 1, Other types 1.	Total 9
20,000 Watts — Disk Jockey — Yes 1, Letters 1; Farm — Yes 2, Letters 2.	Total 6

other for the dealers. The listener variety contains a good deal of boilerplate material (including cheesecake photographs), most of which is provided free by the networks' and sponsors' publicity departments. In addition, the listener paper contains stories and photographs of local program personalities—newscasters, musicians, disk jockeys, and so on. Each issue usually highlights various programs, network and local, and, as in a good participation program commercial, the sponsors' names and products are often woven into the stories. Some of the more elaborate listener publications are syndicated magazines. They allow a certain amount of space for local program news, and many subscriptions are sold to listeners on a yearly basis.

Dealer papers are generally made up for two groups, druggists and grocers. Some stations combine their appeals to the two in a single paper; others prepare separate publications for each group. Although these papers, too, contain a certain amount of boilerplate, most of their material is originated locally. Prominently featured are news stories with accompanying photographs about stores that sell items advertised on the air. Grocer Jones, for example, may be written up because he did such a fine job of displaying and promoting a sponsor's product that was advertised over the station. New store merchandising ideas are given space, and dealer contests are promoted for tie-ins with the station's sponsored products. New station advertisers are introduced, and lists of all grocery and/or drug items advertised over the station are presented with a suggestion that dealers tie in with the broadcasts by using point-of-sale displays and thus reap the benefits of fully co-ordinated advertising.

Although it is not typical of the majority of the nation's broadcasting stations, an outstanding example of station merchandising efforts is to be found at WLW, Cincinnati. For years this station has played host and tutor to embryonic merchandising departments from stations in all parts of the country. One reason for its exceptional reputation in this field is that

RESULTS OF THE SURVEY

in the first six months of 1946 it made 156,246 merchandising contacts for the benefit of its advertisers, including sponsors on all types of programs, participation and otherwise. These efforts embraced dealer calls, wholesaler calls, district representative calls, installations of interior displays and window displays, letters, cards, and giant telegrams sent to retailers, wholesalers, and manufacturers' representatives, distribution of store modernization kits, special distribution checks, special detail campaigns, and other valuable forms of advertiser service. It should be explained that the sponsors who received these services bought the time and the program *first* and were apprised later of the merchandising aids, if any, that the station would make available for their benefit.

Few radio stations even try to set up their merchandising departments on the scale of "The Nation's Station," for in the last analysis the broadcasting business is not the merchandising business. The advertiser must consider first of all the *program*—Is it the most effective type of show in which to display his wares? If in addition, *after* the particular program has been decided on, the station offers free merchandising services, so much the better. In choosing a radio showcase for his products, however, the prospective sponsor should not allow his decision to be made wholly on the basis of whether or not free merchandising is offered.

Since merchandising is largely a matter of general station policy, it may be well to note here that of the 204 *stations* that replied to the question on free merchandising, 154, or seventy-six per cent, gave affirmative answers. Of these stations, thirty-two indicated also that they would accommodate advertisers with merchandising at cost in those instances where a particular service was not provided free. In addition, twenty-eight *other* stations that offer no such free service supply it only at cost, making a total of sixty stations that do some form of merchandising at cost, according to the national survey.

Merchandising at cost is obviously a convenience for the ad-

**IF YOU DO NOT PROVIDE FREE MERCHANDISING, DO YOU
HANDLE IT AT COST FOR THE SPONSOR?**

RESULTS OF THE SURVEY

TYPE OF PROGRAM	250 WATTS			1,000 WATTS			5,000 WATTS			10,000 WATTS			50,000 WATTS			ALL WATTAGE GROUPS		
	Yes		No Reply	Yes		No Reply	Yes		No Reply	Yes		No Reply	Yes		No Reply	Yes		No Reply
	Yes	No	Reply	Yes	No	Reply	Yes	No	Reply	Yes	No	Reply	Yes	No	Reply	Yes	No	Reply
All Night						2		1							2		1	
Audience Participation	1		6			3	2	2	4				4	2	3	7	4	18
Barn Dance									2				2			2		2
Bride and Groom-to-be Interviews								1									1	
Broadway and Hollywood Chatter													1			1		2
Charm School										1					1		1	2
Child Care														1				1
Children's													1			1		2
Classical Music Education			1															1
Classified Advertisements			2															2
Comedy									1					1				3
Disk Jockey	13	5	70	3		22	18	6	42	3	6	4	2	12	41	13	154	
Farm	5		7		1	4	3	2	6			4	1	4	15	4	21	
Food Forum									2				1	2		1	4	
General Commentary	1	1	2						10			1	3	4	4	5	16	
Home Economics	5	1	12		1	8	7	3	15	1		1	2	3	11	16	47	
Household Hints Exchange									1								2	
Husband and Wife								1	1				1	1	1	1	2	2
Live Amateur Show			1															1
Live Hillbilly	1		5			1	1		4	1					3		10	
Live Musical Quiz						1	1							1	1	1	2	
Live Musical Variety	1	2	3			2	1	11					3	1	4	6	18	
Live Negro Quartet			1														1	
Live Novachord, Organ, or Piano						1		1	2				1			1	4	
Live Vocalist						1			2				1			1	3	
Live Western Music			1				1						1			2	1	
Local Chatter			9		1	2		2	1			1		1	1	3	14	
Man-in-Street			4			1	1		1						1		6	
Musical Clock	10	4	45	1	3	15	15	3	22	1	2	7	1	14	35	11	98	
News	2		1												2		1	
Quiz			1														1	
Real Estate									1								1	
Recorded Crosby	1		5					2	1						3		6	
Recorded Sinatra							1								1		1	
Shopper's Guide			1														1	
Sports	1				1				1			1			1	1	2	
Sports, Business, and Style News (for Men Only)			1														1	
Sports and Transcribed and/or Recorded Music									2								2	
Swap Program									2								2	
Teen-Age	1		4	1												2	4	
Telephone Quiz	1		7			1	1		3						2		11	
Telephone Request for Music			4			1			1								6	
Transcribed and/or Recorded Music	2	1	22	2		8	2	3	13				1	3	7	5	45	
Transcribed and/or Recorded Musical Variety						1	1		1				1		1	1	3	
Transcribed Western Music			1						2						1		2	
TOTALS	45	16	216	7	7	70	60	25	153	7	11	36	18	63	161	46	532	

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation — No Reply 2	Total 2
500 Watts — Farm — Yes 1; Household Hints Exchange — No Reply 1;	Total 2
Local Chatter — No Reply 1; Transcribed and/or	Total 4
Recorded Musical Variety — No Reply 1.	Total 1
2,500 Watts — Home Economics — Yes 1; Musical Clock — Yes 1;	Total 3
7,500 Watts — Disk Jockey — No Reply 1; Farm — Yes 2.	Total 3
20,000 Watts — Disk Jockey — No Reply 1; Farm — Yes 2.	Total 3
	229

RESULTS OF THE SURVEY

TABLE XIX

WHAT ARE THE RATES FOR THE PROGRAM?*

TYPE OF PROGRAM	250 WATTS												No Re- ply	
	1-Minute			5-Minute			15-Minute			Weekly Package				
	More	Less	Same	More	Less	Same	More	Less	Same	More	Less	Same		
All Night														
Audience Participation	3		3					1						
Barn Dance														
Bride and Groom-to-be Interviews														
Broadway and Hollywood Chatter														
Charm School														
Child Care														
Children's														
Classical Music Education								1						
Classified Advertisements	1	1												
Comedy													1	
Disk Jockey	4	8	67					1		1	1		6	
Farm			1	10							1			
Food Forum														
General Commentary	1	1	1										1	
Home Economics	10		6										2	
Household Hints Exchange														
Husband and Wife														
Live Amateur Show								1						
Live Hillbilly			3										3	
Live Musical Quiz														
Live Musical Variety			5										1	
Live Negro Quartet													1	
Live Novachord, Organ, or Piano			1											
Live Vocalist														
Live Western Music			1											
Local Chatter	2	3	3										1	
Man-in-Street			3						1					
Musical Clock	4	5	42							3			5	
News			3											
Quiz			1											
Real Estate													1	
Recorded Crosby	1	1												
Recorded Sinatra														
Shopper's Guide										1				
Sports			1											
Sports, Business, and Style News (for Men Only)					1									
Sports and Transcribed and/or Recorded Music	1		1											
Swear Program			3											
Teen-Age	1		2										1	
Telephone Quiz	1	1	4							1	1			
Telephone Request for Music			2								1			
Transcribed and/or Recorded Music	1	1	21										2	
Transcribed and/or Recorded Musical Variety														
Transcribed Western Music			1											
TOTALS	29	23	186				1		1	3		3	8	23

* The cost comparison of participations and individual commercial time periods is indicated by the terms, "More," "Less," "Same." Under the "1-Minute" heading, for example, a figure in the "Less" column means that the rate for that particular number of one-minute participations is less than that charged by the station for a *straight* one-minute announcement, which is spotted between two programs. A figure in the "More" column means that for that number of programs the participation rate is higher than the straight announcement rate; and for the number of programs indicated by the figures under the "Same" column there is no difference in cost.

The "Weekly Package" heading applies only to those programs which require the purchase of participations every day of the week that a program is broadcast. A weekly package may consist of one-minute, five-minute, ten-minute, fifteen-minute, thirty-minute, or station break participations, or a combination of any two such groups.

For purposes of standardization, all rate comparisons are based on the one-time rate. Where a program offered participations for sale in various time lengths, the shortest participation was chosen for the cost comparison.

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vertiser. It usually embraces the charges for stationery, printing, postage, the mailing of letters and postal cards to dealers and jobbers, and the preparation and production of counter

TABLE XIX (cont.)

WHAT ARE THE RATES FOR THE PROGRAM?

TYPE OF PROGRAM	1,000 WATTS												No Reply
	1-Minute			5-Minute			15-Minute			Weekly Package			
	More	Less	Same	More	Less	Same	More	Less	Same	More	Less	Same	
All Night													
Audience Participation	2		1										
Barn Dance													
Bride- and Groom-to-be Interviews													
Broadway and Hollywood Chatter													
Charm School													
Child Care													
Children's													
Classical Music Education													
Classified Advertisements													
Comedy													
Disk Jockey	2	1	19				2						1
Farm	1		3										1
Food Forum													
General Commentary	4		5										
Home Economics													
Household Hints Exchange													
Husband and Wife													
Live Amateur Show													1
Live Hillbilly			1										
Live Musical Quiz													
Live Musical Variety													
Live Negro Quartet	1												
Live Novachord, Organ, or Piano	1												
Live Vocalist	1												
Live Western Music	1		2										
Local Chatter	1												
Man-in-Street	1												
Musical Clock	2	1	13						1		2		
News													
Quiz													
Real Estate													
Recorded Crosby													
Recorded Sinatra													
Shopper's Guide			1										
Sports													
Sports, Business, and Style News (for Men only)													
Sports and Transcribed and/or Recorded Music													
Swap Program			1										
Teen-Age													
Telephone Quiz	1												
Telephone Request for Music	1												
Transcribed and/or Recorded Music			10										
Transcribed and/or Recorded Musical Variety	1												
Transcribed Western Music													
TOTALS	18	2	56				2		1		2		3

cards, window strips, and other aids that represent "out-of-pocket" costs to the station.

Rates

The question on rates was answered for 92.3 per cent of the sponsor participation programs surveyed. The results, given

RESULTS OF THE SURVEY

in Table XIX, show that seventy-six per cent of all participations reported are sold at card rate or less (sixty-three per cent at straight card rate and thirteen per cent at less).

The phrase, "card" rate, as used here, simply represents the

TABLE XIX (cont.)

WHAT ARE THE RATES FOR THE PROGRAM?

TYPE OF PROGRAM	\$ 1.000												No Reply
	1-Minute			5-Minute			15-Minute			WATTS			
	More	Less	Same	More	Less	Same	More	Less	Same	More	Less	Same	
All Night			1										
Audience Participation	4		2				1				2		1
Barn Dance							2						
Bride- and Groom-to-be Interviews	1												
Broadway and Hollywood Chatter													
Charm School													
Child Care													
Children's													
Classical Music Education													
Classified Advertisements													
Comedy											1		
Dink Jockey	4	5	45				2	1			2		7
Farm			7				2				2		
Food Forum	2												
General Commentary	2		3							1			4
Home Economics	13	2	9								1		
Household Hints Exchange			1										
Husband and Wife	2												
Live Amateur Show													
Live Billboards	1	1	3										
Live Musical Quiz										1			
Live Musical Variety	4		7				1			1			1
Live Negro Quartet													
Live Novachord, Organ, or Piano			2										1
Live Vocalist	1		1										
Live Western Music			1										
Local Chatter			1	2									
Man-in-Street											2		
Musical Clock	2	4	23				1	1	2	1			6
News													
Quiz													
Real Estate												1	
Recorded Crosby			3										
Recorded Sinatra			1										
Shopper's Guide													
Sports	1												
Sports, Business, and Style News (for Men Only)													
Sports and Transcribed and/or Recorded Music													
Swap Program	1		1										
Teen-Age													
Telephone Quiz	3	1											
Telephone Request for Music			1										
Transcribed and/or Recorded Music	2	1	13										2
Transcribed and/or Recorded Musical Variety			2										
Transcribed Western Music	1		1										
TOTALS	44	15	129				6	2	1	4	13		22

cost of a one-minute spot announcement, which is inserted between programs, as contrasted with the cost of a one-minute participation commercial, which is delivered in the body of a participation program. The cost of a fifteen-minute or five-minute participation is always quoted complete—it covers both time and talent. The card rate cost of an individually spon-

RESULTS OF THE SURVEY

sored fifteen-minute or five-minute program refers to the cost of that amount of time (not including talent).

The table on page 235 summarizes for the four main wattage

TABLE XIX (cont.)

WHAT ARE THE RATES FOR THE PROGRAM?

TYPE OF PROGRAM	50,000 WATTS												
	1-Minute			5-Minute			15-Minute			Weekly Package			No Re- ply
	More	Less	Same	More	Less	Same	More	Less	Same	More	Less	Same	
All Night													
Audience Participation													
Barn Dance			4				1			2	2		
Bride- and Groom-to-be Interviews	1		1										
Broadway and Hollywood Chatter			1										
Charm School	1												
Child Care	1									1			
Children's	1												
Classical Music Education													
Classified Advertisements													
Comedy			1										
Disk Jockey	1	2	11				1			1	1		1
Farm			7					1					2
Food Forum		1	1										
General Commentary	2	1	1				1			1			
Home Economics	10	2								6			
Household Hints Exchange										3	1		
Husband and Wife													
Live Amateur Show	1		1				1						
Live Hillbilly													
Live Musical Quiz			1										
Live Musical Variety	2		5							1			
Live Negro Quartet													
Live Novachord, Organ, or Piano			1										
Live Vocalist			1										
Live Western Music			1										
Local Chatter			1				1						
Man-in-Street			1							1			
Musical Clock	2	2	9					1		6			2
News													
Quiz													
Real Estate													
Recorded Crosby													
Recorded Sinatra													
Shopper's Guide													
Sports													
Sports, Business, and Style News (for Men only)													
Sports and Transcribed and/or Recorded Music													
Swap Program													
Teen-Age													
Telephone Quiz													
Telephone Request for Music													
Transcribed and/or Recorded Music			4										
Transcribed and/or Recorded Musical Variety			1										
Transcribed Western Music													
TOTALS	22	8	50				1	3	2	22	4		5

groups the comparative costs of one-, five-, and fifteen-minute participations as reported for 606 programs in the "big four" categories. Actually, there were sixty more shows in these groups which were sold on a weekly package basis, but since they were divided almost evenly—thirty-one being sold at more

RESULTS OF THE SURVEY

TABLE XIX (cont.)

WHAT ARE THE RATES FOR THE PROGRAM?

TYPE OF PROGRAM	T O T A L S													
	1-Minute			5-Minute			15-Minute			Weekly Package			No Reply	
	More	Less	Same	More	Less	Same	More	Less	Same	More	Less	Same		
All Night			1								2			
Audience Participation	9		10				3			2	2		3	
Barn Dance	1		1				2							
Bride- and Groom-to-be Interviews	1													
Broadway and Hollywood Chatter			1											
Charm School	2									1				
Child Care	1													
Children's	1													
Classical Music Education								1						
Classified Advertisements	1	1												
Comedy			1								1		1	
Disk Jockey	15	18	147				4	3		4	4		15	
Farm	1	2	27				2				5		3	
Food Forum	2	1	1								1			
General Commentary	6	2	4			1				7			5	
Home Economics	39	4	21							3	2		2	
Household Hints Exchange			2											
Husband and Wife	3		1				1							
Live Amateur Show								1						
Live Hillbilly	1	1	6		1			1					4	
Live Musical Quiz			2								1			
Live Musical Variety	6		17				1			2			2	
Live Negro Quartet													1	
Live Novachord, Organ, or Piano	1		4										1	
Live Vocalist	2		2											
Live Western Music							1							
Local Chatter	3	4	9							1			1	
Man-in-Street	1		3								1	2		
Musical Clock	11	12	90					2	2	8	6		13	
News			3											
Quiz			1											
Real Estate											1			
Recorded Crosby		1	7										1	
Recorded Sinatra			1											
Shopper's Guide											1			
Sports	1		3											
Sports, Business, and Style News (for Men only)					1									
Sports and Transcribed and/or Recorded Music	1		1											
Swap Program	1		1											
Teen-Age	1		4										1	
Telephone Quiz	5	2	4							1	1			
Telephone Request for Music	1		4								1			
Transcribed and/or Recorded Music	3	2	49										4	
Transcribed and/or Recorded Musical Variety	1		4											
Transcribed Western Music	1		2											
TOTALS	122	49	435		2	1	14	7	2	31	29		57	

Note: Included in the horizontal totals are the following:

100 Watts — Audience Participation — No Reply 2.	Total 2
500 Watts — Farm — Weekly Package, less, 1; Household Hints Exchange — 1 minute, same, 1; Local Chatter — 1 minute, same, 1; Transcribed and/or Recorded Musical Variety — 1 minute, same, 1.	Total 4
2,500 Watts — Disk Jockey — 1 minute, same, 1.	Total 1
7,500 Watts — Home Economics — 1 minute, same, 1; Musical Clock — 1 minute, same, 1; Transcribed and/or Recorded Music — 1 minute, same, 1.	Total 3
10,000 Watts — Charin School — 1 minute, more, 1; Disk Jockey — 1 minute, more, 3, same, 4; weekly package, more, 2; General Commentary — 1 minute, more, 1; Home Economics — 1 minute, more, 2; Live Hillbilly — 5 minute, less, 1; Musical Clock — 1 minute, more, 1, same, 2; Sports — 1 minute, same, 1.	Total 18
20,000 Watts — Disk Jockey — 1 minute, more, 1; Farm — 1 minute, less, 1; Weekly package, less, 1.	Total 3

	Less than Card Rate						Programs Available at Regular Card Rate	More than Card Rate						
	From 51% To 100% Less	From 41% To 50% Less	From 31% To 40% Less	From 21% To 30% Less	From 11% To 20% Less	From 1% To 10% Less		From 1% To 10% More	From 11% To 20% More	From 21% To 30% More	From 31% To 40% More	From 41% To 50% More	From 51% To 100% More	From 101% To 200% More
1-Minute Participations*														
50,000 Watts			4	2		2	50	1	4	1	5	1	6	3
5,000 Watts	1	3	1	6	4		129	3	14	9	8	4	5	1
1,000 Watts				2			56	6	4	4	1		3	
250 Watts	4	1	5	10	3		186		10	3	6	3	6	1
5-Minute Participations														
50,000 Watts							1							
250 Watts			1											
15-Minute Participations														
50,000 Watts			2									1	2	
5,000 Watts		1	1				1	2	2			3	1	
1,000 Watts							1						2	
250 Watts	1				2								1	
Totals	6 (.....9%.....)	5	14	20	9	2	424 (70%)	12	34	17	20	12	26	5 (.....21%.....)

* One 1-minute participation was eliminated from this table since the exact amount of increase over the straight announcement rate was not indicated.

RESULTS OF THE SURVEY

than the comparable card rate and twenty-nine at less—they have been omitted from the table.

Because one-minute participations are sold on ninety-two per cent of all programs reported in the survey,² an analysis of how their rates compare with card rates in the “big four” wattage groups is presented in the following percentage table:

ONE-MINUTE PARTICIPATIONS

Power of Station	Sold at Card Rate or Less	Sold at Card Rate	Sold at More than Card Rate
50,000 Watts	73%	63%	27%
5,000 Watts	77%	69%	24%
1,000 Watts	77%	74%	23%
250 Watts	88%	78%	12%

The three more powerful groups are very similar in their one-minute participation rate policies. The 250-watters seem to be the most liberal: only twelve per cent of their one-minute participations are priced at a premium over the regular card rate. It is somewhat surprising to see that a larger percentage of the 50,000-watt stations offer participations for less than straight card rate than do the 5,000-watt and 1,000-watt stations.

What are some of the reasons that prompt station managers to sell so many participation programs at rates that are the same as, or in some instances, even less than card rates?

(1) By making participations on programs available at a rate identical to or less than that which an advertiser would have to pay for, say, a one-minute spot announcement, the station may eventually sell him on the idea of sponsoring an individual program of his own. In other words, the station is

² See Table IX, page 185.

RESULTS OF THE SURVEY

thus giving advertisers new to radio an opportunity to sample the medium's possibilities at only moderate expense. This is not to say of course that participation programs are presented only as radio samplers. On the contrary, some of broadcasting's biggest patrons use participations in addition to their own network and local programs.

(2) In contrast, another station may reason that it will earn more revenue from a program in which participations are sold at straight or less than card rate than it will by selling the same period of time to an individual advertiser who may continue for only thirteen or twenty-six weeks of the year. In the latter event the program may become sustaining, for a while at least, and produce no revenue until it can be sold again. This reasoning is of the law-of-averages variety.

No matter how some stations reason, however, the participation program advertiser can well profit by the over-all rate policies cited in this section. When one considers these rates in conjunction with other participation program advantages, there can be no doubt that such shows offer the prospective sponsor an excellent buy.

Dollar-Volume Discounts

In response to the question of whether participation costs could be combined with the costs of individually sponsored time periods for purposes of earning a greater dollar-volume discount, answers were received for eighty-five per cent of all programs surveyed. The same percentage of replies came in response to the question about combining participation costs with the costs of straight announcements (see Table XX).

Of the programs for which answers to the time-period part of the question were received, fifty-four per cent allow the combination. Of the programs for which answers to the straight-announcement part of the question were received, sixty-four per cent allow the combination.

TABLE XX

DO YOU ALLOW THE ADVERTISER TO COMBINE THE COST OF HIS PARTICIPATION WITH THE COST OF HIS INDIVIDUALLY SPONSORED TIME PERIODS AND/OR STRAIGHT ANNOUNCEMENTS TO EARN A GREATER DOLLAR VOLUME DISCOUNT?*

TYPE OF PROGRAM	250 WATTS						Frequency Discount
	Dollar Volume Discount			Individual Announcements			
	Time Periods		NR	Yes		NR	
	Yes	No		No	NR		
All Night							
Audience Participation	6	1		6	1		
Barn Dance							
Bride-and Groom-to-be Interviews							
Broadway and Hollywood Chatter							
Charm School							
Child Care							
Children's							
Classical Music Education	1			1			
Classified Advertisements	1	1		1	1		
Comedy		1			1		
Disk Jockey	52	22	14	61	13	14	2
Farm	6	4	2	8	2	2	1
Food Forum							
General Commentary		3	1	1	2	1	
Home Economics	6	5	7	6	5	7	1
Household Hints Exchange							
Husband and Wife							
Live Amateur Show	1			1			
Live Hillbilly	3		3	3		3	
Live Musical Quiz							
Live Musical Variety	4	2		5	1		
Live Negro Quartet			1			1	
Live Novachord, Organ, or Piano	1			1			
Live Vocalist							
Live Western Music	1			1			
Local Chatter	5	3	1	5	3	1	
Man-in-Street	3	1		3	1		
Musical Clock	37	12	10	41	8	10	2
News	3			3			
Quiz		1			1		
Real Estate							
Recorded Crosby	5	1		6			
Recorded Sinatra							
Shopper's Guide		1			1		
Sports	1			1			
Sports, Business, and Style News (for Men Only)		1			1		
Sports and Transcribed and/or Recorded Music	2			2			
Swap Program							
Teen-Age	1	2	1	1	2	1	1
Telephone Quiz	4	3	1	2	5	1	
Telephone Request for Music	4			4			
Transcribed and/or Recorded Music	14	5	7	6	18	2	
Transcribed and/or Recorded Musical Variety							
Transcribed Western Music	1			1			
TOTALS	162	69	48	170	66	43	7

* Some stations answered this question in the negative, explaining that they had no dollar volume discount. They apply, instead, a frequency discount for a combination of one-minute or shorter participations with straight announcements and/or five-minute or larger participations with individual time periods. The "Frequency Discount" column in this table, therefore, indicates where such additional information was received.

TABLE XX (cont.)

DO YOU ALLOW THE ADVERTISER TO COMBINE THE COST OF HIS PARTICIPATION WITH THE COST OF HIS INDIVIDUALLY SPONSORED TIME PERIODS AND/OR STRAIGHT ANNOUNCEMENTS TO EARN A GREATER DOLLAR VOLUME DISCOUNT?

TYPE OF PROGRAM	1,000 WATTS						Frequency Dis-count
	Dollar Volume Discount			Individual Announcements			
	Time Periods		NR	Yes		No	
	Yes	No		Yes	No		
All Night							
Audience Participation	1	1	1	1	1	1	
Barn Dance							
Bride- and Groom-to-be Interviews							
Broadway and Hollywood Chatter							
Charm School							
Child Care							
Children's							
Classical Music Education							
Classified Advertisements							
Comedy							
Disk Jockey	9	12	4	10	11	4	5
Farm	1	4		1	4		3
Food Forum							
General Commentary							
Home Economics	2	6	1	2	6	1	1
Household Hints Exchange							
Husband and Wife							
Live Amateur Show							
Live Hillbilly			1		1		
Live Musical Quiz			1		1		
Live Musical Variety							
Live Negro Quartet							
Live Novachord, Organ, or Piano	1			1			
Live Vocalist	1			1			
Live Western Music							
Local Chatter	1	1	1	1	1	1	
Man-in-Street		1			1		
Musical Clock	7	8	4	6	9	4	2
News							
Quiz							
Real Estate							
Recorded Crosby							
Recorded Sinatra							
Shopper's Guide							
Sports			1		1		
Sports, Business, and Style News (for Men only)							
Sports and Transcribed and/or Recorded Music							
Swap Program							
Teen-Age	1			1			
Telephone Quiz	1			1			
Telephone Request for Music	1				1		
Transcribed and/or Recorded Music	8	1	1	8	1	1	
Transcribed and/or Recorded Musical Variety	1			1			
Transcribed Western Music							
TOTALS	35	37	12	34	38	12	11

TABLE XX (cont.)

DO YOU ALLOW THE ADVERTISER TO COMBINE THE COST OF HIS PARTICIPATION WITH THE COST OF HIS INDIVIDUALLY SPONSORED TIME PERIODS AND/OR STRAIGHT ANNOUNCEMENTS TO EARN A GREATER DOLLAR VOLUME DISCOUNT?

TYPE OF PROGRAM	5,000 WATTS						
	Dollar Volume			Discount			Frequency Discount
	Time Periods		NR	Individual Announcements		NR	
	Yes	No		Yes	No		
All Night	1	2		1	2		
Audience Participation	1	5	2	2	4	2	1
Barn Dance		2			2		
Bride- and Groom-to-be Interviews	1				1		
Broadway and Hollywood Chatter							
Charm School							
Child Care							
Children's							
Classical Music Education							
Classified Advertisements							
Comedy		1			1		
Disk Jockey	28	27	11	36	19	11	4
Farm	2	7	2	4	5	2	
Food Forum	1	1		1	1		
General Commentary	1	4	5	2	3	5	1
Home Economics	10	13	2	10	13	2	3
Household Hints Exchange	1			1			
Husband and Wife	1	1		2			
Live Amateur Show							
Live Hillbilly	4	1		4	1		1
Live Musical Quiz		1			1		
Live Musical Variety	8	4	2	9	3	2	1
Live Negro Quartet							
Live Novachord, Organ, or Piano		2	1	2		1	
Live Vocalist	1		1	1		1	
Live Western Music		1			1		
Local Chatter	1	2		2	1		
Man-in-Street	1	1			2		
Musical Clock	15	20	5	22	13	5	3
News							
Quiz							
Real Estate		1		1			
Recorded Crosby	2	1		2	1		
Recorded Sinatra	1	1		1			
Shopper's Guide							
Sports	1			1			
Sports, Business, and Style News (for Men only)							
Sports and Transcribed and/or Recorded Music							
Swap Program	1		1	1		1	
Teen-Age							
Telephone Quiz	2	1	1	2	1	1	
Telephone Request for Music	1			1			
Transcribed and/or Recorded Music	4	6	8	7	3	8	3
Transcribed and/or Recorded Musical Variety	1	1		2			
Transcribed Western Music		1	1		1	1	
TOTALS	90	106	42	117	79	42	17

TABLE XX (cont.)

DO YOU ALLOW THE ADVERTISER TO COMBINE THE COST OF HIS PARTICIPATION WITH THE COST OF HIS INDIVIDUALLY SPONSORED TIME PERIODS AND/OR STRAIGHT ANNOUNCEMENTS TO EARN A GREATER DOLLAR VOLUME DISCOUNT?

TYPE OF PROGRAM	50,000 WATTS						Frequency Discount	
	Dollar Volume			Discount				
	Time Periods		NR	Individual Announcements				
	Yes	No		Yes	No	NR		
All Night								
Audience Participation	4	5		7	1	1	1	
Barn Dance	1	1		2				
Bride- and Groom-to-be Interviews								
Broadway and Hollywood Chatter	1			1				
Charm School	1	1		1	1			
Child Care	1			1				
Children's	1			1				
Classical Music Education								
Classified Advertisements								
Comedy		1			1			
Disk Jockey	5	11	2	12	4	2		
Farm	3	5	1	5	3	1	2	
Food Forum	1	1	1	1	1	1		
General Commentary	3	7		4	6			
Home Economics	3	12	1	5	10	1	4	
Household Hints Exchange								
Husband and Wife	2	1		2	1			
Live Amateur Show								
Live Hillbilly								
Live Musical Quiz		1			1			
Live Musical Variety	2	5	1	3	4	1	1	
Live Negro Quartet								
Live Novachord, Organ, or Piano		1		1				
Live Vocalist		1		1				
Live Western Music	1			1				
Local Chatter	1	1		1	1			
Man-in-Street								
Musical Clock	5	14	3	12	7	3	2	
News								
Quiz								
Real Estate								
Recorded Crosby								
Recorded Sinatra								
Shopper's Guide								
Sports								
Sports, Business, and Style News (for Men only)								
Sports and Transcribed and/or Recorded Music								
Swap Program								
Teen-Age								
Telephone Quiz								
Telephone Request for Music								
Transcribed and/or Recorded Music			3	1		3	1	2
Transcribed and/or Recorded Musical Variety				1			1	
Transcribed Western Music								
TOTALS	35	71	11	61	44	12	12	

TABLE XX (cont.)

DO YOU ALLOW THE ADVERTISER TO COMBINE THE COST
OF HIS PARTICIPATION WITH THE COST OF HIS
INDIVIDUALLY SPONSORED TIME PERIODS
AND/OR STRAIGHT ANNOUNCEMENTS TO
EARN A GREATER DOLLAR VOLUME
DISCOUNT?

TYPE OF PROGRAM	TOTALS						
	Dollar Volume Discount			Frequency			Dis- count
	Time Periods		NR	Individual Announcements		NR	
	Yes	No		Yes	No		
All Night	1	2		1	2		
Audience Participation	14	12	3	18	7	4	2
Barn Dance	1	3		2	2		
Bride- and Groom-to-be Interviews	1			1			
Broadway and Hollywood Chatter	1			1			
Charm School	2	1		2	1		
Child Care	1			1			
Children's	1			1			
Classical Music Education	1			1			
Classified Advertisements	1	1		1	1		
Comedy		3			3		
Disk Jockey	102	73	33	127	48	33	11
Farm	14	21	5	20	15	5	6
Food Forum	2	2	1	2	2	1	
General Commentary	4	14	7	7	11	7	1
Home Economics	22	37	12	25	34	12	9
Household Hints Exchange	1		1	1			1
Husband and Wife	3	2		4	1		
Live Amateur Show	1			1			
Live Hillbilly	8	2	3	8	2	3	1
Live Musical Quiz		3			3		
Live Musical Variety	14	11	3	17	8	3	2
Live Negro Quartet			1			1	
Live Novachord, Organ, or Piano	2	3	1	5		1	
Live Vocalist	2	1	1	3		1	
Live Western Music	2	1		2	1		
Local Chatter	8	7	3	9	6	3	
Man-in-Street	4	3		3	4		
Musical Clock	67	55	22	85	37	22	
News	3			3			
Quiz		1			1		
Real Estate		1		1			
Recorded Crosby	7	2		8	1		
Recorded Sinatra	1			1			
Shopper's Guide	1	1		1	1		
Sports	3	1		3	1		
Sports, Business, and Style News (for Men only)		1			1		
Sports and Transcribed and/or Recorded Music	2			2			
Swap Program	1		1	1		1	
Teen-Age	2	2	1	2	2	1	1
Telephone Quiz	7	4	2	5	6	2	
Telephone Request for Music	6			5	1		
Transcribed and/or Recorded Music	26	16	17	22	25	12	5
Transcribed and/or Recorded Musical Variety	2	1	2	3		2	
Transcribed Western Music	1	1	1	1	1	1	
TOTALS	341	288	120	404	229	116	47

Note: Included in the horizontal totals are the following:

100 Wats — Audience Participation — Time periods, Yes 2,
Individual announcements, Yes 2.

Total 4

500 Wats — Farm — Time periods, No 1, Individual Announcements,
No 1; Household Hints Exchange — Time periods, NR 1,

RESULTS OF THE SURVEY

Within the four main wattage groups the percentages of programs that give the advertiser either discount possibility are shown in the following table:

DOLLAR-VOLUME DISCOUNT ALLOWED

Power of Station	With Time Periods	With Individual Announcements
50,000 Watts	33%	58%
5,000 Watts	46%	60%
1,000 Watts	49%	47%
250 Watts	70%	72%

This policy of allowing a dollar-volume discount for combinations of participations with individual time periods and/or spot announcements is important to the sponsor who uses two or more types of local radio advertising. Consider, for example, the station whose dollar-volume discount becomes applicable when an advertiser's gross weekly billing reaches, say, \$600. If a sponsor on that station bought a daily participation at a weekly cost of \$500, clearly he would not be entitled to a

	Individual announcements, NR 1; Local Chatter — Time periods, NR 1, Individual announcements, NR 1; Transcribed and/or Recorded Musical Variety — Time periods, NR 1, Individual announcements, NR 1.	Total 8
2,500 Watts —	Disk Jockey — Time periods, NR 1, Individual announcements, NR 1.	Total 2
7,500 Watts —	Home Economics — Time periods, No 1, Individual announcements, Yes 1; Musical Clock — Time periods, No 1, Individual announcements, Yes 1; Transcribed and/or Recorded Music — Time periods, No 1, Individual announcements, Yes 1.	Total 6
10,000 Watts —	Charm School — Time periods, Yes 1, Individual announcements, Yes 1; Disk Jockey — Time periods, Yes 7, No 1, NR 1, Individual announcements, Yes 7, No 1, NR 1; General Commentary — Time periods, NR 1, Individual announcements, NR 1; Home Economics — Time periods, Yes 1, NR 1, Individual announcements, Yes 1, NR 1; Live Hillbilly — Time periods, Yes 1, Individual announcements, Yes 1; Musical Clock — Time periods, Yes 3, Individual announcements, Yes 3; Sports — Time periods, Yes 1, Individual announcements, Yes 1.	Total 36
20,000 Watts —	Disk Jockey — Time periods, Yes 1, Individual announcements, Yes 1; Farm — Time periods, Yes 2, Individual announcements, Yes 2.	Total 6

RESULTS OF THE SURVEY

dollar-volume discount. If in addition to the participations, however, he used some spot announcements or an individual program period, and the sum of both purchases equaled or exceeded the minimum figure of \$600, he then would receive the dollar-volume discount accorded to his weekly billing bracket. Thus it can be seen that a station's dollar-volume discount policy may have a direct bearing on a participation program advertiser's net cost.

Success Stories

The success stories sent in for sponsor participation programs cannot of course be presented in tabular form. Only twenty per cent of the programs reported sales case histories, and a number of these were couched in rather general terms. Undoubtedly, one contributing factor to the relatively small response is the well-known reluctance of advertising agencies and advertisers to reveal facts and figures about their experiences, which, after all, are the basis of good success stories. A number of those that appeared to be outstanding have been presented in earlier chapters.

Number of Participation Programs—1940 vs. 1946

The question, "Do you have more participation programs on your station now than you had in 1940?", was answered by seventy-seven per cent of the stations represented in the survey. It was included to ascertain the trend of these programs during the six-year period 1940-1946. The answers overwhelmingly emphasize the high favor in which station managers hold participation shows; ninety-eight per cent of the stations reported either the same or an increased number of participation programs. This percentage breaks down quite evenly: forty-nine per cent reported the same number and forty-nine per cent reported an increase. Replies from the four main wattage groups give the following percentage picture:

RESULTS OF THE SURVEY
 NUMBER OF PARTICIPATION PROGRAMS IN 1946
 AS COMPARED WITH 1940

Power of Station	More than in 1940	Same as in 1940	Less than in 1940
50,000 Watts	25%	72.5%	2.5%
5,000 Watts	50%	48.5%	1.5%
1,000 Watts	50%	42.0%	8.0%
250 Watts	52%	48.0%	0.0%

It can be seen from these figures that the greatest stability in participation programming existed among the 50,000-watters and that the greatest change took place among the 1,000-watters.

Future Increase or Decrease Contemplated

By considering the answers to this question along with the answers to the preceding question, one may obtain a complete picture of the recent trend and future prospect of sponsor participation programs, as far as the stations are concerned. Replies to the present question came from seventy-nine per cent of the respondents. This figure included twenty-seven replies from stations indicating that they could not predict their future plans.

Of the definite answers, eighty-eight per cent reported that either the same or an increased number of participation programs were contemplated in the future (56 per cent—same; 32 per cent—increase). Twelve per cent foresaw fewer participations. The latter prediction was undoubtedly based largely on considerations of network programming; many of the stations replying to the questionnaire had recently become network affiliates and others stated that they expected to be in that category shortly. An independent station that changes to network status naturally must eliminate some of its local shows in order to accommodate network programs.

The following table summarizes the replies reported by the "big four" station groups:

RESULTS OF THE SURVEY

FUTURE SCHEDULING OF PARTICIPATION PROGRAMS

Power of Station	More	Same	Less
50,000 Watts	19%	77%	4%
5,000 Watts	25%	68%	7%
1,000 Watts	21%	58%	21%
250 Watts	50%	31%	19%

Again, the greatest stability is prophesied for the 50,000-watt stations. The greatest change, however, is expected in the 250-watt stations. In comparing the percentages shown in this table with those of the preceding table, it becomes evident that the changes contemplated in the future are less than the actual changes that took place in the six-year period, 1940-1946. The rate of increase is not expected to be as rapid because the networks have increased their affiliates in all wattage groups, thereby reducing the amount of available local time. It must be remembered also that many stations simply do not have additional time for more sponsor participation programs because their available time is all taken. It is evident, however, that the number of participation programs is still on the rise, a rise that reflects the approval of listener and advertiser.

Advertisers Using Participation Programs

THE FOLLOWING advertisers used participation programs between May, 1946, and May, 1947, inclusive, as reported in *The Rorabaugh Report on Spot Radio Advertising*. The monthly issues checked were June, 1946, through June, 1947. On the latter date there were eighty-three advertising agencies reporting on the radio activity of their clients to the N. C. Rorabaugh Company. This number, while small when compared to the total number of advertising agencies, is nevertheless representative of the most active agencies in radio. The following list is therefore presented as *representative* of the types of advertisers using participation programs:

- Abbott's Dairies, Inc. (Abbott's Ice Cream & Jane Logan Deluxe Ice Cream)
- Adler Shoes For Men
- American Beauty Macaroni Company
- American Kitchen Products Company (Stereo Jellied Consommé)
- American Packing & Provision Co. (Sunrise Meats)
- Armour & Company (Armour Soap Works)
- Asam Brothers, Inc. (Asam Wallpapers)
- Atlantic Sales Corporation (Justrite Pet Products)
- B. T. Babbitt, Inc. (Red Devil Lycons)

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Baldwin Piano Company
 The Barbasol Company
 Beatrice Creamery Company (Meadow Gold Ice Cream)
 The Best Foods, Inc. (Hellman's Mayonnaise) (Farina) (H-O
 Oats) (Presto) (Nucoa) (Cream of Farina) (2-in-1 Shoe
 Polish)
 Betty Lou Foods
 Block Drug Company, Inc. (Allenru) (Stera-Kleen)
 Burlington Mills, Inc. (Burmil Fabrics)
 California & Hawaiian Sugar Refining Co., Ltd. (C & H Sugar)
 The Can Manufacturers Institute
 Canada Dry Ginger Ale, Inc.
 Carbola Chemical Co., Inc. (Carbola DDT)
 Celanese Corporation of America
 Chesapeake & Potomac Telephone Co.
 Club Aluminum Products Co.
 Cowles Magazines, Inc. (*Look Magazine*)
 Crowell-Collier Publishing Co. (*Collier's Magazine*)
 Curtice Brothers Co. (Blue Label Ketchup & Chili Sauce) (Curtice
 Chicken & Vegetable Dinner)
 Dara Products Co. (Dara Shampoo)
 Doubleday & Co., Inc. (Book-of-the-Month-Club)
 Duffy-Mott Co., Inc. (Duffy-Mott's Cider Vinegar & Apple Cider)
 El Dorado Oil Works (Cocanut Meal)
 Farrell Publishing Corporation (*The Woman*)
 Felton, Sibley & Co., Inc. (Felton-Sibley Paints)
 B. Fischer & Co., Inc. (Astor Tea & Coffee)
 J. I. Frozen Foods, Inc.
 Garst & Thomas Hybred Corn Co.
 General Foods Sales Co., Inc. (Birds Eye-Snyder Frosted Foods)
 (Birds Eye-Snyder Orange Juice) (Birds Eye-Snyder Condi-
 ments) (Diamond Crystal Shaker Salt) (Grapenuts Flakes)
 (La France) (Blue Soap Flakes & Satina Vegetable Wax)
 (Walter Baker's Deluxe Cocoa) (Maxwell House Coffee)
 (Maxwell House Instant Coffee)
 D. Ghirardelli Co. (Ghirardelli Ground Chocolate)
 Gravem Inglis Baking Company
 Good Foods, Inc. & Rosefeld Packing Co. (Skippy Peanut Butter)
 The Great Atlantic & Pacific Tea Co.
 Grellva-Krashe, Inc. (Krashe Facial Oil)
 Grocery Store Products Sales Co., Inc. (Cream of Rice)

Guittard Chocolate Co. (Guittard Ground Chocolate)
 S. Gumpert Co., Inc. (Noxon)
 Hawaiian Pineapple Co., Ltd. (Dole Pineapple Products)
 The Charles E. Hires Co. (Hires Root Beer)
 Home Products Sales Corporation (Bovril)
 House of Delicacies (French Kettle Onion Soup)
 House of Herbs
 Hudson Pulp & Paper Corporation (Hudson Paper Napkins)
 Illinois Meat Co. (Broadcast Corned Beef Hash)
 Inkograph Co., Inc. (Pens)
 Jaques Mfg. Co. (KC Baking Powder)
 The Andrew Jergens Co. (Woodbury Facial Soap) (Woodbury
 Special Dry Skin Cream)
 Johnson & Johnson (Johnson's Prickly Heat Powder)
 S. C. Johnson & Son, Inc. (Johnson's Drax)
 Junket Brand Foods, Division of Chr. Hansen's Laboratory, Inc.
 Kellogg Co. (Kellogg's Corn Soya)
 Kentucky Dairies
 Kerr Chickeries (Kerr Baby Chicks)
 Kilmer & Co., Inc. (Cramore's Lemon Crystals)
 Knomark Mfg. Co. (Esquire Shoe Polish)
 Kutol Products Co. (Cincy Wall Paper Cleaner)
 Andy Lotshaw & Co. (Gorjus Hair Dressing & Lotshaw Body Rub)
 Maltex Co. (Cereals)
 Manhattan Soap Co., Inc. (Blu-White) (Sweetheart Soap)
 Margo Wines, Inc. (Paradise Wines)
 Marshall Field & Co.
 Marshall-Wells Co. (Marshall-Wells Oils & Paints)
 Megowen-Educator Foods Co. (Crax)
 The Mennen Co. (Mennen Shave Cream)
 Metropolitan Life Ins. Co. (Institutional)
 Oscar Meyer & Co. (Oscar Meyer Meat Products)
 The Miami Margarine Co. (Nu-Maid Margarine)
 Michigan Chemical Corporation (Pestmaster DDT Insecticides)
 Louis Milani Foods (1890 French Dressing)
 L. H. Moore Canning Co. (Moore's Grapefruit Juice)
 C. H. Musselman Co. (Musselman's Apppie)
 National Biscuit Co. (Milk Bone) (Nabisco Shredded Wheat)
 National Shoe Stores
 New York State Savings Banks
 O'Brien's of California, Inc. (Nutti Brittle Candies)

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- John Opitz, Inc. (J-O Roach Paste)
 Paramount Pictures, Inc., New York
 Penick & Ford, Ltd., Inc. (Brer Rabbit Molasses)
 Pepsi-Cola Co.
 Philadelphia & Reading Coal & Iron Co. (Famous Reading Anthracite Coal)
 Phillips Packing Co., Inc. (Phillips Delicious Soups & Vegetables)
 Pillsbury Mills, Inc. (Pillsbury Minitmix)
 Pratt Food Company (Animal & Poultry Products)
 The Pure Food Co., Inc. (Herb-Ox Bouillon Cubes)
 RKO Radio Pictures, Inc.
 Rapinwax Paper Company
 Ready Foods Canning Corporation (Perk Dog Food)
 Rochester Dairy Cooperative (Rochester Dairy Evaporated Milk)
 Rockwood & Co. (Rockwood Baking Chocolate & Cocoa)
 Martin Rosenberger Wallpaper Co.
 The Royce Chemical Co. (Royox Heavy Duty Cleaner)
 Sage Laboratories (Sage Air Refresher)
 S. A. Schonbrunn & Co., Inc. (Savarin Coffee)
 6 O'Clock Foods, Inc.
 Smith Brothers (Smith Bros. Cough Drops)
 Southern Cotton Oil Co. (Wesson Oil)
 Southwest Food Products Co. (Dude Ranch Preserves & Syrups)
 Sweets Co. of America, Inc. (Tootsie Fudge Mix)
 Swift & Co. (Swift's Cleanser) (Swift's Ice Cream)
 The Taylor-Reed Corporation (QT Pie Crust)
 Tetley Tea Co., Inc. (Tetley Tea)
 Tilo Roofing Company
 Topp's Chewing Gum
 United Air Lines, Inc.
 United Publishers (*Smart Knitting*)
 Universal Laboratories, Inc. (Delettretz & Vivaudou Toiletries)
 Universal Pictures Co., Inc.
 Ward Baking Co. (Ward's Tip-Top Bread)
 Jud Whitehead Heater Co. (Water Heaters)
 Wilbert Products, Co., Inc. (Wilbert's No Rub Wax)
 William H. Wise & Co., Inc. (*Modern Encyclopedia*) (*Pictorial History*) (*Popular Decorator*) (*Recipes of All Nations*) (*Sewing Book*) (*War Stories*) (*Wild Life*)
 Zonite Products Corporation (Larvex)

APPENDIX II

Geographical Listing of Participation Programs

FOR THE CONVENIENCE of readers who may contemplate the use of participation programs in various sections of the country, a comprehensive geographical listing is given on the following pages. Forty-seven states, the District of Columbia, and the Territory of Hawaii are represented (the missing state is Wyoming).

All station sales representatives were invited to submit information on their participation programs. Very few failed to respond and the author is grateful to all those whose co-operation made this compilation possible. In a few cases some of the larger representatives reported only one participation program per station, despite the fact that the station may have had more than one such show to offer. In a number of other cases, the representatives undoubtedly reported most, but not all, of the programs carried by their stations.

A prospective advertiser may obtain a rough estimate of the possibilities open to him in the field of participation programs by turning to the stations under the markets he wants to cultivate and noting the type of show, the rates, and so on. The facts about most of the programs will remain substantially as shown, but it should be remembered that some of them may

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have been changed by the time this book is published. The information in the list is presented to give an over-all picture, not to serve as a timebuyer's availability chart. For up-to-the-minute details about any show, advertisers should consult their advertising agencies, the station representatives, or the stations themselves.

GEOGRAPHICAL LISTING OF PARTICIPATION PROGRAMS

by

Market Station Power Network Program Type Time Cost Station Representative

(Unless otherwise indicated, the "Cost" column shows the one-time one-minute rate. The word *flat* in the "Cost" column indicates that the rates are not subject to frequency discounts.

* information about days of broadcast not supplied.

** information about cost not supplied.)

NEW ENGLAND

MAINE

Bangor	WABI	5,000	CBS	Charlotte Carter	Home Economics	10:15-10:30 AM, M-F	\$10.00	Adam J. Young, Jr., Inc.
				Rise & Shine	Musical Clock	6:30-8:00 AM, M-S	\$10.00	
Lewiston	WLAM	5,000	ABC	Fred Haggerty	Musical Clock	6:00-7:30 AM, M-S	\$7.80	
				Just Looking	Home Economics	11:30-12:00 Noon, M-W-F	\$7.80	
				Here's Agnes Gibbs	Home Economics	8:30-8:45 AM, M-F	\$16.00	Weed & Company
Portland	WCSH	5,000	NBC	Here's Agnes Gibbs	Home Economics	8:30-8:45 AM, M-F	\$16.00	Weed & Company
	WMTW	250	MBS	Musical Roundup	Recorded Music	4:00-4:45 PM, M-Tu-W-F 4:00-4:30 PM, Th & Sat.	\$5.00	Edward Petry & Co.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Portland (Cont.)	WPOR	250	ABC	Grouch Club	Musical Variety	8:30-8:45 AM, M-S	\$7.20	Adam J. Young, Jr., Inc.
				Martha Standish	Home Economics	4:45-5:00 PM, M-F	\$7.20	
				Matinee Frolic	Disk Jockey	1:15-2:15 PM, M-S	\$7.20	
Waterville	WTVL	250	ABC	Coffee Time	Musical Clock	8:30-8:45 AM, M-F	\$4.25 (52 time rate)	Robert Meeker Associates, Inc.
NEW HAMPSHIRE								
Keene	WKNE	5,000	CBS	Music Shop	Disk Jockey	4:30-5:30 PM, M-F	\$7.00	Adam J. Young, Jr., Inc.
VERMONT								
Burlington	WCAX	5,000	CBS	Top O' The Morning	Musical Clock	8:15-9:00 AM, M-S	\$9.00 (plus .50 talent net)	Weed & Company
MASSACHUSETTS								
Boston	WBZ	50,000	NBC	Dress Parade	Band Music	7:05-7:20 AM, M-F 7:05-7:25 AM, Sat.	\$35.00	NBC Spot Sales
				Home Forum	Home Economics	9:15-9:30 AM, M-F	\$70.00	
				New England Farm Program	Farm	6:00-7:00 AM, M-S	\$20.00	
				WCOP	5,000	ABC	Mildred Bailey	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Boston (Cont.)	WEEI	5,000	CBS	Beantown Varieties	Musical Variety	8:30-8:55 AM, M-S	\$40.00	Radio Sales
				Caroline Cabot Shopping Service	Shopping News	8:15-8:30 AM, M-S	\$20.00	
				Food Fair	Food Forum	9:30-9:45 AM, M-S	\$50.00	
				Listen Ladies	General Commentary	5:00-5:40 PM, M-F 10:15-10:30 AM, Sat.	\$35.00	
	WHDH	5,000	Ind.	Boston Ballroom	Disk Jockey	4:00-6:00 PM, *	\$22.50	John Blair & Co.
Carnival of Music				Disk Jockey	10:00-12:00 Noon, *	\$22.50		
Tommy Dorsey				Disk Jockey	7:00-8:00 PM, *	\$25.00		
Woman's Page of the Air				Home Economics	9:35-10:00 AM, *	\$22.50		
	WNAC	5,000	MBS	Louise Morgan	Home Economics	8:35-8:55 AM, M-F	\$22.00	Edward Petry & Co.
Framingham	WKOX	1,000	Ind.	Date With A Disk	Disk Jockey	10:00-10:30 AM, 11:00 AM- 12:00 Noon, M-F	\$6.00	Friedenberg Agency

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Framingham (Cont.)						3:00-4:00 PM, M-F	\$9.00	Friedenberg Agency
				Doc Jones	Disk Jockey	One Hour Until Sign-off PM, M-F	\$9.00	
				For Your Listening Pleasure	Disk Jockey	2:00-3:00 PM, M-F	\$36.00 (15 min)	
Lowell- Lawrence	WLLH	250	MBS	Red's Club	Musical Clock	7:15-8:45 AM, M-F	\$6.00	
	Springfield	250	CBS	Ann Bradford Shopper's Special	Home Economics Shopping News	9:15-9:30 AM, M-S 9:30-9:45 AM, M-F 8:30-9:00 AM, Sat.	\$8.00 \$10.00	Edward Petry & Co.
Worcester	WSPR	1,000	ABC	Hostess Service	Home Economics	1:45-2:00 PM, M-F	\$15.00	Geo. P. Hollingbery
	WAAB	5,000	MBS	Carol Carter	Home Economics	10:30-11:00 AM, M-F	\$10.00	Edward Petry & Co.
	WNEB	250	Ind.	For You Ladies Timekeeper	Home Economics Musical Clock	9:35-10:00 AM, M-S 6:00-9:00 AM, M-S	\$10.50 \$7.50	Adam J. Young, Jr., Inc.
				1230 Club	Disk Jockey	2:00-5:00 PM, M-S	\$6.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
RHODE ISLAND								
Providence	WEAN	5,000	MBS	Myra Manning	Home Economics	10:15-10:30 AM, M-F	\$13.75	Edward Petry & Co.
	WHIM	1,000	Ind.	Musical Timekeepers	Musical Clock	7:00-9:00 AM, M-S	\$9.00	Adam J. Young, Jr., Inc.
				Record Review	Disk Jockey	4:15-6:00 PM, M-S	\$9.00	
	WJAR	5,000	NBC	Housewives Radio Exchange	Home Economics	1:30-1:45 PM, M-F	\$12.00 (flat)	Weed & Company
Providence-Pawtucket	WFCI	5,000	ABC	Betty Gunning	Home Economics	8:30-8:55 AM, M-W-F 8:30-8:45 AM, T-Th	\$10.00	The Katz Agency, Inc.
CONNECTICUT								
Bridgeport	WICC	1,000-D 500-N	MBS	Commuters' Club	Musical Clock	7:05-7:45 AM, M-F	\$5.34	Edward Petry & Co.
						7:05-8:00 AM, Sat.		
Hartford	WONS	5,000	MBS	Claire Gibson	Commentary	9:30-9:45 AM, M-F	\$12.50	
	WTIC	50,000	NBC	The Radio Bazaar	Home Economics	8:30-9:00 AM, M-S	\$35.00	Weed & Company
New Britain	WKNB	1,000	Ind.	840 Matinee	Disk Jockey	3:05-5:00 PM, M-S	\$7.50	Adam J. Young, Jr., Inc.
				Shopping Around Town	Home Economics	8:45-9:00 AM, M-F	\$7.50	

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<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
New Haven	WAVZ	1,000	Ind.	Hollywood Reporter	Hollywood and Fashion Chatter	11:00-11:15 AM, M-F	\$10.00 (5 min)	Donald Cooke Inc.
MIDDLE ATLANTIC								
NEW YORK								
Albany	WROW	5,000-D 1,000-N	MBS	590 Club	Disk Jockey	4:30-5:00 PM, M-F	\$16.00	Avery-Knodel
				Louise Benay	Home Economics	9:00-9:55 AM, M-F	\$15.00	
Buffalo	WBEN	5,000	NBC	Sally Work	Home Economics	1:30-2:00 PM, M-F	\$20.00	Edward Petry & Co.
	WEBR	250	MBS	Cinderella Weekend	Audience Participation	9:45-10:00 AM, M-F	\$17.50 (flat)	Weed & Company
	WGR	5,000	CBS	550 Rangers	Western Music	6:00-6:30 AM, *	\$22.00	Free & Peters
				Ralph Snyder Show	Musical Clock	7:00-10:00 AM, *	\$22.00	
				Tobin's Tune Time	Disk Jockey	11:30 PM-1:00 AM, *	\$22.00	
	WKBW	50,000	ABC	Kitchen Party	Home Economics	1:00-1:30 PM, M-F	\$25.00	Avery-Knodel
				Million Dollar Ballroom	Disk Jockey	1:30-2:30 PM, M-F	\$57.50 (¼ hr)	
						11:10 PM-12:00 Midnight M-F	\$22.50	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Buffalo (Cont.) New York	WJZ	50,000	ABC	Uncle Ervin	Farm	4:30-7:00 AM, M-S	\$11.50	
				Allen Prescott Fitzgeralds	Disk Jockey	6:30-7:00 PM, M-F	\$150.00	ABC Spot Sales
						8:15-8:45 AM, M-S	\$475.00 (Weekly package)	
				Kiernan's Korner	Musical Clock	6:30-7:00 AM, M-F	\$35.00	
						7:15-7:55 AM, M-F	\$70.00	
				Maggi McNellis	Audience Participation	2:00-2:30 PM, M-F	\$500.00 (Weekly package)	
				Nancy Craig	Home Economics	12:35-1:00 PM, M-F	\$475.00 (Weekly package)	
				Patt Barnes	Human Inter- est Stories	1:30-2:00 PM, M-F	\$108.00	
				Phil Alampi	Farm News	6:00-6:30 AM, M-S	\$35.00	
				Rumpus Room	Audience Participation	12:00-1:00 AM, M-Sun	\$33.50	
				Sunday Men's Page	Men's News	9:00-9:30 AM, Sun. only	\$150.00	
	WMCA	5,000	Ind.	Duke Ellington	Disk Jockey	9:00-10:00 AM, *	\$35.00	Free & Peters
				Mr. & Mrs. Music	Disk Jockey	12:03-2:00 PM 5:30-6:30 PM, *	\$60.00	

Market
New York
(Cont.)

Station	Power	Network	Program	Type	Time	Cost	Station Representative
WNBC	50,000	NBC	Ted Steele	Disk Jockey	11:00-11:45 AM	\$60.00	NBC Spot Sales
					2:00-4:00 PM, *	\$35.00	
			Tommy Dorsey	Disk Jockey	10:03-11:00 AM	\$35.00	
					7:03-8:00 PM, *	\$60.00	
			Bob Smith	Musical Clock	7:05-7:30 AM, M-S	\$100.00	
					8:15-8:30 AM, M-S		
			Hi Jinx	Husband & Wife	8:30-9:00 AM M-F	\$160.00	
					12:00-12:30 PM, Sun.	(1/4 hr.) time \$125.00 (1/4 hr.) talent	
			Mary Margaret McBride	Women's Service	1:00-1:45 PM, M-F	\$300.00 (per week) time \$175.00 (per week) talent	
			Norman Brokenshire	Disk Jockey	9:30-9:45 AM	\$100.00	
WOR	50,000	MBS	Barbara Wells	Audience Participation	12:30-1:00 PM, M-F	\$100.00	WOR Sales Offices
					4:00-4:30 PM, M-F		
			Breakfast with Dorothy & Dick	Husband & Wife	8:15-9:00 AM, M-S	\$125.00	
					11:15-12:00 Noon Sun.		

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
New York (Cont.)				Here's Hogan	Disk Jockey	2:45-3:00 PM T & Th.	\$90.00	
				Jack Barry's "Daily Dilemmas"	Audience Participation	3:45-4:00 PM, M-F	\$90.00	
				John Gambling Calling	Musical Quiz	1:30-1:45 PM, M-F	\$90.00	
				Ladies Man With Tiny & Bill	Audience Participation	4:30-5:00 PM, M-F	\$125.00	
				Luncheon at Sardi's	Audience Participation	1:00-1:30 PM, M-F	\$125.00	
				Martha Deane	Women's Service	10:15-11:00 AM, M-F	\$500.00 (per week) (weekly package)	
				The McCanns At Home	Husband & Wife	9:30-10:00 AM, M-F	\$250.00 (2 days per week)	
				Monaghan's Morning Watch	Disk Jockey	6:45-7:00 AM, M-S	\$50.00	
				Movie Matinee	Audience Participation	3:00-3:30 PM, M-F	\$90.00	
				MUSIC Till Five	Disk Jockey	1:30-5:00 PM, Sat.	\$90.00	
				News of the Farm	Farm News	5:45-6:30 AM, M-S	\$35.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
New York (Cont.)				Play at Home Quiz	Quiz	10:30-11:00 PM, Sun.	\$90.00	
				Rambling With Gambling Show Shop	Musical Clock	6:30-6:45 AM, M-S	\$50.00	
					Artist Inter- views & Music	12:00-12:30 PM, Sun.	\$90.00	
Rochester	WHAM	50,000	NBC	Cinderella Weekend	Audience Participation	1:30-2:00 PM, M-F	\$30.00	Geo. P. Hollingbery
				Noon Timers	Live Musical Variety	12:30-1:00 PM, M-F	\$30.00	
				This Is Arthur For Women Only	Home Economics	9:15-9:45 AM, M-F	\$30.00	
	WRNY	250	Ind.	Melody Matinee	Disk Jockey	3:15-5:00 PM, M-F	\$10.00	Adam J. Young, Jr., Inc.
680 Club				Disk Jockey	11:00 AM- 12:00 Noon Sun-F	\$10.00		
Schenectady	WGY	50,000	NBC	Breakfast With The Brooks	Husband & Wife	8:30-8:45 AM, M-S	\$40.00	NBC Spot Sales
				Chanticleer	Farm	6:15-7:00 AM, M-S	\$25.00	
				Household Chats	Home Economics	1:30-1:45 PM, M-F	\$40.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Schenectady (Cont.)				Howard Reig Show	Musical Clock	7:05-7:30 AM	\$35.00	
						8:05-8:30 AM, M-S		
Syracuse	WAGE	1,000	ABC	The Jolly Judge Pep-Ups	Musical Variety Home Economics	9:05-10:00 AM, M-S 1:15-1:30 PM, M-F	\$35.00 \$15.25	Edward Petry & Co.
	WFBL	5,000	CBS	Musical Clock RFD Farm Show	Musical Clock Farm	7:30-9:30 AM, * 5:00-7:30 AM, *	\$150.00 \$100.00	Frec & Peters (per month for one daily) (per month for one daily)
Utica	WGAT	250	ABC	Women's Radio Bazaar	Home Economics	10:30-10:45 AM, M-F	\$9.00	Robert Meeker Associ- ates, Inc.
	WIBX	5,000	CBS	Household Chats	Home Economics	9:15-9:30 AM, M-F	\$15.00	N.Y.—Helen Wood & Colton Bos.—Bertha Bannan L.A.—Walter Biddick
				Musical Clock	Musical Clock	7:40-8:55 AM, M-S	\$15.00	
				Name the Song	Live Organ Music	10:00-10:15 AM, M-F	\$15.00	
				Tommy Dorsey Show	Disk Jockey	9:30-10:00 AM	\$15.00	
	WKAL	250	MBS	Date With Danny	Disk Jockey	6:10-6:40 PM, M-F 12:30-1:00 PM, M-F	\$20.00 \$8.00	Donald Cooke Inc.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>	
1964	NEW JERSEY								
	Paterson	WPAT	1,000	Ind.	Club 93	Disk Jockey	2:35-4:30 PM, M-S	\$18.00	
				Hunt for Happiness	Home Economics	10:00-10:30 AM, M-F	\$18.00		
	PENNSYLVANIA								
	Altoona	WRTA	1,000	ABC	Coffee Pot	Disk Jockey	10:25-10:45 AM MWTThF 10:25-11:00 AM, Tu	\$4.80 (52-time rate)	Robert Meeker Associates, Inc.
				Matinee Melodies	Request For Music	2:30-2:45 PM, M-F	\$4.80 (52-time rate)		
	Harrisburg	WHGB	250	ABC	Music As You Like It	Request For Music	12:30-1:00 PM, M-F	\$4.80 (52-time rate)	
		WKBO	250	NBC	Red McCarthy	Disk Jockey	4:30-5:00 PM*	\$7.50	Weed & Co.
				Dialer's Choice	Musical Request	9:30-9:55 AM, M-F	\$6.75 (52-time rate)	Robert Meeker Associates, Inc.	
	Hazleton	WAZL	250	NBC	Woman's World	Home Economics	1:30-1:45 PM, M-F	\$5.00 plus \$1.00 talent net	
	Johnstown	WCRO	250	ABC	Housewife's Helper	Home Economics	10:30-10:45 AM, M-F	\$6.00	Adam J. Young, Jr., Inc.
	Lemoine	WCMB	1,000	Ind.	Homemaker's Clinic	Household Hints	9:00-10:00 AM, M-F	\$9.00	Donald Cooke Inc.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>				
McKeesport	WEDO	1,000	Ind.	Dishpan Serenade	Disk Jockey	10:15-10:45 AM, M-F	\$13.00	Burke, Kuipers & Mahoney				
				Party Line	Home Economics	2:15-2:30 PM, M-F	\$13.00					
				Spook Club	Disk Jockey	4:05-4:45 PM, M-F	\$13.00					
				Yawn Patrol	Musical Clock	7:00-8:00 AM, M-F	\$13.00					
				Philadelphia	KYW	50,000	NBC		Home Forum	Home Economics	9:00-9:30 AM, M-F	\$60.00
Philadelphia	KYW	50,000	NBC	Lunch-timers	Musical Variety	12:15-12:45 PM, M-F	\$30.00	NBC Spot Sales				
				Musical Clock	Musical Clock	7:00-9:00 AM, M-S	\$30.00					
				R. D. 1060	Farm	6:30-7:00 AM, M-S	\$20.00					
				WCAU	50,000	CBS	At Home With The Gainey's		Husband & Wife	9:30-10:00 AM, M-F	\$50.00	WCAU Sales
				Bugle Call	Musical Clock	7:15-7:45 AM, M-S	\$25.00					
	Philadelphia	WCAU	50,000	CBS	Cinderella Weekend	Audience Participation	8:00-8:55 AM, M-S	\$35.00	WCAU Sales			
							9:00-9:30 AM, M-F	\$50.00				
							11:30-11:45 AM, M-F	\$75.00				
							4:30-4:45 PM, M-F					
							For Women Only	General Commentary				

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>				
296 Philadelphia (Cont.)	WDAS	250	Ind.	Million Dollar Floor Show	Disk Jockey & Sports	1:00-5:00 PM, M-S	\$6.00	Forjoe & Co.				
	WFIL	5,000	ABC	Anice Ives	Home Economics	1:30-1:55 PM, M-F	\$55.00	The Katz Agency, Inc.				
	WIBG	10,000	Ind.	Danceland	Disk Jockey	10:30-12:00 Noon	\$300.00 (¼ hr. per week)	Adam J. Young, Jr., Inc.				
Pittsburgh	WIP	5,000	MBS	Zella Drake Harper	Home Economics	9:05-9:30 AM, M-S	\$21.00	Edward Petry & Co.				
				Quiz Party	Audience Participation	3:00-3:30 PM, M-F	\$20.00					
	KDKA	50,000	NBC	Brunch With Bill	Musical Variety	12:15-12:45 PM, M-F	\$40.00	NBC Spot Sales				
				Farm Hour	Farm	6:00-7:00 AM, M-S	\$25.00					
				Home Forum	Home Economics	1:30-2:00 PM, M-F	\$70.00					
				Musical Clock	Musical Clock	7:10-7:45 AM, M-S	\$40.00					
				Shopping Circle	Fashion	9:00-9:15 AM, M-S	\$60.00					
				Jane Gibson's Women's Exchange	Home Economics	10:05-10:30 AM, M-F	\$30.00		Weed & Company			
				WCAE	5,000	ABC	Florence Sando Show		Home Economics	12:30-12:45 PM, M-F	\$30.00	The Katz Agency, Inc.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Pittsburgh (Cont.)	WPGH	1,000	Ind.	Ann Monroe	Home Economics	8:15-8:45 AM, M-S	\$12.50	Adam J. Young, Jr., Inc.
				Charm School	Charm School	2:00-2:30 PM, M-F	\$12.50	
	WWSW	250	Ind.	All Sports Parade	Disk Jockey & Sports	2:00-4:00 PM, M-S	\$10.00	Forjoe & Co.
Reading	WRAW	250	NBC	Tommy Dorsey Show	Disk Jockey	4:00-5:00 PM, M-F	\$13.00	Robert Meeker Associates, Inc. (13 wk. minimum)
				Musical Market Basket	Home Economics	9:00-9:30 AM, M-F	\$39.68	
Scranton	WARM	250	ABC	Sunny Side of the Street	Musical Clock	6:45-8:30 AM, M-S	\$6.00	Geo. P. Hollingbery
	WGBI	1,000-D 500-N	CBS	Early Bird Club	Musical Clock	6:05-7:45 AM, *	\$8.00	John Blair & Co.
Wilkes-Barre	WILK	250	ABC	Club Swingtime	Disk Jockey	3:30-4:30 PM, M-S	\$6.50	Adam J. Young, Jr., Inc.
				A Woman's Notebook	Home Economics	1:15-1:30 PM, M-F	\$7.00	

SOUTH ATLANTIC

DELAWARE

267 Wilmington	WDEL	5,000	NBC	Women in the News	Local Chatter	9:30-9:40 AM, M-S	\$10.00	Robert Meeker Associates, Inc.
	WILM	250	ABC	Miss Marge	Home Economics	1:30-1:45 PM, M-S	\$6.25	Adam J. Young, Jr., Inc.
				Yawn Patrol	Musical Clock	7:00-8:00 AM, M-S	\$6.25	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
MARYLAND								
268 Baltimore	WBAL	50,000	NBC	Mollie Martin	General Commentary	9:15-9:45 AM M-Tu-Th-F 9:15-9:30 AM, W	\$42.50	Edward Petry & Co.
	WCBM	250	MBS	Ladies Day at WCBM	Audience Participation	4:00-5:00 PM, M-F	\$35.00	Weed & Company (2 weekly)
	WFBR	5,000	ABC	Club 1300	Audience Participation	1:05-2:00 PM, *	\$30.00	John Blair & Co.
					Home Economics	4:30-4:45 PM, *	\$23.00	
					Musical Clock	6:00-9:00 AM, *	\$15.00	
					Audience Participation	2:00-2:15 PM, *	\$30.00	
	WSID	1,000	Ind.	All Sports Parade	Sports & Music	1:00-5:00 PM, M-S	\$14.00	Forjoe & Co.
					Home Economics Quiz	10:00-11:55 AM M-S	\$10.00	
					Musical Clock	7:00-9:55 AM, *	\$10.00	
	Hagerstown	WARK	250	ABC	For You Ladies	Home Economics	11:45-12:00 Noon M-F	\$4.00
WJEJ		250	MBS	Farm News	Farm	6:05-6:45 AM, M-F	\$6.30	Friedenberg Agency

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>	
Hagerstown (Cont.)				Music For the Day	Disk Jockey	9:00-9:30 PM, M-F	\$9.00		
				Rise & Shine	Musical Clock	6:45-8:05 AM, M-F	\$6.30		
				Shopping News	Shopping News	11:45-11:55 AM, M-F	\$6.30		
				Turn Table Time	Disk Jockey	4:30-5:00 PM, M-F	\$6.30		
				Twilight Time	Disk Jockey	6:30-7:00 PM, M-F	\$9.00		
	DISTRICT OF COLUMBIA								
	Washington	WOL	5,000	MBS	Listener's Exchange	Idea Exchange (slanted to women)	9:30-10:00 AM M-F	\$15.00	The Katz Agency, Inc.
	WPIK	1,000	Ind.	Dining With Diana	Shopping News	11:30-12:00 Noon M-F	\$10.00	Friedenberg Agency	
				Early Birds	Musical Clock	7:30-10:00 AM, M-F	\$10.00		
				Mystery Tune	Prize Record Show	12:30-1:00 PM, M-F	\$29.75 (per week)		
	WRC	50,000	NBC	Bill Herson	Musical Clock	6:00-9:00 AM, M-S	\$22.50	NBC Spot Sales	
				Home Forum	Home Economics	12:45-1:00 PM, M-F	\$36.00		
				Nancy Osgood	Disk Jockey	9:20-9:45 AM, M-F	\$22.50		

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APPENDIX II

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Washington (Cont.)	WTOP	50,000	CBS	Housewives' Protective League	General Commentary	4:30-5:00 PM, M-S	\$176.00	Radio Sales
							(weekly package sold only in combination with Sunrise Salute)	
				Moondial	Disk Jockey	11:30 PM-12:00 Midnight M-S	\$22.50	
				Sundial	Musical Clock	7:45-9:00 AM, M-F	\$37.50	
				Sunrise Salute	Musical Clock	5:30-7:30 AM, M-S	\$143.00	(weekly package)
	WWDC	250	Ind.	Lunch at 1450	Home Economics	12:15-12:45 PM, M-F	\$16.00	Forjoc & Co.
				Milton Q. Ford	Musical Clock	6:00-9:15 AM, M-S	\$10.00	(6:00-7:00 AM)
							\$12.00	(7:00-9:15 AM)
				Tony Wakeman All Sports Parade	Sports, News & Music	1:00-5:00 PM, M-S	\$16.00	
				Tune Inn	Disk Jockey	10:00-11:55 AM, M-S	\$12.00	
VIRGINIA								
Newport News	WHYU	1,000	Ind.	As You Like It	Disk Jockey	4:00-4:30 PM, M-F	\$8.00	Friedenberg Agency

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Newport News (Cont.)				Club	Disk	3:00-4:00	\$8.00	
				1270	Jockey	PM, M-F		
				Good	Musical	6:00-8:00	\$8.00	
				Morning With Music	Clock	AM, M-F		
				Morning Ho Down	Hillbilly Music	11:00-11:30 AM, M-F	\$8.00	
Norfolk	WGH	250	ABC	You Asked For It	Musical Request	9:00-9:30 AM, M-F	\$8.00	
				Off the Record	Disk Jockey	11:00 PM- 1:00 AM, *	\$8.00	Free & Peters (before midnight) \$6.00 (after)
				Mail Order Music	Disk Jockey	1:00-1:30 PM, M-F 9:00-9:30 AM, Sat.	\$13.75	Edward Petry & Co.
Richmond	WRNL	5,000	ABC	Afternoon Mailbag	Disk Jockey	1:30-2:25 PM, M-F 1:00-1:45 PM, Sat.	\$14.00	
				Old Dominion Barn Dance	Live Hillbilly	9:00-10:00 AM, M-F 3:30-4:30 PM, M-F	\$29.00	Radio Sales
	WRVA	50,000	CBS	Rhyme Does Pay	Record Request	8:15-9:00 AM, M-F	\$21.50	
				Wakeup Time	Musical Clock	7:05-7:55 AM, M-S	\$21.50	

Market	Station	Power	Network	Program	Type	Time	Cost	Station Representative
Roanoke	WDBJ	5,000	CBS	Sunrise Serenade	Musical Clock	8:30-8:45 AM, *	\$9.50	Free & Peters
WEST VIRGINIA								
Charleston	WCHS	5,000	CBS	580 Club	Home Economics	8:30-9:00 AM, *	\$14.52	The Branham Co.
	WKNA	1,000	ABC	Great Scott	Disk Jockey	1:30-3:00 PM, M-F	\$9.75	Weed & Co.
Clarksburg	WBLK	250	NBC	Musical Clock	Musical Clock	7:35-7:55 AM, *	\$6.00	
Huntington	WHTN	1,000	Ind.	Dixie Ramblers	Hillbilly Music	9:30-10:15 AM, M-F	\$7.50	Friedenberg Agency
				Mountain Jamboree	Musical Clock	7:30-8:00 AM, M-F	\$7.50	
				Mountain Melodies	Hillbilly Music	12:20-1:00 PM, M-F	\$7.50	
				Wax Works	Disk Jockey	3:05-3:30 PM, *	\$7.50	
	WSAZ	5,000	ABC	Getter Upper Club	Musical Clock	7:30-7:55 AM, *	\$10.00	The Branham Co.
Parkersburg	WCOM	250	ABC	Let's Talk It Over	Household Hints	2:30-3:00 PM, M-F	\$6.00	Donald Cooke Inc.
				Music for Memories	Musical Variety	11:00-11:30 AM, M-F	\$6.00	
	WPAR	250	CBS	Farm & Home Hour	Farm News	9:05-9:30 AM, *	\$6.00	The Branham Co.
Wheeling	WKWK	250	ABC	Variety Matinee	Disk Jockey	12:15-1:00 PM	\$5.25 (ET)	Weed & Co.
						1:10-1:55 PM, M-F	\$4.50 (Live)	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>		
Wheeling (Cont.)	WWVA	50,000	CBS	Musical Clock	Musical Clock	7:15-8:55 AM, M-F	\$16.00 (before 8:00 AM)	Edward Petry & Co.		
						7:15-9:00 AM, Sat.	\$25.00 (after 8:00 AM)			
NORTH CAROLINA										
Charlotte	WAYS	5,000-D 1,000-N	ABC	Breakfast With Squires	Musical Clock	5:00-8:00 AM, M-S	\$14.40	Avery-Knodel (plus \$1.00 talent net)		
						In the Groove	Disk Jockey		4:30-5:00 PM, M-F	\$14.40
									Meet Mitzi	Home Economics
						Salon Matinee	Disk Jockey			
									2:15-2:30 PM M-W-F	\$14.40
									10:00-10:30 AM, Sat. only	\$14.40
									11:15 PM- 1:00 AM, M-S	\$14.40
						WBT	50,000		CBS	Grady Cole Farm Club
7:00-9:00 AM, Sun.										

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>					
Durham	WDUK	1,000	ABC	Platter	Disk	4:30-5:00	\$7.50	John E. Pearson Co.					
				Prevue	Jockey	PM, M-F							
				Tar Heel	Disk	1:00-1:30							
				Hits	Jockey	PM, M-F							
				Wake Up & Smile	Musical Clock	8:30-8:55 AM, M-F							
	WTIK	1,000	Ind.	Songs of Yesteryear	Musical Variety	8:45-9:00 AM, M-F	\$5.75	Donald Cooke Inc.					
Raleigh	WRAL	250	MBS	Tempus Fugit	Musical Clock	7:05-7:35 AM, M-F 8:15-8:45 AM, M-F	\$5.00	Weed & Co.					
SOUTH CAROLINA													
Charleston	WCSC	5,000	CBS	Pearl Baum	Home Economics	10:15-10:30 AM, *	\$7.50	Free & Peters					
				Says	Musical	2:30-3:30 PM, *							
				Sports	Musical	6:00-7:45 AM, *							
				Musical	Musical	6:00-7:45 AM, *							
				The Yawn Patrol	Musical Clock	6:00-7:45 AM, *							
					WCSC	5,000			CBS	Wax Works	Disk Jockey	11:15-12:00 Midnight, *	\$5.00
					WHAN	250			ABC	Hit the Deck	Musical Clock	6:05-7:25 AM, M-S	\$4.00
				Night Owl Club	Disk Jockey	12:00 Midnight-1:00 AM, M-S	\$4.00						
	WTMA	5,000	NBC	The Scrapbook	Home Economics	9:30-9:45 AM, M-F	\$5.00	Geo. P. Hollingbery					

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Columbia	WIS	5,000	NBC	Good Morning Carolina	Musical Clock	6:00-7:30 AM	\$8.00	Free & Peters
						7:35-8:00 AM, *		
	WKIX	1,000	CBS	After Hours	Disk Jockey	11:00 PM-12:00 Midnight M-S	\$4.00	Avery-Knodel
						12:15-1:00 PM, M-F		
				Byron Parker Time	Disk Jockey	6:00-7:45 AM, M-S	\$4.00	
						1:15-2:15 PM, M-F		
				Byron Parker Time	Musical Clock	9:30-10:00 AM, M-F	\$5.00	
						9:00-9:20 AM, M-S		
				Mail Bag	Disk Jockey	1:15-1:45 PM, M-F	\$7.50	
						5:00-7:25 AM, M-S		
Morning Record Shop	Disk Jockey	6:00-6:15 PM, T-Th	\$7.50					
		6:00-6:15 PM, T-Th						
Greenville	WFBC	5,000	NBC	Hillbilly Roundup	Musical Variety	5:00-7:25 AM, M-S	\$4.75	
						1:15-1:45 PM, M-F		
				Rhythm Matinee	Musical Variety	5:00-7:25 AM, M-S	\$4.75	
						6:00-6:15 PM, T-Th		
				Top of the Morning	Musical Clock	6:00-6:15 PM, T-Th	\$7.50	
Twilight Tune Time	Musical Variety	6:00-6:15 PM, T-Th	\$7.50					
Atlanta	WAGA	5,000	Ind.	Early Worm	Musical Clock	7:00-8:45 AM, M-S	\$27.00	

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GEORGIA

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
276 Atlanta (Cont.)				Easy Chair	Disk Jockey	3:15-4:30 PM, M-S	\$21.60	
				Hillbilly Hit Revue	Disk Jockey	6:00-6:55 AM	\$27.00	
				Jive at Five	Disk Jockey	2:00-2:30 PM, M-S		
				Party Line	Telephone Quiz	5:00-5:45 PM, M-S	\$21.60	
	WATL	250	MBS	Good Morning Man	Musical Clock	9:00-10:00 AM, M-S	\$21.60	Geo. P. Hollingbery
	WSB	50,000	NBC	Mac's Sewing Circle	Variety	6:00-8:00 AM, M-S	\$9.00	Edward Petry & Co.
Augusta	WGAC	5,000	ABC	Farm & Home Hour	Farm	1:30-2:00 PM, M-F	\$45.00	
				58 Ranch Roundup	Farm	12:15-1:00 PM, M-S	\$7.50	Avery-Knodel
				Home Folks Frolic	Disk Jockey	5:30-5:55 AM, M-S	\$5.00	
				Musical Clock	Musical Clock	4:30-4:55 PM, M-F	\$7.50	
Columbus	WGBA	1,000	Ind.	Alarm Clock Club	Musical Clock	8:35-8:55 AM, M-S	\$7.50	
Savannah	WDAR	250	ABC	Bings-time	Musical Variety	7:30-8:00 AM, *	\$6.00	The Branham Co.
				Curtain Call	Musical Variety	8:30-8:55 AM, M-F	\$6.00	Avery-Knodel
						8:15-8:30 AM, M-S	\$6.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>	
Savannah (Cont.)	WFRP	250	Ind.	Morning Varieties	Musical Clock	7:00-8:00 AM, M-F	\$6.00	John H. Perry Associates	
				Musical Caravan	Musical Variety	1:30-1:45 PM, M-F	\$6.00		
				The Bandstand	Disk Jockey	6:00-6:45 PM, M-F	\$8.50 (plus \$1.00 talent net)		
				WDAR Jamboree	Musical Variety	6:30-6:55 AM, M-S	\$6.00		
				Ethel & Bob Show	Disk Jockey	5:05-5:45 PM, M-F	\$5.00		
				Home Service Hour	Home Economics	1:30-2:00 PM, M-S	\$5.00		
				Howdy Neighbor	Musical Variety	7:15-8:55 AM, M-S	\$5.00		
				Make Believe Danceland	Disk Jockey	3:00-5:00 PM, M-S	\$5.00		
				Music Lovers Hour	Classical Recordings	11:00 PM-12:00 Midnight M-F	\$5.00		
				Sunrise Serenade	Musical Clock	6:05-6:45 AM, M-S	\$5.00		
				Women's Page	Home Economics	10:30-11:00 AM, M-F	\$5.00		
				Voices of the Coastal Empire	Interviews	10:45-11:00 AM, M-F	\$12.50		The Katz Agency, Inc.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
FLORIDA								
278 Jacksonville	WJHP	5,000	MBS	Alice Withee's Chatter	Home Economics	10:00-10:30 AM, M-F	\$10.00 (plus \$1.50 talent)	John H. Perry Associ- ates
				Club	Disk	6:00-6:30	\$15.00	
				1320	Jockey	PM, M-S	(plus \$1.00 talent)	
				It's A Good Day	Musical Clock	6:05-6:55 AM, M-S	\$10.00	
				Jazz Review	Jazz History	11:15-11:30 AM, M-S	\$10.00	
				Off The Record	Disk Jockey	4:30-5:00 PM, M-F	\$10.00 (plus \$1.00 talent)	
				Record Shop	Disk Jockey	3:00-3:30 PM, M-F	\$10.00	
				Sunrise Serenade	Musical Clock	7:00-8:55 AM, M-S	\$10.00 (plus \$1.00 talent)	
				Swap Shop	Swap Shop	11:30 AM- 12:00 Noon M-F	\$10.00	
				Swing Shift	Disk Jockey	11:00 PM- 12:30 AM, M-S	\$10.00	
	WMBR	5,000	CBS	For Women Only	Home Economics	11:30-11:45 AM, M-F	\$10.00	Avery-Knodel
				Lazybones	Disk Jockey	4:25-5:40 PM, M-F	\$11.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Jacksonville (Cont.)				Sky Commuter	Musical Clock	7:00-9:00 AM, M-S	\$11.00	
				Tommy Dorsey Show	Disk Jockey	9:05-10:00 AM, M-F	\$10.00 (plus \$1.50 talent net)	
				Uncle Bud	Farm Variety	6:00-6:55 AM, M-S	\$11.00	
	WPDQ	5,000	ABC	At Home With Anne Daly To Market	Home Economics Home Economics	1:30-1:55 PM, M-F 8:30-8:55 AM, M-S	\$12.00 \$10.00	The Katz Agency, Inc.
Lakeland	WLAK	1,000	NBC	Lake Region Serenade	Musical Clock	7:15-7:55 AM, M-S	\$5.00	John E. Pearson Co.
				1340 Club	Local Chatter & Music	2:45-3:45 PM, M-F	\$5.00	
				Western Jamboree	Musical Clock	6:30-7:00 AM, M-S	\$5.00	
Miami	WGBS	50,000-D 10,000-N	CBS	Jane Recommends	General Commentary	10:00-10:30 AM, M-F	\$20.00	The Katz Agency, Inc.
	WINZ	1,000	Ind.	Breakfast Time	Disk Jockey	8:00-8:30 AM, M-S	\$5.00	John H. Perry Associ- ates
				Luncheon in Miami	Audience Participation	12:15-12:45 PM, M-S	\$45.00 (¼ hr.)	
				940 Club	Disk Jockey	8:30-10:00 AM, M-S 1:30-2:00 PM, M-S	\$5.00	
			Studio Party	Disk Jockey	1:00-1:30 PM, M-S	\$5.00		

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
200 Miami (Cont.) Orlando Palm Beach Pensacola St. Petersburg	WIOD	5,000	NBC	Dream Buster Show	Musical Clock	7:05-7:30 AM, M-S	\$17.00	Geo. P. Hollingbery
	WDBO	5,000	CBS	Yours Sincerely	Home Economics	9:45-10:00 AM, *	\$8.50	John Blair & Co.
	WWPG	250	ABC	Chanticleer Serenade	Musical Clock	6:30-8:00 AM, M-S	\$4.80	John H. Perry Associates
				Drifting & Dreaming	Disk Jockey	11:00 PM-12:00 Midnight M-F	\$4.80	
	WBSR	250	ABC	A Date With Rosemary	Home Economics	10:45-11:00 AM 4:45-5:00 PM, M-F	\$4.00 (52 time rate)	Robert Meeker Associates, Inc.
	WCOA	5,000	NBC	Listen Ladies	Home Economics	11:30-11:45 AM, M-F	\$4.00 (52 time rate)	John H. Perry Associates
				Matinee in Rhythm	Disk Jockey	4:05-4:45 PM, M-F	\$8.50	
				Music You Want	Disk Jockey	11:30-11:55 PM, M-F	\$8.50	
				Rise & Shine	Musical Clock	7:15-8:00 AM, M-S	\$8.50	
				Sat. Night Dance Time	Disk Jockey	10:05-11:00 PM, Sat.	\$8.50	
				Yawn Patrol	Musical Clock	6:30-6:55 AM, M-S	\$8.50	John E. Pearson Co.
		WTSPCP-5,000-D 1,000-N	MBS	The Sundial	Musical Clock	7:00-9:00 AM, M-F	\$6.00	

Market	Station	Power	Network	Program	Type	Time	Cost	Station Representative
St. Petersburg (Cont.)	WALT	1,000	Ind.	1380	Disk	4:00-5:00	\$6.00	John H. Perry Associ- ates
				Local	Jockey	PM, M-F		
Tampa	WALT	1,000	Ind.	Battle of Baritones	Disk	1:05-2:00	\$6.00	
				Platter Parade	Jockey	PM, Sun.		
					Disk	3:30-4:30	\$6.00	
					Jockey	PM, Sun.		
				Tune Teller	Musical	7:20-8:00	\$6.00	
					Clock	AM, M-S		
	Uncle Gene	Disk	3:05-4:30	\$6.00				
				Jockey	PM, M-S			

EAST NORTH CENTRAL

OHIO									
Cincinnati	WCPO	250	MBS	Malcolm Richards	Musical	6:10-9:00	\$17.75	The Branham Co.	
					Clock	AM, *			
	WKRC	5,000-D 1,000-N	CBS	Paul Dixon	Disk	3:05-5:00	\$17.75	The Katz Agency, Inc.	
				1230 Club	Jockey	PM, *			
	WLW	50,000	NBC	Between You And Me	General Commentary	11:15-11:30	\$30.00	WLW Sales Offices	
	WSAI	5,000	MBS	Morning Matinee	Live Musical Variety	8:30-9:30	\$345.00	(3 times)	
Cleveland	WGAR	50,000	ABC	Burt Farber Show	Disk	12:50-2:00	\$23.80	Avery-Knodel	
					Jockey	PM, M-F			
					Easy Listening	Musical	6:05-7:45	\$23.80	
					Clock	AM, M-S			
	WJMO	1,000	CBS	Harmony Ranch	Musical Variety	9:30-10:00	\$30.00	Edward Petry & Co.	
	WJMO	1,000	Ind.	Here's Howie	Disk	3:05-5:00	\$12.50	Adam J. Young, Jr., Inc.	
					Jockey	PM, M-F			

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Springfield	WIZE	250	ABC	For Women Only	Home Economics	1:30-2:00 PM, M-F 11:30-12:00 Noon Sat.	\$7.00	Weed & Co.
Toledo	WSPD	5,000	NBC	Homemaker's Institute	Home Economics	9:00-9:15 AM, M-F	\$15.00	The Katz Agency, Inc.
INDIANA								
Evansville	WEOA	250	CBS	Listen While You Work	Home Economics	8:30-9:00 AM, M-F	\$8.00	The Katz Agency, Inc.
Ft. Wayne	WOWO	10,000	ABC	Home Forum	Home Economics	1:00-1:30 PM, M-F	\$30.00	NBC Spot Sales
				Little Red Barn	Farm	6:00-7:00 AM, M-S	\$12.50	
Indianapolis	WFBM	5,000	CBS	Mrs. Farrell's Kitchen of the Air	Home Economics	9:00-9:30 AM, M-F	\$25.00	The Katz Agency, Inc. (5 min.)
	WIBC	5,000	MBS	Easy Does It	Disk Jockey	2:45-5:15 PM, *	\$18.00	John Blair & Co.
				Easy Listening	Disk Jockey	8:15-8:55 AM, *	\$15.00	
				P M Party	Musical Variety	2:15-2:45 PM, *	\$15.00	
WIRE	5,000	NBC	Eatitorially Speaking	Food Forum	8:30-9:00 AM, M-S	\$17.00	John E. Pearson Co.	
				Melody Billboard	Disk Jockey	5:05-5:30 PM, M-F	\$17.00	

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APPENDIX II

Market	Station	Power	Network	Program	Type	Time	Cost	Station Representative
Indianapolis (Cont.)				Music Box	Disk Jockey	6:30-6:45 PM, M-F	\$25.00	
				S'prize Party	Audience Participation	12:15-12:45 PM, M-F	\$17.00	
				Your Record Player	Disk Jockey	11:00-12:00 Noon, M-F	\$17.00	
	WISH	5,000	ABC	At Home With Catherine Daniels	Home Economics	1:00-1:30 PM, *	\$45.00 (3 times week)	Free & Peters
	Kokomo	WKMO	250	CBS	Culinary Corner	Home Economics	10:45-11:00 AM, M-F	\$5.50
South Bend	WHOT	250	ABC	Mrs. Riley's Shoppers Guide	Home Economics	3:45-4:15 PM, M-F	\$7.00	Weed & Co.
ILLINOIS								
Cairo	WKRO	250	Ind.	Homemakers Club	Home Economics	9:30-9:45 AM, M-S	\$6.00	John E. Pearson Co.
Champaign	WDWS	250	CBS	What's New	Home Economics	9:15-9:30 AM, M-F	\$5.50 (26 time rate)	Robert Meeker Associates, Inc.
Chicago	WAIT	5,000	Ind.	Stella White Streamliners	Home Economics	11:30-11:45 AM, M-F	\$20.00	Taylor-Howe-Snowden Radio Sales, Inc.
	WBBM	50,000	CBS	Gold Coast Rhythm	Live Musical Variety	8:15-8:30 AM, M-F	\$110.00	Radio Sales
						3:30-3:45 PM, M-F		
				Housewives Protective League	General Commentary	4:00-4:30 PM, M-F 1:30-2:00 PM Sat.	\$742.50 (weekly package sold in combination with Sunrise Salute)	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Chicago (Cont.)	WENR	50,000	ABC	Sunrise	Musical	6:00-6:55	\$618.75	(weekly package) ABC Spot Sales
				Salute	Clock	AM, M-S		
				Beulah Karney	Home Economics	4:45-5:00 PM, M-F	\$80.00	
	WGN	50,000	MBS	Linn Burton	Disk	10:45-11:15	\$80.00	Western — Keenan & Eickelberg, L.A. Eastern — George Harvey, New York
				Platter Party	Jockey	PM, M-F		
				Baker's Spotlight	Live Musical Variety	4:30-4:45 PM, M-S	\$75.00	
	WIND	5,000	Ind.	June Baker	Home Economics	10:00-10:15 AM, M-S	\$245.00 (3 times a week)	John E. Pearson Co.
				Record Shop	Disk Jockey	2:05-4:00 PM, M-S	\$18.00	
				Wake Up Music	Musical Clock	6:00-8:00 AM, M-S	\$18.00	
	WJJD	50,000	Ind.	Ernie Simon Show	Disk Jockey	8:00-10:00 AM, M-S 1:30-2:30 PM, M-F	\$36.50	Avery-Knodel
				Suppertime Frolic	Musical Variety	5:00-7:00 PM, S-S	\$50.00	
	WLS	50,000	ABC	Feature Foods	Home Economics	3:30-4:00 PM, *	\$368.55	John Blair & Co. (weekly package)
WMAQ	50,000	NBC	Dave Garraway	Disk Jockey	5:15-5:45 PM, M-F	\$70.00	NBC Spot Sales (15 min.)	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Chicago (Cont.)				Early Bird 1160 Club	Musical Clock Disk Jockey	5:30-6:00 AM, M-F 12:30-1:30 AM Tu-Sat.	\$20.00 \$35.00	
				Food Magician	Food Forum	11:00-11:15 AM, M-F	\$75.00	
	Clinton	WHOW	1,000	Ind. Mid-morning Matinee	Musical Variety	10:00-10:30 AM, M-F	\$6.00	Donald Cooke Inc.
Peoria	WEEK	1,000	NBC	Memos and Melodies	Home Economics	11:30-12:00 Noon M-F	\$9.00	The Katz Agency, Inc.
	WIRL	5,000	ABC	Breakfast Bird Mornin' Neighbor Tune House WirL-A-Tune	Musical Clock Musical Clock Disk Jockey Disk Jockey	7:15-7:45 AM, M-S 6:30-7:00 AM, M-S 4:00-5:00 PM, M-F 11:00-12:00 Noon M-F	\$7.00 \$9.00 \$7.00 \$9.00 \$9.00	Avery-Knodel after 7:30 AM
	WMBD	5,000	CBS	Woman's World Farmer Bill's Almanac Platter Patter	Home Economics Farm Disk Jockey	9:00-9:25 AM, M-F 6:10-6:30 AM, * 4:30-5:00 PM, *	\$9.00 (plus \$3.00 talent net) \$8.00 \$12.00	Free & Peters

Market	Station	Power	Network	Program	Type	Time	Cost	Station Representative	
888 Detroit (Cont.)				Jack the Bellboy	Disk Jockey	1:00-2:00 PM	\$25.00 Flat		
				Square Block, Jr.	Disk Jockey	3:30-6:30 PM, M-F	\$25.00		
	WJR	50,000	CBS	Mrs. Page	Home Economics	8:00-9:00 PM, M-F	\$60.00	Edward Petry & Co.	
	WWJ	5,000	NBC	John Nolton Sings	Live Vocalist	9:30-9:45 AM, M-S	\$42.00	Geo. P. Hollingbery	
	WXYZ	5,000	ABC	Johnny Slagle Show	Disk Jockey	9:45-10:00 AM, M-F	\$32.50	ABC Spot Sales	
				Lady of Charm Kitchen	Home Economics	11:15-12:00 Noon, M-F	\$57.50		
				Russ Mulholland's Barefoot Boy	Musical Clock	1:30-2:25 PM, M-F	\$18.50		
						6:00-7:00 AM, M-F	\$35.00		
	Grand Rapids	WJEF	250	CBS	Breakfast with 'JEF	Musical Clock	7:00-9:00 AM, M-F	\$10.00	Avery-Knodel
					Tello-Test Women Today	Telephone Quiz	1:30-1:45 PM, M-F	\$13.50	
					Home Economics	9:45-10:00 AM, M-F	\$13.75		
Kalamazoo	WKZO	5,000	CBS	All Star Dance Parade	Musical Variety	7:15-8:00 AM, M-S	\$13.50		
				Farm News	Farm News	7:15-7:30 PM, M-Th	\$20.00		
						12:15-12:30 PM, M-F	\$18.00		

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Kalamazoo (Cont.)				590	Musical	7:15-8:00	\$18.00	
				Fanfare	Clock	AM, M-S		
				Juke Box	Disk	4:00-5:00	\$18.00	
				Jamboree	Jockey	PM, Sat. only		
				Pajama	Musical	6:00-6:30	\$18.00	
				Patrol	Clock	AM, M-S		
				Tello- Test	Telephone Quiz	10:00-10:15	\$20.00	
Women Today	Home Economics	10:45-10:55	\$15.74					
WISCONSIN								
Madison	WIBA	5,000	NBC	Farm	Farm	6:00-6:30	\$6.00	
				Frolic	Variety	AM, M-S		
				Madison	Musical	4:00-5:00	\$9.00	
				Hour	Variety	PM, M-F		
				Musical	Musical	6:30-7:30	\$9.00	
Clock	Clock	AM, M-S						
1310	Disk	11:05-12:00	\$6.00					
Club	Jockey	Midnight M-S						
Marinette	WMAM	250	NBC	In A Woman's World	Women's News	8:45-9:00 AM, M-F	\$6.00	Robert Meeker Associ- ates, Inc.
60 ⁰⁰ Milwaukee	WEMP	250	ABC	Breakfast	Musical	6:30-7:30	\$12.00	Avery-Knodel
				With Bob	Clock	AM, M-S		
				Club 60	Disk	3:30-4:30	\$12.00	
					Jockey	PM, M-F		

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
290 Milwaukee (Cont.)				Ladies' Choice	Home Economics	11:30-11:45 AM, M-F	\$12.00	
				Something New	Musical Variety	12:40-1:00 PM, M-F	\$12.00	
	WISN	5,000	CBS	Ann Leslie's Scrapbook	Home Economics	10:45-11:00 AM 3:45-3:55 PM, M-F	\$21.25	The Katz Agency, Inc.
	WTMJ	5,000	NBC	What's New	Home Economics	8:30-9:00 AM, M-S	\$27.50	Edward Petry & Co.
	Oshkosh	WOSH	250	ABC	400 Club	Disk Jockey	4:00-4:45 PM, M-F	\$6.00
				Musical Fashion Parade	Women's News	1:15-1:30 PM, M-F	\$6.00	
Wausau	WSAU	250	CBS	Top O' The Morning	Musical Clock	6:35-9:00 AM, M-S	\$6.00	Edward Petry & Co.
				EAST SOUTH CENTRAL				
KENTUCKY								
Ashland	WCMI	250	CBS	Wake Up Tri-State	Musical Clock	6:30-7:45 AM, M-F 6:30-8:00 AM, Sat.	\$5.00	John E. Pearson Co.
				Woman's Club	Local Chatter	10:00-10:15 AM, M-F	\$5.00 (plus \$1.50 gift)	
Lexington	WLAP	CP-5,000-D 1,000-N	ABC	Crossroads Store	Musical Clock	6:00-7:00 AM T-Th-Sa 6:00-6:45 AM, M-W-F	\$10.40 ($\frac{1}{4}$ hr.)	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Lexington (Cont.)				Platter Chatter	Disk Jockey	3:05-4:15 PM, M-F	\$8.50	
Louisville	WHAS	50,000	CBS	Abbott Habit	Disk Jockey	8:30-9:30 AM, M-F	\$37.50	Edward Petry & Co.
	WINN	250	ABC	Lady Lookout	Home Economics	11:45-12:00 Noon M-F	\$15.00	Taylor-Howe-Snowden Radio Sales, Inc.
Paducah	WKYB	1,000	MBS	Saturday Session	Disk Jockey	2:00-4:00 PM, M-F	\$6.50	Burke, Kuipers & Ma- honey
				Yawn Patrol	Musical Clock	7:00-8:00 AM, M-F	\$6.50	
TENNESSEE								
Chattanooga	WDEF	5,000-D 1,000-N	ABC	Loafin' with Luther	Disk Jockey	3:45-4:30 PM, M-F	\$6.00	Weed & Co.
Jackson	WTJS	1,000	ABC	The Women's Page	Home Economics	10:00-10:30 AM, M-F	\$3.50 (plus \$1.50 talent)	The Branham Co.
Johnson City	WJHL	5,000	ABC	Branchin' Out	Disk Jockey	11:15-12:00 Midnight M-S	\$10.00	John E. Pearson Co.
				O'Cowell's Breakfast Club	Musical Clock	7:20-7:55 AM, M-F	\$20.00 (plus \$2.00 talent) (10 min.)	
Knoxville	WBIR	250	ABC	1240 Club	Disk Jockey	12:30-2:00 PM, M-F	\$7.00	
	WIBK	1,000	Ind.	Fountain Frolics	Beauty Hints	9:30-9:55 AM, M-F	\$6.25	Donald Cooke Inc.
				Musical Roundup	Musical Variety	8:45-9:00 AM, M-F	\$6.25	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Knoxville (Cont.)	WNOX	10,000	CBS	Merry Go Round	Musical Variety	12:10-1:45 PM, M-S	\$85.00 per week	The Branham Co.
				Clock	Musical Clock	8:05-9:45 AM, *	\$12.50	
Memphis	WROL	5,000	NBC	Sunny Side Up	Musical Clock	7:30-9:00 AM, *	\$10.50	John Blair & Co.
				730 Express	Disk Jockey	4:00-4:45 PM, M-F	\$6.00 (plus \$2.00 talent)	
	WDIA	250	Ind.	Club 1340	Disk Jockey	3:00-5:00 PM, M-S	\$12.00	Forjoe & Co.
					Coffee Time	Musical Clock	7:15-8:00 AM, M-S	
				Ladies Matinee	Disk Jockey	1:05-2:00 PM, M-S	\$12.00	
					WMC	5,000	NBC	Olivia Browne
	WMP5	10,000-D 5,000-N	ABC	At Home With Kay Allen	Home Economics	11:30-11:45 AM, M-F	\$50.00 (Two participations per week)	Taylor-Howe-Snowden Radio Sales, Inc.
					Kitchen Quizzer	Women's Telephone Quiz	4:30-4:55 PM, M-F	
Featured by Francis Craig					Disk Jockey	11:00-11:30 AM, M-F	\$37.50	
ALABAMA								
Birmingham	WAPI	5,000	CBS	Alabama Hayloft Jamboree	Hillbilly Record Show	3:30-4:30 PM, M-S	\$16.00	Radio Sales

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Birmingham (Cont.)				Matinee in Birmingham	Disk Jockey	4:45-5:15 PM, M-S	\$16.00	
				Roundup Time	Hillbilly Record Show	8:15-9:30 AM, M-S	\$16.00	
Gadsden	WGAD	1,000	MBS	Hit Parade	Disk Jockey	1:30-1:45 PM, M-F	\$3.60	Donald Cooke Inc.
	WGNH	250	ABC	Alarm Clock Club	Musical Clock	6:30-7:00 AM 7:15-7:50 AM, M-F	\$3.60	Burke, Kuipers & Ma- honey
				Club Request	Musical Requests	4:00-5:00 PM, M-F	\$3.60	
				Juke Box	Disk Jockey	10:30 PM- 1:00 AM Sat.	\$3.60	
Mobile	WKAB	1,000	Ind.	Ladies' News	Fashion News	9:00-9:15 AM, M-F	\$6.00	Donald Cooke Inc.
	WKRG	1,000	CBS	Naturally for Ladies	Home Economics	9:30-9:45 AM M-W-F	\$9.00	Adam J. Young, Jr., Inc.
	WMOB	250	ABC	Alarm Clock	Musical Clock	6:00-7:30 AM, *	\$8.00	The Branham Co.
Muscle Shoals	WLAY	250	MBS	Musical Clock	Musical Clock	7:30-7:45 AM, *	\$5.00	
MISSISSIPPI								
Jackson	WSLI	5,000	ABC	930 Club	Disk Jockey	4:00-5:15 PM, M-F	\$12.00	Weed & Co.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
WEST NORTH CENTRAL								
MINNESOTA								
Duluth	KDAL	5,000	CBS	Intermezzo	Musical Variety	4:00-4:30 PM, M-F	\$6.00	Avery-Knodel
				The Last Word	Home Economics	10:30-11:00 AM, M-F	\$6.00 (plus \$3.00 talent net)	
	WEBC	5,000	NBC	Musical Clock	Musical Clock	6:30-7:00 AM, M-S	\$5.00	
	WDSM	250	ABC	Elinor Barney Show	Home Economics	11:30-12:00 Noon M-F	\$7.00	Geo. P. Hollingbery
Duluth-Superior				Alarm Clock Club	Musical Clock	7:30-7:55 AM, *	\$6.00	
				The Bandstand	Disk Jockey	9:00 AM-12:00 Noon, *	\$6.00	
				Noon Melodies	Disk Jockey	12:30-12:45 PM, *	\$6.00	
				The 1230 Club	Disk Jockey	4:00-4:45 PM, *	\$6.00	
Marshall	KMHL	250	MBS	Musical Mailbag	Disk Jockey	3:00-5:00 PM, M-F	\$24.00 (¼ hr.)	John E. Pearson Co.
Minneapolis	KSTP	50,000	NBC	Fun For Your Money	Audience Participation	11:00-11:30 AM, M-F	\$50.00	Edward Petry & Co.
	WCCO	50,000	CBS	Darragh Aldrich	Women's Commentary	1:30-1:45 PM, M-F	\$60.00	Radio Sales
				DeHavens Date	Live Musical Variety	4:30-4:55 PM, M-F	\$60.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Minneapolis (Cont.)	WDGY	5,000	Ind.	Housewives Protective League	General Commentary	3:30-4:00 PM, M-S	\$330.00 (weekly package sold only in combination with Sunrise Salute)	
				Sunrise Salute	Musical Clock	5:30-6:30 AM, M-S	\$275.00 (weekly package)	
CG Minneapolis-St. Paul	WLOL	5,000	MBS	Minnesota Melodies	Musical Clock	6:00-7:30 AM, M-S	\$9.00 \$10.00 (before 7:00 AM) (after 7:00 AM)	Avery-Knodel
				Morning Matinee	Musical Variety	8:00-9:45 AM, M-F	\$10.00	
				On The Avenue	Disk Jockey	3:00-5:00 PM, M-F	\$10.00	
				Star Showcase	Musical Variety	2:15-3:00 PM, M-F	\$10.00	
				Suppertime Serenade	Musical Variety	6:15-6:45 PM, M-S	\$14.00	
				Martin Block	Disk Jockey	1:30-2:30 PM, *	\$12.00	John Blair & Co.
				Rush Hughes	Disk Jockey	4:00-4:30 PM, *	\$12.00	
				Around the Town	Home Economics	11:35 AM-12:00 Noon, *	\$26.00	Free & Peters
				Music Hall	Disk Jockey	2:00-3:00 PM, M-S	\$6.75	Forjoe & Co.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Minneapolis-St. Paul (Cont.)				Rise & Shine	Musical Clock	8:00-8:30 AM, M-S	\$6.75	
				Sev Widman Show	Disk Jockey	3:00-4:00 PM 10:00-11:55 PM, M-S	\$12.00 Flat	
	Rochester	KROC	250	NBC	Shopping Circle	Shopping News	4:15-4:30 PM, MWF	\$6.00 (plus 10% talent)
Winona	KWNO	250	ABC	All Around Town	Home Economics	11:15-11:30 AM, M-F	\$6.00	
IOWA								
Des Moines	KRNT	5,000	ABC	Betty Wells' Women's Club	News & Commentary	11:30-11:45 AM, M-S	\$24.00	The Katz Agency, Inc.
	WHO	50,000	NBC	Hawkeye Matinee	Live Variety	5:00-5:30 PM, *	\$45.00	Free & Peters
				Lucia & Orchestra	Live Musical Variety	8:30-8:45 AM, *	\$60.00	
Dubuque	WKBB	250	ABC	Radio Kitchen	Home Economics	3:30-4:00 PM, Wed.	\$12.50	Robert Meeker Associates, Inc.
Shenandoah	KMA	5,000	ABC	Cornland Lyrics	Musical Variety	3:45-4:00 PM, M-S	\$75.00 (per week—weekly package)	Avery-Knodel
				Homemaker's Visit	Home Economics	9:00-9:25 AM, M-S	\$75.00 (per week—weekly package)	
				Kitchen Klatter	Home Economics	3:15-3:45 PM, M-S	\$75.00 (per week—weekly package)	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Shenandoah (Cont.)				Mack & Jeanie	Musical Variety	5:00-5:15 PM, M-S	\$75.00 (per week— weekly package)	
				Market Reports	Market Reports	12:45-1:00 PM, M-S	\$75.00 (per week— weekly package)	
				RFD 960	Farm Service Variety	6:00-7:00 AM, M-S	\$75.00 (per week— weekly package)	
				Steve Wooden	Musical Variety	4:15-4:30 PM, M-S	\$75.00 (per week— weekly package)	
Waterloo	KXEL	50,000	ABC	Club 1540	Musical Variety	3:45-4:00 PM, M-F 5:00-5:15 PM, M-F	\$12.50	
MISSOURI								
Hannibal	KHMO	CP-5,000-D 1,000-N	MBS	Music As You Like It	Disk Jockey	4:00-5:00 PM, M-F	**	John E. Pearson Co.
Kansas City	KCMO	50,000-D 10,000-N	ABC	Today's Woman	Home Economics	11:45-12:00 Noon, M-F	\$75.00	
				Walt's Wax Works	Disk Jockey	3:30-4:00 PM, M-F	\$60.00	
	KMBC	5,000	CBS	Brush Creek Follies	Barn Dance	9:45-10:30 PM, *	\$208.00	Free & Peters (¼ hr. 26-week minimum)
				Dinner Bell Roundup	Musical Variety	12:00 Noon-1:00 PM, *	\$42.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Kansas City (Cont.)				Early Birds	Musical Clock	5:00-6:45 AM, *	\$18.00	
				Happy Home	Home Economics	8:30-8:45 AM, *	\$86.30 each (on basis of 3 times a week)	
				Happy Kitchen	Home Economics	9:15-9:30 AM, *	\$86.30 each (on basis of 3 times a week)	
	WDAF	5,000	NBC	Woman's Advisor	Home Economics	11:30-12:00 Noon M-F	\$66.00	Edward Petry & Co.
	WHB	5,000	MBS	Musical Clock	Musical Clock	7:15-9:00 AM, *	\$26.60	John Blair & Co.
				Sandra Lee	Home Economics	11:30-11:45 AM, *	\$25.00	
Poplar Bluff	KWOC	250	MBS	Music For Today	Musical Clock	7:45-8:00 AM, M-S	\$4.50	John E. Pearson Co.
St. Louis	KMOX	50,000	CBS	Country Journal	Farm	5:00-6:00 AM, M-S	\$30.00	Radio Sales
				Hi Neighbor	Musical Variety	10:30-10:45 PM, M-F 3:45-4:00 PM, Sat.	\$65.00	
				Housewives Protective League	General Commentary	4:30-5:00 PM, M-F 9:00-9:30 AM, Sat.	\$330.00 (per week— weekly package sold only in combination with Sunrise Salute)	

Market	Station	Power	Network	Program	Type	Time	Cost	Station Representative	
St. Louis (Cont.)				Rhyme Does Pay	Record Request	8:00-8:30 AM, M-S	\$65.00		
				Sunrise Salute	Musical Clock	6:15-7:00 AM, M-S	\$275.00 (per week— weekly package)		
	KSD	5,000	CBS	Wake Up Music	Musical Clock	6:15-6:45 AM, *	\$17.50	Free & Peters	
	KXOK	5,000	ABC	Rush Hughes	Disk Jockey	12:00-1:00 PM, *	\$37.50	John Blair & Co.	
	WEW	1,000	Ind.	Just For Women	Home Economics	11:30-11:45 AM, M-S	\$45.00	John E. Pearson Co. (¼ hr.)	
				Musical Clock	Musical Clock	6:05-6:45 AM, M-S	\$42.00 (per week)		
				770 Record Club	Disk Jockey	10:00-11:00 AM, M-F	\$9.40		
	Springfield	KWTO	5,000	ABC	Best By Request	Disk Jockey	10:15 PM- 12:00 Midnight,	\$15.00	
	NORTH DAKOTA								
	Bismarck	KFYR	5,000	NBC	Northwest Farm Front	Farm Variety	12:00 Noon- 12:45 PM, *	\$10.00	John Blair & Co.
Fargo	WDAY	5,000	NBC	Patter & Platter	Disk Jockey	4:35-5:00 PM, *	\$10.00	Free & Peters	
Grand Forks	KILO	1,000	CBS	Cup & Saucer Club	Musical Clock	7:35-8:00 AM, M-F	\$5.50	Avery-Knodel	
				Dawn Session	Musical Clock	7:15-7:30 AM, M-S	\$5.50		

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>					
300 Grand Forks (Cont.)				Noon Time	Musical	12:00-12:10	\$6.25						
				Tune Time	Variety	PM, M-F							
				Rhythm at Random	Disk Jockey	10:30-11:30 PM, M-F	\$6.25						
				Sunrise Serenade	Musical Clock	6:45-7:00 AM, M-F	\$5.50						
SOUTH DAKOTA													
Sioux Falls	KELO	CP-5,000	NBC	KELO	Home	8:00-9:00	\$6.00	John E. Pearson Co. (plus \$2.00 talent)					
				Party Line	Economics	AM, M-F							
				Requestfully Yours	Disk Jockey	4:05-5:00 PM, M-F	\$6.00						
	KSOO	5,000	Ind.	Bee Baxter	Home Economics	10:30-11:00 AM, M-F	\$10.00	Avery-Knodel					
				Breakfast Club	Musical Clock	6:05-6:30 AM, M-S	\$6.00						
				Cheer-up Time	Musical Clock	7:10-7:30 AM, M-S	\$6.00						
				Jumping Jacks	Musical Variety	11:05-11:20 AM, M-S	\$6.50						
				Rush Hughes	Disk Jockey	2:30-3:00 PM, M-F	\$6.50 (plus \$1.25 talent net)						
				300 Club	Disk Jockey	3:00-3:45 PM, M-F	\$6.50						
				Will's Wax Works	Disk Jockey	5:00-5:30 PM, M-F	\$8.00						
				Yankton	WNAX	5,000	ABC		Neighbor Lady	Home Economics	3:30-4:00 PM, M-F 9:30-10:00 AM, Sat.	\$63.00	The Katz Agency, Inc. (per week 3 per week)

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
NEBRASKA								
Omaha	KBON	250	NBC	Betty the Shopper	Home Economics	9:45-10:00 AM, M-F	\$6.50	Weed & Co.
	KFAB	50,000	CBS	Star Dust Time	Disk Jockey	4:15-5:00 PM, *	\$20.00	Free & Peters
				Talking It Over	Home Economics	10:45-11:00 AM, M-F	\$120.00 (per week)	
				Tips 'n' Tunes	Musical Clock	7:15-8:00 AM, *	\$20.00	
				Wake Up Time	Musical Clock	5:00-5:30 AM, *	\$20.00	
KOIL	5,000	ABC	Polly The Shopper	Home Economics	11:15-11:30 AM 1:15-1:30 PM, M-F	\$12.50	Edward Petry & Co.	
KANSAS								
Salina	KSAL	1,000	MBS	Musical Clock	Musical Clock	7:45-8:00 AM, M-S	\$7.20	John E. Pearson Co.
Topeka	WIBW	5,000	CBS	Alarm Clock Club	Musical Clock	5:30-6:59 AM, M-F	\$18.00	Capper Publications, Inc.
				Dinner Hour	Live Musical Variety	11:30-12:00 Noon, M-F	\$24.00	
				Henry's Exchange	Live Musical Variety with Household Hints	8:30-9:00 AM, M-F	\$24.00	
				Kansas Roundup	Live Musical Variety	2:00-3:00 PM, M-F	\$18.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Wichita	KFBI	1,000	ABC	A Woman's Viewpoint	Home Economics	12:45-1:00 PM, M-F	\$15.00	Geo. P. Hollingbery
	KFH	5,000	CBS	Ethel Jane's Notebook	Shopping News	11:45-12:00 Noon M-F	\$15.00	Edward Petry & Co.

WEST SOUTH CENTRAL

ARKANSAS

Hot Springs	KTHS	10,000	ABC	Morning Melodies	Musical Variety	7:30-7:45 AM, *	\$6.00	The Branham Co.
Little Rock	KXLR	250	MBS	Alarm Clock Club	Musical Clock	7:30-8:00 AM, M-F	\$5.00	Burke, Kuipers & Ma- honey
				Turntable Caravan	Telephone Musical Request	10:30-10:55 PM, M-F	\$5.00	
W. Memphis	KWEM	1,000	Ind.	Your Radio Reviews	Disk Jockey	3:00-3:15 PM, M-F	\$5.00	
				Hi Neighbor	Home Economics	8:45-10:00 AM, M-F	\$12.50	
				Teen Town	Teen Age	3:10-4:00 PM, M-F	\$12.50	
				Yours For The Asking	Disk Jockey	2:05-2:30 PM, M-F	\$12.50	

LOUISIANA

New Orleans	WDSU	5,000	ABC	Rush Hughes	Disk Jockey	4:35-5:00 PM, *	\$13.00	John Blair & Co.
	WNOE	250	MBS	1450 Radio Row	Disk Jockey	3:00-3:30 PM, M-F	\$10.00	Burke, Kuipers & Ma- honey

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
New Orleans (Cont.)				Musical Clock	Musical Clock	6:05-6:30 AM	\$10.00	
				Record Room	Disk Jockey	6:35-7:15 AM, M-F		
				Working With Wax	Disk Jockey	4:00-5:00 PM, M-F	\$10.00	
	WSMB	5,000	NBC	Musical Clock	Musical Clock	9:15-10:15 AM, M-F	\$10.00	
	WWL	50,000	CBS	Woman's Forum	General Commentary	7:30-8:00 AM, M-F	\$14.00	Edward Petry & Co.
						9:15-9:30 AM M-W-F	\$121.50	The Katz Agency, Inc (package per week (5 min.) 13 weeks minimum)
Shreveport	KTBS	1,000	NBC	8 O'Clock Call	Musical Clock	8:00-9:00 AM, M-F	\$9.00	Edward Petry & Co.
	KWKH	50,000	CBS	It's News To Me	Home Economics	3:30-3:45 PM, *	\$18.00	The Branham Co. Flat
OKLAHOMA								
Oklahoma City	KOMA	50,000	CBS	Alarm Clock Club	Musical Clock	7:15-8:00 AM, M-F	\$15.00	Avery-Knodel (plus \$2.00 talent net)
				Farm & Home Report	Farm	5:30-6:00 AM, M-S	\$15.00	
				Eddie's Corner Store	Disk Jockey	3:30-4:55 PM, M-F	\$20.00	(plus \$2.00 talent net)
				Listen Ladies	Home Economics	1:15-1:45 PM, M-F	\$75.00	(3 weekly)
				Rural Roundup	Musical Variety	5:00-5:30 AM, M-S	\$15.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Oklahoma City (Cont.)	KTOK	250	ABC	Open House	Variety	3:30-4:30 PM M-W-F 3:30-5:00 PM, T-Th	\$9.00	Taylor-Howe-Snowden Radio Sales, Inc.
Ponca City	WBBZ	250	MBS	Say it with Music	Disk Jockey	9:45-10:00 AM, M-F	\$8.00	Donald Cooke Inc.
Tulsa	KTUL	5,000	CBS	Ring the Bell	Music Quiz	3:30-4:00 PM, M-F	\$17.00	Avery-Knodel
				Tello- Test	Telephone Quiz	11:30-11:55 AM, M-F	\$17.00	
	KVOO	50,000	NBC	For Feminine Ears	Home Economics	8:45-9:00 AM, M-F	\$20.00	Edward Petry & Co.
TEXAS								
Abilene	KRBC	250	ABC	Breakfast Melodies	Musical Clock	7:45-8:00 AM, M-F	\$6.00	John E. Pearson Co.
Alice	KBKI	1,000	Ind.	Band Stand Parade	Disk Jockey	9:30-11:00 AM, M-F	\$7.00	Donald Cooke Inc.
Amarillo	KFDA	CP-5,000	ABC	1230 Club	Disk Jockey	4:00-5:00 PM, M-F	\$6.50	John E. Pearson Co.
Beaumont	KFDM	5,000	ABC	Cliff Bruner	Live Musical Variety	12:30-12:45 PM, *	\$10.00	Free & Peters
				Noon Time— Tune Time	Disk Jockey	11:30-11:45 AM, *	\$10.00	
				Rhythm Time	Disk Jockey	4:15-4:45 PM, *	\$10.00	
	KRIC	250	Ind.	Rise & Shine	Musical Clock	7:05-8:00 AM, *	\$6.00	The Branham Co.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>				
Brownsville	KVAL	250	ABC	A. P. News	News	10:00-10:15 PM, *	\$14.40	Free & Peters				
				A. P. News	News	11:30-11:45 AM, *	\$6.25					
				Canciones Mexicanas	Mexican Musical Request	3:45-4:00 PM, *	\$6.25					
				Mail Bag	Musical Request	12:30-1:00 PM, *	\$6.25					
				Morning Merry-Go-Round	Musical Clock	6:00-7:30 AM, *	\$6.25					
				Musica Variada	Mexican Musical Request	4:15-4:45 PM, *	\$6.25					
				Sucesos Mundiales	Mexican Musical Request	4:00-4:15 PM, *	\$6.25					
				Corpus Christi	KRIS	1,000	NBC		A. P. News	News	7:00-7:15 AM, *	\$7.20
											8:30-8:45 AM, *	
											11:45 AM-12:00 Noon, *	
											4:15-4:30 PM, *	
		Rise & Shine	Musical Clock	6:45-7:00 AM, *	\$7.20							

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<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>					
906 Corpus Christi (Cont.)	KWBU	50,000	Ind.	Teen-Time Tunes	Teen Age	4:30-5:00 PM, *	\$7.20	The Branham Co.					
				Tip Top Shopper	Home Economics	11:15-11:30 AM, *	\$7.20						
				Trader Jack	Swap Shop	7:15-7:30 AM, *	\$7.20						
				Mexican Fiesta	Musical Variety	2:45-4:30 PM, *	\$15.00						
				Musical Clock	Musical Clock	8:00-8:30 AM, *	\$15.00						
				Corsicana	KAND	250	Ind.		Woman's World	Home Economics	10:15-10:30 AM, *	\$3.10	Burke, Kuipers & Ma- honey
				Dallas	KLIF	1,000	Ind.		Great Day In The Morning Jubilee	Musical Clock Jockey	7:30-8:30 AM, M-F 2:30-3:00 PM, M-F	\$7.50 \$7.50	
				Dallas- Ft. Worth	WFAA	50,000- (820 kilo- cycles)	NBC		Revolving Bandstand	Disk Jockey	3:15-3:45 PM, M-F	\$7.50	
									Farm News	Farm	6:15-6:30 AM, *	\$20.00	
									Hill Billy Hit Parader	Hillbilly Music	11:00-11:30 PM, *	\$30.00	
		5,000- (570 kilo- cycles)		Dude Ranch Buckaroos	Live Musical	11:45-12:00 Noon M-F	\$36.00	Edward Petry & Co.					
				The Song Shop	Live Music	1:00-1:15 PM, M-F	\$18.00						

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Ft. Worth-Dallas	WBAP	50,000	NBC	Serenade in the Night	Disk Jockey	10:00-10:30 PM M-W-F	\$72.00	Free & Peters
		5,000	ABC	Serenade in the Night	Disk Jockey	10:00-10:30 PM T-Th-S	\$25.00	
				Time & Tempo	Musical Clock	7:15-7:30 AM, *	\$12.50	
		50,000	NBC	WBAP Jamboree	Musical Variety	11:20-12:00 Midnight M-W-F	\$18.00	
		5,000	ABC	WBAP Jamboree	Musical Variety	11:00-12:00 Midnight T-Th	\$12.50	
Harlingen	KGBS	250	CBS	Hi-Time	Musical Discussion	4:45-5:30 PM, M-F	\$6.00	Burke, Kuipers & Mahoney
				McClanahan Again	Musical Clock	7:35-8:00 AM, M-F	\$6.00	
				Something For The Girls	Home Economics	10:30-10:45 AM, M-F	\$6.00	
Houston	KPRC	5,000	NBC	Sunrise Serenade	Musical Clock	7:30-7:45 AM	\$20.00	Edward Petry & Co.
						8:00-8:15 AM		
						8:30-9:00 AM, M-F		
						7:00-7:15 AM		
						7:30-7:45 AM, Sat.		

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Houston (Cont.)	KTHT	5,000	MBS	Bing Crosby Show	Musical Variety	8:30-9:00 AM, M-F	\$11.60	Avery-Knodel
				Music by Request	Musical Variety	3:00-4:00 PM, M-F	\$11.60	
				Teen Canteen	Disk Jockey	4:00-5:00 PM, M-F	\$11.60	
				The Timekeeper	Musical Clock	6:00-6:55 AM, M-S	\$11.60	
	KTRH	50,000	CBS	Musical Clock	Musical Clock	7:05-8:15 AM, *	\$25.00	John Blair & Co.
	KXYZ	5,000	ABC	The Mail Bag	Musical Request	3:45-4:45 PM, *	\$17.50	Free & Peters
Laredo	KPAB	250	MBS	Sunrise Serenade	Musical Clock	7:35-8:00 AM, M-S	\$3.00	John E. Pearson Co.
Longview	KFRO	1,000	ABC	East Texas Musical Clock	Musical Clock	7:35-7:55 AM, M-S	\$7.20	Donald Cooke Inc.
Odessa	KECK	1,000	Ind.	Melody Matinee	Musical Variety	1:05-3:00 PM, M-S	\$5.00	
San Antonio	KABC	50,000	ABC	Radio Clock	Musical Clock	7:45-8:00 AM, *	\$25.20	John Blair & Co.
	KMAC	5,000	MBS	Harlem Serenade	Disk Jockey	3:30-5:00 PM, M-F	\$8.40	John E. Pearson Co.
				Serenade To A Housewife	Musical & Poetry	9:30-10:00 AM, M-F	\$6.30	
	KONO	250	Ind.	Campus Serenade Daybreakers	Disk Jockey Musical Clock	4:00-6:00 PM, M-S 6:00-7:00 AM, M-S	\$8.00 \$6.00	Forjoe & Co.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
San Antonio (Cont.)				For Members Only	Disk Jockey	11:00 AM- 12:00 Noon M-S	\$8.00	
	KTSA	5,000-D 1,000-N	CBS	Dance Parade	Disk Jockey	4:00-5:00 PM, M-F	\$19.00	Taylor-Howe-Snowden Radio Sales, Inc.
				Feminine Fancies	Home Economics	10:45-11:00 AM, M-F	\$19.00	
				Merry-Go- Round	Disk Jockey	8:00-8:30 AM, M-F	\$19.00	
WOAI	50,000	NBC	Radio Rodeo	Live Western Music	7:30-8:00 AM T-Th-S	\$32.50	Edward Petry & Co.	
MOUNTAIN STATES								
MONTANA								
Butte	KBOW	250	CBS	Make Believe Ballroom	Disk Jockey	10:00-11:15 AM, M-F	\$8.00	Donald Cooke Inc.
Great Falls	KFBB	5,000	CBS	Farmer's Noon Hour	Farm	12:00-1:00 PM, M-F	\$13.00	Weed & Company
				Ranch Roundup	Farm	6:15-6:30 AM, M-S	\$10.00 (plus \$3.00 talent)	
				Calling All Women	Home Economics	11:30-11:45 AM, M-F	\$10.50	
Missoula	KGVO	5,000	CBS	Calling All Women	Home Economics	11:30-11:45 AM, M-F	\$10.50	Geo. P. Hollingbery
IDAHO								
Boise	KIDO	2,500-D 1,000-N	NBC	Album of Stars	Disk Jockey	10:00-10:30 AM, *	\$7.50	John Blair & Co.
COLORADO								
Denver	KFEL	5,000	MBS	Ray Perkins	Disk Jockey	2:30-4:30 PM, *	\$17.50	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
910 Denver (Cont.)				Welcome Ladies	Musical Variety	11:15-12:00 Noon, *	\$17.50	
	KLZ	5,000	CBS	Budget Brigade	Home Economics	3:00-3:30 PM, M-F	\$17.50	The Katz Agency, Inc.
	KOA	50,000	NBC	Home Forum	Home Economics	10:45-11:00 AM, M-F	\$36.00	NBC Spot Sales
				Time & Tempos	Musical Clock	6:30-7:00 AM, M-F 6:30-6:45 AM, Sat.	\$16.00	
	KVOD	5,000	ABC	Tune Time	Musical Clock	6:00-6:15 AM, *	\$12.00	Free & Peters
NEW MEXICO								
Albuquerque	KGGM	5,000	CBS	Women's Club	Home Economics	8:15-11:00 AM, M-F (Interrupted by network programs)	\$10.00	Taylor-Howe-Snowden Radio Sales, Inc.
	KOB	50,000	NBC ABC MBS	Foot Pattin' Time	Disk Jockey	3:00-3:15 PM, *	\$12.00	Free & Peters
				House Down The Way	Home Economics	10:15-10:30 AM, *	\$12.00	
	KVER	250	MBS	Looking Over The Records	Musical Variety	10:00-10:30 AM, M-F	\$5.10	Donald Cooke Inc.
Wake Up And Sing				Musical Clock	7:15-7:45 AM, M-S	\$5.10		

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
ARIZONA								
Mesa	KARV	250	Ind.	1400 Club	Disk Jockey	8:00-8:30 AM, M-F	\$6.00	Friedenberg Agency
				Funrise Time	Musical Clock	6:00-6:30 AM, M-F	\$4.00	
				Music To Midnight	Disk Jockey	11:15 PM-12:00 Midnight M-F	\$4.00	
				Western Roundup	Disk Jockey	2:15-3:00 PM, M-F	\$4.00	
				Yawn Patrol	Musical Clock	7:15-8:00 AM, M-F	\$4.00	
UTAH								
Salt Lake City	KALL	1,000	MBS	Benny Goodman Hour	Disk Jockey	2:05-2:45 PM, M-F	\$8.50	Avery-Knodel
				KALL For Music	Musical Variety	11:30 PM-12:00 Midnight S-M-W-F-Sat.	\$6.38	
				Melody Mac	Disk Jockey	8:30-9:00 AM, M-F	\$8.50	
				Melody Roundup	Musical Variety	7:45-8:00 AM, M-S	\$6.38	
				Memory Music	Musical Variety	2:45-3:00 PM, M-F	\$8.50	
				Name That Tune	Music Quiz	9:00-9:15 AM, M-S	\$8.50	

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Market	Station	Power	Network	Program	Type	Time	Cost	Station Representative
Salt Lake City (Cont.)	KNAK	250	Ind.	Phyllis Perry	Home Economics	9:15-9:30 AM, M-F	\$8.50	W. S. Grant Co., Inc.
				Tommy Dorsey Show	Disk Jockey	10:30-11:00 PM, M-S	\$6.38	
				Utah Farm Journal	Farm Variety	6:00-6:45 AM, M-S	\$6.38	
				Who's That Man	Musical Variety	8:15-8:30 AM, M-S	\$8.50	
				Alarm Klok Club	Musical Clock	7:00-9:00 AM, M-F	\$8.00	
				Cousin Ray	Disk Jockey	12:00 Noon-2:30 PM, M-F	\$8.00	
				Record Hit Parade	Musical Clock	3:30-4:00 PM, M-F	\$8.00	
				Farm Breakfast Roundup	Farm	6:30-7:00 AM, MWS	\$15.00	
				Songs By Harry Clarke	Live Music	6:30-6:45 AM, T-Th		
						7:15-7:30 AM, M-F	\$15.00	
Las Vegas	KLAS	250	CBS	Alarm Clock Club	Musical Clock	7:00-7:15 AM, M-S	\$6.90	Avery-Knodel
				Bandbox	Disk Jockey	11:15 PM-12:00 Midnight	\$6.90	
NEVADA								

APPENDIX II

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Las Vegas (Cont.)				Lullaby in Rhythm	Disk Jockey	4:15-4:45 PM, M-F	\$6.90	
				Music From Hollywood	Musical Variety	5:15-5:45 PM, M-F	\$6.90	
				Women's World	Home Economics	2:30-3:00 PM, M-F	\$6.90	

PACIFIC STATES

WASHINGTON

Seattle	KING	10,000	Ind.	The King's Ballroom	Disk Jockey	10:00 AM- 12:00 Noon, M-F	\$11.25	Weed & Co.
				Tommy Dorsey Show	Disk Jockey	3:00-4:00 PM, M-S	\$11.25	
	KIRO	50,000	CBS	Farming with KIRO	Farm	7:15-7:30 AM, *	\$350.00	Free & Peters (daily per month) (2 per week)
				Housewives, Inc.	Home Economics	1:30-1:55 PM, *	\$60.00	
				Maury Rider	General Commentary	8:15-8:30 AM, *	\$41.00	
				Rooster Roster	Musical Clock	6:15-6:50 AM, *	\$31.00	
	KJR	5,000	ABC	Ann Sterling	Home Economics	1:30-2:00 PM, M-F	\$21.00	Avery-Knodel
				Curley James	Musical Variety	4:45-5:00 PM, M-F	\$21.00	
				Milkman's Jamboree	Disk Jockey	6:00-6:45 AM, M-S	\$10.50	

Market	Station	Power	Network	Program	Type	Time	Cost	Station Representative
Seattle (Cont.)	KOMO	5,000	NBC	Music for Breakfast	Musical Clock	7:30-7:45 AM, M-S	\$21.00	Edward Petry & Co.
				Totem News	News	12:00-12:15 PM, M-F	\$21.00 (50 words)	
				Homekeepers Calendar	Home Economics	9:15-9:45 AM M-T-W-F 9:30-10:00 AM, Th.	\$30.00	
				The Village Green	Audience Participation	10:00-11:00 AM, M-F	\$25.00 (15 min.)	
				Ladies Radio Journal	Home Economics	8:45-9:00 AM, M-F	\$20.00	
				Alarm Clock Club	Musical Clock	6:00-6:15 AM, M-F 6:00-6:30 AM, Sat.	\$7.50	
Spokane	KGA	10,000	ABC	Margaret Smith Show	Home Economics	9:45-10:00 AM, M-F	\$20.00	The Katz Agency, Inc.
				1340 Club	Disk Jockey	1:00-4:00 PM, M-S	\$5.00	W. S. Grant Co., Inc.
				Tommy Dorsey Show	Disk Jockey	11:00 AM- 12:00 Noon, M-F	\$5.00 (plus \$2.50 talent)	
OREGON								
Portland	KEX	50,000	ABC	Kay West	Home Economics	1:30-2:00 PM, *	\$25.00	Free & Peters
				KEX Farm Hour	Farm	6:00-6:45 AM, *	\$15.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Portland (Cont.)	KGW	5,000	NBC	The Old Songs	Transcribed Music	7:30-7:45 AM T-Th-S	\$27.50	Edward Petry & Co.
	KOIN	5,000	CBS	KOIN Klock Newspaper of the Air	Musical Clock Variety	6:20-7:15 AM, M-S 1:20-2:00 PM, M-F 1:00-1:30 PM, Sat.	\$54.00 (3 weekly) \$90.00 (3 weekly)	Avery-Knodel
CALIFORNIA								
Bakersfield	KERO	250	NBC	Coffee Time	Musical Clock	10:00-11:00 AM, M-F	\$5.00	
				55 Minutes For Breakfast	Musical Clock	7:00-7:55 AM, M-S	\$5.00	
				Hits for the Missus	Disk Jockey	1:00-3:00 PM, M-S	\$5.00	
				Night Watchman	Disk Jockey	12:00 Midnight-1:00 AM S-S	\$4.00	
Brawley	KROP	1,000	ABC	Early Morning Requests	Musical Clock	6:05-7:00 AM M-Sun.	\$2.00	John E. Pearson Co.
				Midnight Melody Express	Disk Jockey	11:30 PM-12:30 AM, M-S	\$7.50 (¼ hr.) (plus \$3.00 talent)	
Fresno	KARM	5,000	CBS	1430 Club	Disk Jockey	8:30-8:45 AM, M-F	\$11.00	Edward Petry & Co.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>					
316 Fresno (Cont.)	KFRE	250	ABC	Coffee Time	Musical Clock	7:45-7:55 AM, M-F	\$9.00	Avery-Knodel					
				First Call	Musical Clock	6:00-6:30 AM, M-F	\$6.00						
				It's A Woman's World	Home Economics	10:55-11:30 AM, M-F	\$30.00 (3 weekly)						
				Jan Garber	Musical Variety	2:30-3:00 PM, M-F	\$9.00						
				Music Box	Disk Jockey	3:30-4:30 PM, M-F	\$9.00						
				Indio	KYNO	1,000	MBS		Women's Radio Journal	Home Economics	11:00-11:15 AM, M-F	\$7.50	Adam J. Young, Jr., Inc.
									KREO	250	ABC	Good Morning Ladies	
				Musical Clock	Musical Clock	7:05-7:30 AM, M-S	\$4.00 (plus \$1.25 talent)						
				Platter Party Line	Disk Jockey	10:00 PM- 12:00 Midnight M-S	\$2.00						
				Los Angeles	KECA	5,000	ABC		Frances Scully	Home Economics	3:45-4:15 PM, M-F	\$54.70	ABC Spot Sales
Morning Watch With Ralph Langley	Musical Clock	5:30-6:00 AM, M-F	\$14.05										
		6:15-6:30 AM, M-F	\$28.15										
That Feller MacKellar	Musical Clock	6:30-7:00 AM, M-F	\$28.15										

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Los Angeles (Cont.)	KFI	50,000	NBC	What Do You Say?	Voice of the People	10:15-10:30 AM M-Tu-W-F	\$135.00 (minimum of 2 per week)	Edward Petry & Co.
	KFVD	5,000	Ind.	Eddie Chase	Disk Jockey	3:00-4:30 PM, M-S	\$15.00	Donald Cooke Inc.
				Hall of Records	Disk Jockey	1:30-2:45 PM, M-S	\$10.00	
				Housewives Exchange	Household Hints	11:30 AM-12:00 Noon, M-F	\$10.00	
	KHJ	5,000	MBS	Happy Homes	Home Economics	1:30-2:00 PM, *	\$50.00	John Blair & Co.
				Rise & Shine	Musical Clock	6:00-7:00 AM, *	\$28.00	
				Rush Hughes	Disk Jockey	12:45-1:15 PM, *	\$42.00	
	KLAC	1,000	Ind.	570 Club	Disk Jockey	1:10-3:00 PM, M-F	\$12.00	Adam J. Young, Jr., Inc.
				Haynes At The Reins	Musical Clock	6:00-9:00 AM, M-S	\$45.00 (per week—weekly package)	
				Make Believe Ballroom	Disk Jockey	7:30 AM-1:00 PM 6:05-7:00 PM, M-S	\$47.74 (10 min.)	
	KNX	50,000	CBS	Housewives Protective League	General Commentary	1:30-2:00 PM, M-F	\$357.50	Radio Sales (weekly package sold only in combination with Sunrise Salute)

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Los Angeles (Cont.)				Sunrise Salute	Musical Clock	6:15-6:55 AM, M-S	\$45.00	
	318 Palm Springs	KCMJ	250	CBS	Music For The Party	Disk Jockey	10:30-12:00 Midnight M-F	\$4.20
Riverside	KPRO	1,000	Ind.	Java Time	Musical Clock	7:00-7:30 AM, M-S	\$9.90	John E. Pearson Co.
				Your American Music	Disk Jockey	2:30-3:00 PM, M-F	\$9.90	
Sacramento	KROY	250	CBS	Bobby Hahn Show	Disk Jockey	10:30-11:00 PM, T-Th	\$9.00	Avery-Knodel
				Breakfast in Bedlam	Musical Clock	8:00-8:30 AM, M-F	\$9.00	
				Music Shop	Musical Variety	1:30-1:45 PM, M-F	\$9.00	
				Platter Party	Disk Jockey	10:15-11:00 PM M-W-F	\$16.50 (\$9.00 after 10:30 PM)	
					XKOA	250	MBS	
San Diego	KFMB	1,000	ABC	Wake Up & Live	Musical Clock	7:45-8:00 AM, *	\$9.00	The Branham Co.
	KSDJ	5,000	CBS	Sally Deane	Home Economics	10:15-10:30 AM, *	\$16.50	Free & Peters
	KYOR	250	Ind.	Fashion Forum	Fashion News	9:30-10:00 AM, M-F	\$5.00	W. S. Grant Co., Inc.
San Francisco	KFRC	5,000	MBS	Emily Barton	Home Economics	9:45-10:00 AM, *	\$32.50	John Blair & Co.

Market	Station	Power	Network	Program	Type	Time	Cost	Station Representative	
San Francisco (Cont.)	KGO	50,000	ABC	Flying Disc	Disk Jockey	1:15-2:00 PM, *	\$28.00		
				Rise & Shine	Musical Clock	6:00-8:00 AM, *	\$28.00		
				Rush Hughes	Disk Jockey	12:30-1:15 PM, *	\$28.00		
				Ann Holden	Home Economics	3:30-3:55 PM, M-F	\$46.50	ABC Spot Sales	
				Home Forum	Musical Clock	6:00-6:45 AM, M-F	\$22.50		
				Dude Martin's Sunrise Roundup	Musical Clock	7:00-7:15 AM, M-F	\$40.50		
				Morning Horizons	Disk Jockey	8:45-9:00 AM, M-F	\$36.00	NBC Spot Sales	
				Bill Gavin Show	Children's	5:00-5:15 PM, M-F	\$36.00		
				Jolly Bill	Home Economics	9:30-10:00 AM, M-F	\$50.00		
	KQW	5,000	CBS	Woman's Magazine of the Air	Home Economics	9:30-10:00 AM, M-F	\$50.00		
				Curfew Club	Disk Jockey	10:30-11:00 PM	\$27.50	Edward Petry & Co. (Participation in first segment)	
						11:15-11:45 PM	\$17.50	(Participation in second segment)	
	KYA	5,000	Ind.	Dude Martin	Western Varieties		5:30-7:00 PM	\$75.00	Adam J. Young, Jr., Inc. (weekly package)
							6:30-7:00 PM	\$150.00	
							5:15-6:00 PM, M-F	\$75.00	

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
San Francisco (Cont.)				Foreman Bill	Western Music	6:10-8:00 AM, M-S	\$45.00 (per week— weekly package)	
				Make Believe	Disk Jockey	10:30 AM- 2:00 PM, M-F	\$12.00	
				Melting Pot	Home Economics	9:10-9:30 AM, M-F	\$23.50	
				1260 Club	Disk Jockey	3:15-4:30 PM, M-F	\$12.00	
	San Jose	KLOK	5,000	Ind.	Breakfast At O'Brien's	Local Chatter	9:00-9:30 AM, M-F	\$8.00
	KSJO	1,000	Ind.	Here's to the Ladies	Home Economics	9:30-10:00 AM, M-F	\$7.20	W. S. Grant Co., Inc.
San Mateo	KSMO	1,000	Ind.	Sugar N' Spice	Home Economics	11:15-11:30 AM, M-F	\$13.00 (5 min.— plus \$2.00 talent)	
	KVSM	250	Ind.	Club 1050	Disk Jockey	10:50 AM- 12:00 Noon, M-F	\$7.50	Donald Cooke Inc.
TERRITORY OF HAWAII								
Honolulu	KGMB- KHBC	5,000	CBS	Want Ads	Classified Advertising	10:10-10:30 AM, *	\$13.20	Free & Peters
	KGU	2,500	NBC	Jane Allen	General Commentary	9:15-9:30 AM, M-F	\$10.00	The Katz Agency, Inc.
	KPOA	5,000	Ind.	Wake Up Hawaii	Musical Clock	5:00-8:00 AM, M-F	\$11.50 (after 6:00 AM) \$7.50 (before 6:00 AM)	Edward Petry & Co.

<i>Market</i>	<i>Station</i>	<i>Power</i>	<i>Network</i>	<i>Program</i>	<i>Type</i>	<i>Time</i>	<i>Cost</i>	<i>Station Representative</i>
Honolulu (Cont.)	KULA	10,000	ABC	American Japanese Hour	Foreign Language	2:00-3:00 PM, M-F	\$13.50	Avery-Knodel
				At Home In Honolulu	Home Economics	1:30-2:00 PM, M-F	\$18.50	
				Call KULA for KALA	Telephone Quiz	3:00-3:30 PM, M-F	\$13.50 (plus \$2.00 talent net)	
				Captain Al's Musical Showboat	Musical Variety	12:30-12:45 PM, M-F	\$13.50	
				Honolulu Shopping Guide	Shopping Guide	3:30-4:00 PM, M-F	\$13.50	
				Music from Manila	Disk Jockey	4:00-5:00 PM, M-S	\$13.50 (plus \$2.00 talent net)	
				Yawn Patrol	Musical Clock	6:00-7:55 AM, M-S	\$13.50 (plus \$2.00 talent)	

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