

Mutual Rebroadcasting Plan

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fect, may cause a decline in the large "soap opera" audience, Mr. De Castro said. Using C. E. Hooper figures, he pointed out that during daytime hours 75 per cent of the radio homes have someone in the home who is a potential listener. Of this 75 per cent, one eighth are found to be tuned to soap operas, one-eighth to the various other programs broadcast during the afternoon periods, and three-fourths are not listening to their radios at all, but could be. These latter two groups are potential listeners to any recorded versions of nighttime shows in the 3-5 p.m. period, as well as to the soap operas. A new listener, attracted to a new program on the dial, often tunes to other stations, becomes interested in a soap opera and joins that serial program's regular audience.

Listeners Attested

To back up this point, Mr. De Castro cited the Hooper figures for the *Breakfast at Sardi's* program when the BLUE placed that show on a coast-to-coast basis last September, Monday through Friday 11-11:30 a.m. The four soap operas, heard on other networks in the same period, gained an overall .6 in their ratings, even though the Hooper rating for *Breakfast at Sardi's* climbed from 1.9 to 4.7. That same period, 11-11:30 a.m., also had had the record for the next to lowest number of sets-in-use between 10 a.m. and 6 p.m. in March, 1941, Mr. De Castro said. Two years later, in March, 1943, when *Breakfast at Sardi's* (which is practically a "nighttime type of show", De Castro said) had been on seven months, the same period, 11-11:30 a.m., had the highest number of sets-in-use during the hours between 8 a.m. and 6 p.m.—certain proof of the new listeners such a popular show can attract.

Any advertiser who takes advantage of the Mutual daytime plan will be given the time free for his program for a 13-week period. The only expense will be to cover the minimum scale required by the American Federation of Radio Artists for use of its talent, in addition to the cost of the live music used, a necessary expense

to avoid the AFM ban. At the end of the 13-week period, the advertiser is under no obligation to Mutual to buy the time he has used, but of course, can do so if the experiment has proved successful. Mutual reserves the right also to refuse a program which it feels is not of the "top" quality it wishes to present under this daytime plan.

War Contribution

Advertisers starting the Mutual plan in October will also be making a direct contribution to the war effort, as during the first full 13-weeks of this plan, all programs using this new "Mutual Playhouse" plan will be carrying special government messages replacing commercials ordinarily heard on nighttime versions.

At the beginning and end of each recorded program, Mr. De Castro said, the sponsor will be identified as presenting the broadcast by the company name, although the product promoted on the live version of the program will not be mentioned.

In conclusion, Mr. De Castro pointed out to BROADCASTING that the essential theory of Mutual's new daytime plan was recommended to American broadcasters in 1942 by Martin Codel, publisher of BROADCASTING, while he was in England. At that time [BROADCASTING, Oct. 19, 1942], Mr. Codel, in an article entitled "British Can Show Us How to Use Discs", said "... The repeat value at favorable hours of highly popular shows would be tremendous to the sponsor, who could buy repeat periods, and to the audience alike. Many a fan who has missed the Friday night *Information Please* program would be delighted if he knew he could hear it, as the British hear their *Brain Trust* program, during a Sunday-at-home afternoon, or perhaps during an otherwise unsaleable late evening hour any other night."

Comedy Writers Needed

SCARCITY of comedy writers was admitted as NBC's biggest worry by Clarence L. Menser, NBC New York vice-president in charge of programs, when on the West Coast recently. Some writers, Mr. Menser declared, are being incubated on small stations, but are not being developed fast enough to meet the steady increase in comedy shows. Colleges are no longer the fertile ground they used to be, he said. He added that NBC is revamping its Saturday morning schedule to showcase new programs and talent. As a member of the NBC post-war television planning committee, Mr. Menser completed a brief study of Hollywood film technical production operations and conferred with producers and directors on using film talent in television assignments.

Bird's Eye Food New CBS Account

New General Foods Program Features Dinah Shore

GENERAL FOODS Corp., New York, which has already announced its decision to expand the Kate Smith program from a half-hour to 55 minutes Oct. 1, at the same time shifting *The Adventures of the Thin Man* to Sundays 10:30-11 p.m., last week announced a new program starting on CBS Sept. 30 as the first network radio it has used to promote Bird's Eye Frosted Foods.

Slated for the full CBS network, the new series will feature Dinah Shore, well known radio songstress, and Cornelia Otis Skinner actress and monologist, Thursday evenings, 9:30-10. This period is already filled with the *Stage Door Canteen* program, sponsored by Corn Products Refining Co., New York, which will move that show Oct. 1 to the Friday evening 10:30-11 spot on CBS.

A further change in the CBS-General Foods schedules will occur when the *Thin Man* moves into the Sunday 10:30-11 p.m. period, the first quarter-hour of which is currently occupied by William L. Shirer's newscasts for G-F's Grapenuts. Unable to find a suitable quarter-hour for the CBS commentator, G-F has decided to discontinue that series as of Oct. 3.

Young & Rubicam, New York, is the agency for the Kate Smith show (Jell-O), the new Bird's Eye series, and the Shirer program. Benton & Bowles, New York, handles *The Thin Man* for Sanka and Post Toasties, and C. L. Miller Co., New York, is the agency for *Stage Door Canteen*.

Still unsettled last week as BROADCASTING went to press were details on Ironized Yeast Co.'s plans to replace *Lights Out*, heard Tuesdays 8-8:30 p.m. on CBS, with *Big Town*, well known radio show formerly sponsored by Lever Bros. Co., Cambridge, Mass., and owned by Ruthrauff & Ryan, New York. R. J. Reynolds Tobacco Co., Winston-Salem, expects to shift around its CBS programs this fall, and Mennen Co., Newark, was also reported interested in taking the Monday 7:15-7:30 p.m. spot on CBS to sponsor Ed Sullivan in the interests of its shaving cream.

Ft. Wayne Bond Award

WOLF & DESSAUER, Ft. Wayne department store which has sponsored the BLUE cooperative series *Baukhage Talking* on WGL Fort Wayne, since last October, has received the Treasury Dept. star award, highest honor given by the department for the sale of war bonds and stamps. The store has sold almost \$4,000,000 worth and is the third store to win the award, the other two being Marshall Field's in Chicago and John Wanamaker's in New York.

"Little Chief" says:
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