

**Working women who
become night bonus
(CBS Radio Spot study)**

Following is a percentage breakdown of working women 14 years and older in the 14 markets of CBS Radio Spot Sales. Percentages represent a potential bonus listenership available at night as they listen to radio while catching up on homemaking. (They're also a radio bonus on weekends.)

Market	% Working Women
Chicago	34%
St. Louis	26
Minneapolis-St. Paul	36
Salt Lake	28
Los Angeles	30
San Francisco	37
Boston	31
Charlotte	39
Richmond	30
Washington	46
Jacksonville	32
New York (5 boroughs)	32
Portland	32*
Philadelphia	30

Source: U.S. Census of Population, 1950.

*Working married women—newspaper estimate.

spot advertisers out of their lukewarm acceptance of nighttime radio," says Paul R. Weeks, v.p. and partner of H-R Representatives, Inc. "Creative, incisive programing, geared to make full use of radio's intimacy and imagery transfer to build even higher nighttime audiences, and promotion to educate the advertisers that, even now, as many as 10% more families can be reached at night than in 'prime' morning hours for the same expenditure—both these things are needed."

What form might such programing take? Views on this are diverse.

DCS&S's Sam Vitt feels there is evidence that detective or other action type shows attract a good attentive audience, believes that such stanzas offer a still greater potential, bases the belief on Nielsen data on audiences for such programing. At the same time, Vitt sees many stations apparently successful with extending their daytime music and news operations throughout the evening hours.

Dick O'Connell advises many of his stations, depending on the markets, to do more *sweet* music and news. In the news category he frequently recommends the same coverage at night as is given daytime audiences.

Many of the John Blair Co. stations have found nighttime success with the *Open Line* format. The *Open Line* is a moderator-panel discussion with listeners phoning in their own comments and suggestions, had its start on Storz station WQAM, Miami, with Allan Courtney, local personality, conducting it.

Another type of programing that enjoys current success is the *Night Beat* format as represented by WSB, Atlanta, and which is a sort of pot-purri of interviews, community doings many of which are picked up remote from the city's streets.

Grand Ole Opry, hill-billy music nighttime stanza on WSM, Nashville, attracted Ted Bates agency for its Standard Brands products. Now JWT has also gone in on the same show with its Standard Brands line.

Off-beat formats

These two examples are by no means the limits of creative radio programing at night. Newscasts, sportscasts, country music, classical music and a wide variety of fare indicates a trend toward more thought in after-dark programing. One thing seems to recur: "off-beat" formats are frequently the most discussed among listeners. They may be the road back for nighttime radio.

Rates: A realistic reappraisal of nighttime rates by many stations has certainly played some part in the winning back of advertisers. Packages and combination day and night plans also have proved a stimulant. Night rates, in general, are presently running about 60% of daytime rates.

When a night-day combination package is set up it offers the advertiser a chance for "dollar-averaging" where cost-per-1,000 is concerned. As a result it has been responsible for many commercials for national products at night.

Adam Young Co. recently instituted a new package called the "Day-Night Plan" where half the announcements run in daytime, the other half at night at about 50% less. Several national advertisers including Vaseline Hair Tonic and Bristol Myers have bought into it.

In Boston, last month, WHDH initiated its "Around-The-Clock Plan." This consists of 24 one-minute spots to be broadcast during a seven-day period, each of the announcements to be scheduled in a different hour of the 24-hour clock. Depending on availability, all 24 spots could be broadcast during one 24-hour period. The plan is limited to 10 plans per week, may be purchased from one to five plans per week for from one to 52 weeks. Cost per plan is \$525.

Research: With all the research and evidence of a large nighttime radio audience that has been turned up in the past year, it is hard to understand why more advertisers aren't specifically asking for nighttime slots instead of simply accepting them. Perhaps the answer lies partially in the comment by Ray Henzy, vice president in charge of radio for John E. Pearson Co. "If it's sold hard enough," says Henzy, "advertisers may appreciate the potential of spot radio at night. It hasn't been promoted hard enough."

Here are some facts and figures from various sources all bolstering the case for nighttime spot radio.

The chart on working women (top left), prepared from U. S. Census material by CBS Radio Spot Sales, gives a good picture of the distaff audience available to radio at night while they catch up in their homemaking chores. These women are not so available during the day, however. When they do return from work, it is also reasonable to suppose that they do not all settle down to tv, but rather do their laundering, ironing or primping up for a later evening date to the accompaniment of radio.

Multiple-set homes

Since radio has become such a personal companion, the multiple-set home is far from a rarity. Indeed, sets are located in bedrooms, kitchens, dens, dining rooms and very frequently in the home workshops in the basements. The importance of the latter location, from a standpoint of catching the man of the house indulging in some "how-to" hobby is evident in the growth of this hobby. In 1946, the U. S. Department of Commerce reports 6 million "do-it-yourself" units (portable tools, grinders, drills, sanders, etc.) were sold to American males. Within seven years, retail sales of such tools rocketed to 95 million annually. The husband tinkering at the workbench is