

NETWORK PROGRAM HISTORY 1930-1939

(Prepared and Written by the Cooperative Analysis of Broadcasting)

The Cooperative Analysis of Broadcasting was born in the Spring of 1930 as the result of insistent demands on the part of advertisers for more facts on radio. It was an attempt to answer some of the many questions that had arisen since radio had grown to the dimensions of a recognized advertising medium. Subsequently there have been numerous changes in the scope and nature of the published data, as experience dictated what questions were most vital, what questions were immaterial, and what questions could best be handled by the techniques developed by the C. A. B.

The emphasis has shifted greatly since those first, formative years, but throughout all of them two questions have been paramount: "Who listens to what" and "When do they listen?" As time elapsed the C. A. B. tended to drift away from a disposition to cover a multitude of aspects, and to concentrate on a specialized treatment of those two vital questions. To be sure, many other facts have been developed as by-products, but fundamentally the C. A. B. is a survey of relative program popularity.

MARCH TO JUNE 1930

Many of the conclusions reached in the first year of operation are still valid. Some of the stars of yesteryear are still popular. Similarly, some of the program types with widespread appeal in 1930 will appeal in 1940 and as long as human nature is what it is. The first report was primarily concerned with a discussion of the question, "What makes a program popular?"

At that time the report stated:

"Many factors enter into the success of a program. The more we analyze, the more we come to believe that the excellence of the program is more important than its type, except for certain fundamentals."

This conclusion today is not startling; it has become an accepted fact. It was also pointed out at that time *that variety is absolutely essential—that programs wear out after a time.*

In 1930 dance music and dialogue in general rated well. Today straight dance music shows up poorly. Dance programs that do appear among the leaders usually have been embellished with such added attractions as studio audience contests, guest stars, script features and the like, while dialogue for the most part has become simply a part of a variety show.

What were some of the favorite programs in the spring of 1930? Head and shoulders above the rest were Amos 'n' Andy with a popularity rating in terms of set owners that was exceeded only once until the advent of the Chase & Sanborn (Charlie McCarthy) program. Other leaders in the approximate order of their popularity were the Squibb Program with Will Rogers, The Fleischmann Hour with Rudy Vallee, the Palmolive Hour with Olive Palmer and Paul Oliver (Frank Munn), Collier's Program (dramatizations from the magazine), General Electric Hour with Floyd Gibbons, General Motors Program with Don Voorhees and guests from concert and opera, Lucky Strike Hour (B. A. Rolfe orchestra), RKO Program, RCA Victor Program with Nat Shilkret's band and guests, Eveready Hour with the same talent, Maxwell House program, Real Folks (dramatic sketches of small town life), Cities Service Hour (concert or-

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chestra, the Cavaliers and Jessica Dragonette), Atwater Kent Hour with Josef Pasternack's orchestra and guests from concert and opera, Armstrong Cork Program, A & P Gypsies (with Harry Horlick's orchestra), Pure Oil Program, Clicquot Club Eskimos (Harry Reser's orchestra), Interwoven Pair (Jones and the late Ernie Hare).

Most of the sponsors of these early favorites are still on the air, but only two of these programs are still in substantially their original form—namely, Amos 'n' Andy and the Cities Service Concert. Neither program retains the measure of its early popularity, though Amos 'n' Andy rank consistently first or a close second among the fifteen-minute programs broadcast several times a week.

Lucky Strike meantime has continued to favor dance music with outstanding bands, although portions of the program content have often varied. For instance, Baron Munchausen (Jack Pearl) was featured at one time.

Among other familiar programs on the air in the spring of 1930 were Kate Smith for La Palina, Floyd Gibbons for Literary Digest, and Seth Parker (sustaining). Rudy Vallee rapidly rose to great popularity which has been maintained through the intervening years by judicious variation of the program content.

Two other series well down the list in 1930 which later achieved outstanding fame were the Chase & Sanborn Hour and Show Boat (then a sustainer). Little need be said now of the subsequent success of Chase & Sanborn in building shows that have appealed to popular fancy. Show Boat, following its purchase by Maxwell House, ranked near the top for a number of years until it finally "wore out."

Sponsor Changes

In the past nine years there have been countless changes of programs and sponsors. Some sponsors have expanded their radio budgets consistently; others, after a trial of radio, did not continue to favor the medium; still others are out of business, or absorbed by other firms. Among the leading sponsors in 1930 who no longer are major network clients, the following are noteworthy:

Squibb	Studebaker
Atwater Kent	Enna Jettick
Collier's	Socony Gasoline*
RKO	La Palina
Interwoven Stocking	Jack Frost Sugar
Eveready	Dutch Masters
Coca-Cola	Paramount
Majestic Radio	Davey Tree Experts
A & P	Maytag
Halsey Stuart	Physical Culture Magazine
California Packing	Blackstone Cigars
Stromberg-Carlson	Libby, McNeill & Libby
Graybar Electric	Sylvania Radio Tubes
Literary Digest	Bay State Fishing
Clicquot Club	Dixie Cups
Eastman Kodak	Fuller Brush Co.

* Socony-Vacuum is currently, however, a major sponsor of sports over "spot" (individual) stations.

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Of these, Atwater Kent, Majestic and the Literary Digest are no longer in business as such. Others did not believe they could afford network shows in depression times, while some could not adapt radio to their particular selling problems.

On the other hand there are many sponsors today who were not even remotely interested in radio in 1930. This list would include: Lady Esther, Chrysler, Campbell Soup, Miles Laboratories, Ford, Campana and Nash-Kelvinator. This is but a small sample—though indicative—of the long list that could be compiled.

Note the number of cigar manufacturers on the air in 1930 as against last season when there were but two: Roi-Tan and Bayuk (each sponsoring fifteen-minute broadcasts three times per week).

Programs by Types

At the very outset, the C.A.B. gathered program preference data by income groups and found that the following programs appealed most to the upper income classes: Atwater Kent, A & P Gypsies, Armour, Collier's, General Motors, General Electric, Maxwell House, Roxy and R.C.A. The following appealed most strongly to the lower income groups: Amos 'n' Andy, CeCo, Lucky Strike, Paramount, Palmolive, Raleigh, Seth Parker, True Story, Fleischmann.

Classical programs rated far better, relatively, at this early period than they do today. Examples of this are the Atwater Kent and Cities Service concerts. The logical reason seems to be that in 1930 a radio set was a far more costly piece of equipment than a few years later. That tended to confine it to the homes of the upper classes—the traditional lovers of classical entertainment. **The later growth in the number of radio homes and their extension on a large scale into the very lowest income classification was to have a great effect upon program types.**

In 1930, though Maurice Chevalier was on for Chase & Sanborn, Hollywood had not moved in on the ether; since there was little or no studio audience, there were no audience participation programs. There were no large-scale dramatic shows with high-priced talent and professional direction, nor had the gang-busting, racket-smashing formula emerged as a definite, recognized program type.

The initial C.A.B. report rated very few daytime programs, almost none of which were sponsored at the time. It was to be several years before the five-times-a-week strip shows oligopolized the daytime hours.

Sets in Use

In 1930 a somewhat larger percentage of set owners used their sets at some time during the day than is now the case, probably due partly to the relative novelty of radio, and partly to the fact that since radio sets were relatively expensive, people bought them because they intended to use them regularly and not merely to have a set for chance or infrequent use.

JULY TO OCTOBER 1930

The second comprehensive report covered the period from July to October 1930. The principal conclusion drawn was that *"the program makes the audience."* There was much discussion of the competition for

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the listener's ear, and the number of stations regularly heard. Several rules-of-thumb as to the proportion of set owners using their sets at various parts of the day were propounded. This general rule was stated: "On a given day only three out of every four sets owned will be used." From this time on, for some years to come, set-user data took first place in the reports. In recent years it has been made the subject of separate, periodic reports.

FIRST FULL YEAR

In the spring of 1931 the C.A.B. reported in an 84-page volume its first full year of operation. The report was chiefly concerned with the two causes of program audience fluctuation; namely, seasonal influence and the drawing power of a particular artist or program type.

By way of individual artist drawing power, the increased popularity of the Enna Jettick program with the advent of Mme. Schumann-Heink was a fine example. Conversely, the Literary Digest program started on the downgrade when Floyd Gibbons left.

Program Competition

At the same time that perennial headache—the competition between several programs broadcast at the same hour—gave its first ominous twinge.

Chase & Sanborn's Maurice Chevalier was in a spot opposite Mme. Schumann-Heink. Gold Medal and Maytag vied with Harry Horlick's A & P Gypsies. Real Folks and the General Motors show were in competition with Camel and Palmolive. Other opponents included: Dixie Spirituals and Fleischmann (Rudy Vallee); Rin-Tin-Tin and Salada; Arco and Blackstone; Jack Frost and Maxwell House; Eastman Kodak and Armstrong Quakers.

These competitive situations were soon broken up by one of the programs leaving the air, or by changes in the time of broadcast. No two competitive broadcasts were both among the 10 leaders for the year. Today it would be most unusual for such companies to place elaborate programs opposite each other without serious and full study of the situation. But in 1930 this tactic was unfortunately often employed. And not the least unfortunate of the results was that the disappointed sponsor, weary of competition, often grew weary of radio altogether and simply quit the medium. **Today, in a competitive pinch, rescue work with changed program formats, or time changes, is immediately brought to bear.**

Programs which had a definitely greater appeal to the upper income groups during the first year were Armour, Atwater Kent, Chase & Sanborn, Cities Service, General Electric, General Motors, Halsey Stuart, Mobiloil, and Westinghouse. Those appealing predominantly to lower income groups were Fleischmann, Goodrich, Graybar, Maytag, Seth Parker (sustaining) and True Story.

MARCH TO JUNE 1931

In the spring of 1931, the C.A.B. suspected that the percentage of set owners who used their sets at all on a given day was showing a slight decline, though there appeared to be a small increase in the percentage of sets used during the morning. The decrease in evening listening offset the morning increase, but because of the increase in the number of set owners it was believed that the entire radio audience was growing.

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As to program popularity the point was made that very few programs leap into sudden popularity, no matter how good, and that programs changing from one hour or one day to another, or changing stations, start off with a low rating on the new day or hour. It was also observed that there was, on the part of listeners, considerable shifting from station to station to pick out favorite programs.

On Sunday, Seth Parker, still a sustaining program, was the leader, having climbed steadily since March 1930. Chase & Sanborn was close behind, after gaining great headway with Chevalier (but dropping sharply when Chevalier went to Europe). Enna Jettick declined severely when Mme. Schumann-Heink left. Graham-Paige took to the air with the Detroit Symphony Orchestra and Edgar A. Guest.

Amos 'n' Andy were holding their own, and were far in the lead for the other six days of the week. Tastyeast had several programs and featured a prize contest. The Tastyeast Jesters ranked second on Monday. Lowell Thomas was rising to fame for Literary Digest, following a slow start when he succeeded Floyd Gibbons. These three 15-minute programs ranked ahead of all half-hour shows on Monday as well as the 60-minute A & P Gypsies. Guy Lombardo's rating was rising for Robert Burns Panetelas. Cremo Cigars with Arthur Pryor's band were offering a motor car every day.

On Tuesday, Lucky Strike with B. A. Rolfe rated next to Amos 'n' Andy. Following Lowell Thomas in third place came Paul Whiteman for Allied Paint. Crumit and Sanderson were steadily forging ahead for Blackstone Cigars. Ben Bernie was beginning to stimulate the rating of the Blue Ribbon Malt program. Clara, Lu and Em broadcast several evenings a week for Super Suds.

Palmolive, after changing to Wednesday, was still declining, though in second place for that day. Coca-Cola was immediately behind. Halsey Stuart's Old Counsellor was declining.

On Thursday, Rudy Vallee, with a high rating, ranked behind Amos 'n' Andy and B. A. Rolfe. Then followed the several-times-a-week shows: Sanderson and Crumit, Tastyeast Jesters, and Lowell Thomas. Maxwell House with a straight orchestral program ranked far down the list.

On Friday, True Story held second place and was trending upward. Jones & Hare, the Interwoven Pair, were next, and still continued to move upward despite their already long period of popularity.

After Amos 'n' Andy and B. A. Rolfe on Saturday was the General Electric Hour with Floyd Gibbons and Erno Rapee. The rating was declining (perhaps due to the change from 60 minutes to a half-hour and the departure of Walter Damrosch). Show Boat was on CBS at 10 o'clock as a sustainer.

The Quaker Oats Early Birds and Aunt Jemima stood out among the daytime programs. The soap companies were beginning to be heard from in a timid sort of way.

JULY TO OCTOBER 1931

The report for July to October 1931, presented an opportunity to study program trends for a twenty-month period.

"Many new programs have come on the air in recent months and made

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their bid for popularity," the report stated. "*General conceptions of the best way to use radio broadcasting have been changed. There are many fifteen-minute programs today and few hour programs. A large number of programs are heard daily or several times a week. There has been a deluge of vocal soloists or 'crooners.' The morning has come into popularity. Announcements have become in some cases practically straight sales talk. Contests have spread like measles, and with them mail response.*"*

In spite of greatly increased fan mail, the size of the audience at a given hour still appeared to be declining. Hence, competition for the listener's ear was becoming more acute.

As for program types, the C.A.B. mused on the public mood thus:

"As this report is being prepared a current song hit refers to Crosby, Columbo and Vallee. Add Downey, Smith and a long list of others and the present mood of the listening public is found. Dance orchestras, comedy teams, silken-voiced murmurings, catch phrases! Is today's mood of the vaudeville type? Tomorrow may bring a desire for a different type of music, a different type of talk."

How true this prophecy!

An examination of long-time trends showed Amos 'n' Andy holding up remarkably well, with Fleischmann (Vallee), Cities Service and the A & P Gypsies slightly lower than the year before. Blue Ribbon Malt (Ben Bernie) and Cremo had risen steadily since their inception early in the year despite the summer season. Clicquot Club was at about the same level as the preceding year, but Chase & Sanborn was far ahead and climbing rapidly. Lucky Strike had dipped below the 1930 level; Coca-Cola and Literary Digest remained steady; Maxwell House was moving up again. Eddie Cantor was responsible for the Chase & Sanborn boom.

Among the daytime programs, Tony's Scrapbook (Tony Wons) had joined Quaker Oats' Early Birds (Gene and Glenn) as an outstanding favorite.

Among the new evening programs were several which are still on the air, such as Death Valley Days, The Goldbergs (for Pepsodent; later changed to a daytime program), Voice of Firestone, Kate Smith for La Palina, and Campana's First Nighter. Collier's Magazine had a full-hour variety show opposite Chase & Sanborn on Sunday night; Camels had a fifteen-minute show six times a week featuring Morton Downey, Tony Wons and Jacques Renard; Phil Cook was the Quaker Man (Quaker Oats); the Stebbins Boys were under the aegis of Swift; Procter & Gamble sponsored Sisters of the Skillet (East & Dumke); Coca-Cola had Grantland Rice and Gus Haenschen's orchestra; G. Washington Coffee presented Sherlock Holmes; Leo Reisman played for Pond's; while Show Boat was still unsponsored.

* Editor's Note: The radio contest is a phenomenon whose origin is composed of intertwined reasons. In some major instances the contest was used primarily to establish the "pull" of a new, rather unfamiliar medium. Simultaneously, the contest was used in other instances as a sales weapon. Today the contest is distinctly: (1) A sales booster; (2) a shot-in-the-arm for wavering programs; and (3) an event whose by-product is utilized by individual stations to boast of their "pull" and popularity in terms of mail (audience loyalty).

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SECOND FULL YEAR

The C.A.B. report for the second full year of operation included a much larger store of experience as a basis for judgment in programming.

A warning was again sounded to sponsors that they must expect their shows to start off with low ratings; they could not expect a program to jump to immediate popularity.

Programs which had started during the year at low levels and finished well up the list were Blue Ribbon Malt, Cremo, The Goldbergs, and the Pillsbury Program.

The Advent of Mystery Drama

At the same time it was apparent that mystery dramas were replacing dance orchestras in public favor. The Fleischmann Hour (Vallee), Lucky Strike program, A & P Gypsies, and Pond's dance program declined in rating from the previous year's level, while Eno Crime Club, Sherlock Holmes and the Shadow had moved decidedly upward.

Other mystery thrillers were Fu Manchu for Campana, Paris Mysteries for Bourjois and Charlie Chan for Standard Oil of New Jersey. Recognizing that program ideas eventually peter out, producers seized upon the mystery trend to capitalize on an incipiently waning interest in the old style of program. The many adherents to the trend eventually burned it out with great rapidity, although to this day mystery is a frequent subject for electrical transcriptions.

The second annual report commented again on the trend toward shorter and more frequent programs.

In April, 1932, of the evening programs, five were 60 or 45-minutes, 54 were half-hours and 38 were quarter-hours. In the daytime seven were more than half an hour, nine were half-hours and 26 were quarter-hours.

Of 97 rated evening programs, 64 were broadcast once a week and 33 appeared two or more times. Nearly all of the daytime programs were broadcast daily during the week.

For the first time the C.A.B. presented an analysis of listening by program length and frequency of broadcast. Also presented for the first time was a recapitulation by program type. Minstrels, mystery dramas, news topics and serials were found to be the most popular. The largest classification was concert orchestras with 20 programs. In the daytime there were 15 talks and only four serials. Talks had the lowest rating both daytime and evening.

New Programs

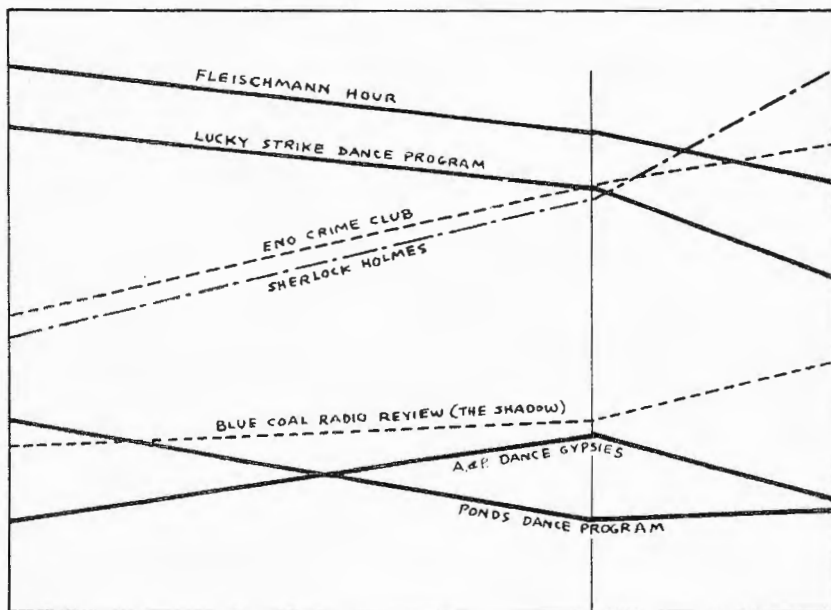
Newcomers among the leading programs since the year before were Eno Crime Club, Sherlock Holmes, The Goldbergs, Myrt & Marge, Voice of Firestone and Sinclair Minstrels. Changes in program content had arrested the decline of various shows. The Parade of the States had been substituted for the General Motors Family Party with satisfactory results. Chesebrough changed from Real Folks to Friendship Town; Real Folks was taken over by General Foods and continued to decline, while Friendship Town improved Chesebrough's audience. Blue Coal's shift from a concert orchestra to The Shadow was a happy one. Guy Lombardo was making only moderate progress for Robert Burns Panetelas, but the addi-

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tion of Burns and Allen gave the rating a real boost. *But it was pointed out that the addition of names does not always send a program skyrocketing.* Several instances had attested to this fact. Changes in time had had important influence on some ratings. Sinclair Minstrels had benefited by changing from Saturday to Monday. When Clara, Lu and Em changed from the evening to the less expensive morning hour, the audience nevertheless remained at about the same level.

More Program Competition

Competition between programs broadcast at the same hour once more increased in intensity. In a contest between Amos 'n' Andy and Myrt & Marge, the former lost in rating, but the latter increased more than Amos 'n' Andy declined. Meantime, Eddie Cantor had lifted the Chase & Sanborn program to within striking distance of the Amos 'n' Andy rating. Enna Jettick (now without Mme. Schumann-Heink) and the Collier program, both running opposite Cantor at 8 P.M. on Sundays, suffered as a result. This pattern went somewhat into reverse when Cantor was replaced by Jessel—a circumstance that caused the other two shows to rise. At 7:45 P.M., multiple times weekly, Jones and Hare (Best Foods) were threatening to become immortal. Early in 1932 they forged ahead of the Camel quarter-hour, though both these programs were trailing the Goldbergs, broadcast at the same interval.



MYSTERY DRAMAS AND DANCE ORCHESTRAS

In 1931-1932 program builders turned toward shorter and more frequent programs. Amid these circumstances came a trend toward mystery dramas. The chart above (from a C. A. B. report of this time) shows how mystery dramas began riding the crest of a wave, while dance orchestras (an older form of programming) lost in rating.

NETWORK PROGRAM HISTORY 1930-1939—Continued

Among the new programs in the winter of 1931-2 were Album of Familiar Music for Bayer, Bath Club for Linit (Fred Allen), and the Contented Program for Carnation Milk. Abe Lyman was under sponsorship of Sterling Products, Bing Crosby was a Columbia sustainer, U. S. Rubber had a program called Just Willie, Frigidaire launched the Major Icequick series, Standard Brands had the Royal Vagabonds (Reis & Dunn), Ray Perkins was under the Jergens aegis, B. A. Rolfe changed from Lucky Strike to Procter & Gamble, Mennen sponsored Ted Husing, du Pont's program was called Today and Yesterday, Paul Whiteman's Chieftains plugged Pontiac cars, while Chrysler had the Ziegfeld Radio Show. In addition to those already mentioned, Procter & Gamble had two other evening broadcasts, the Gloomchasers and Sisters of the Skillet.

The Daytime Serials Enter

In the daytime, the first of the strip shows to command a real audience was Ovaltine's Little Orphan Annie. General Mill's Skippy was also gaining a noteworthy acceptance, while the Quaker Oats Early Birds hit a slight decline. P & G had but one daytime program. Incidentally, it had a very poor rating. (Note: Currently P & G regularly has one or more daytime programs in the leading five list.)

MARCH TO JUNE 1932

The C. A. B. investigations for the first four months of 1932 confirmed the tentative findings of the previous year regarding a decline in listening, as measured by the percentage of set-owners using their radios at some time during a full day. On an average weekday only 644 families per 1,000 currently used their sets as compared with 745 in 1930; on Saturday the decline was from 744 to 605; and on Sunday from 726 to 583. The sharpest drop in listening was during the evening. Daytime listening held up rather well. Apparently economic conditions were not to blame for the drop, inasmuch as listening fell most severely in the higher income groups. No doubt the introduction of cheap radio sets (midgets and table models) had much to do with the fact that listening in the lower income brackets did not fall off as much as in the higher brackets. It seems apparent that the A and B income classes—the relatively rich—were by this time satiated with the novelty of radio, while the poorer classes were for the first time getting a real taste of ether entertainment and thus still listened fairly steadily.*

Amos 'n' Andy's leadership was now threatened by several programs. In commenting on program popularity, the report said:

"With an avalanche of short programs, with improved receivers and

* *Editor's Note: The C. A. B.'s statement of the facts surrounding the drop in listening at this time (1932) seems very conservative and guarded. Perhaps this is entirely proper, for that 1932 phenomenon may yet go down in radio history as one of the strangest of its kind. No one circumstance can apparently be blamed for the drop. The VARIETY RADIO DIRECTORY suggests that the following factors might be further investigated, if possible: (1) The possible blow to all listening by the decline of Amos 'n' Andy from previous astronomical highs; (2) the possible alienation of some of female audience by mystery dramas (it is a noteworthy truism in the film industry that mystery pictures rarely command complete attention from women, and hence sneak-thieves rarely "work" a theatre during mystery pictures because women would detect them too easily); (3) the possible fact that radio listening was simply hitting a level after abnormally frequent listening during the years when novelty was the major inducement. This crazy-quilt pattern of potential explanations must be patched against the seeming paradox of declining listening in the midst of rather steady set purchases.*

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increased power of stations, choice of entertainment is no longer confined to a few well-known programs. Sustaining, as well as sponsored programs supply a galaxy of stars, here engaging someone already well-known, there making a reputation through the air, so that the theatre turns to radio for artists. In the midst of this wide opportunity for selection what does the public choose? We cannot, of course, have opera when we want it, nor even a dance orchestra at our pleasure, so that a measure of popularity is to some extent a measure of availability."

Symphony orchestras and high-class music rated well in the Spring of 1932. Among these were the Firestone program which Lawrence Tibbett had boosted considerably; the Philco Symphony, the Metropolitan Opera broadcasts on Saturdays, and the General Electric Sunday programs with famous singers.

Sports events had proved to be good drawing cards, notably the Sharkey-Schmeling fight and baseball games. There was a preponderance of the vaudeville-headliner type of entertainment, such as the Ziegfeld Show, Ed Wynn, Cantor and Jessel, Harry Richman, Jack Benny for Canada Dry; Burns and Allen, Ruth Etting, the Mills Brothers, and the Boswell Sisters. Programs with definite rising tendencies were Seth Parker (sustaining), Ziegfeld, Ed Wynn, Chesterfield, Jack Benny, Robert Burns with Burns and Allen, Maxwell House Tune Blenders, Stanco Big Time, Joe Palooka, Love Story, General Electric and Collier's. Chesterfield had Ruth Etting, Alex Gray and the Boswell Sisters on separate days.

Eno Crime Club was suffering from the competition of Ed Wynn (Texaco). Jack Benny's rise, however, did not cut in very heavily on Parade of the States and Evening in Paradise, but Burns and Allen damaged the G. Washington Coffee and Goodyear programs considerably.

Most of the sharply declining programs in the Spring of 1932 had been on the air a long time. Examples were: Chase & Sanborn, Goldbergs, Stebbins Boys, Jones and Hare, Lucky Strike, Enna Jettick, A & P Gypsies, D'Orsay, Clicquot Club, Goodyear, Kate Smith, Pontiac, Chevrolet, Mills Brothers, Firestone and G. Washington Coffee. Richard Crooks did not maintain the Firestone program at the level attained by Lawrence Tibbett. Lucky Strike rated higher on the day when police mystery stories were added than on the days when straight dance music was broadcast.

Ray Perkins had changed from Jergens to Barbasol and maintained about the same audience level. Lowell Thomas switched from Literary Digest to Sunoco and was not producing quite the same audience, though the difference may have been purely seasonal.

Among the daytime programs the leaders were high class music broadcasts on Sundays. Additionally, Sanderson and Crumit were very successful for Bond Bread. Clara, Lu and Em, the Singing Lady, Iodent, Our Daily Food and Frances Ingram were trending upward.

The new evening shows included a fifteen-minute dance program for Campbell Soup, the Chase & Sanborn Tea Program, Country Doctor for Listerine, Easy Aces for Lavis, Elsie Janis and Bob Ripley for Esso, To The Ladies for Woodbury's, and Ed Wynn for Texaco.

Programs which rated well above their averages of the previous year were: First Nighter, Cities Service, Eno Crime Club and Ben Bernie.

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JULY TO OCTOBER 1932

A feature of the report for the period from July to October 1932 was a chart showing the decline in popularity since 1930 of three old favorites: Amos 'n' Andy, A & P Gypsies and Clicquot Club. At one time Amos 'n' Andy had nearly double the audience of the second best show, but in this period was less than half the peak and ranked fourth.

In October, Ed Wynn stood in first place, followed closely by Chase & Sanborn (Cantor). Slightly behind, Lucky Strike, Amos 'n' Andy and Fleischmann (Rudy Vallee) were closely grouped. Other popular programs were G. Washington Coffee (Sherlock Holmes), Sinclair Wiener Minstrels, Ben Bernie, Myrt & Marge, Cities Service (Jessica Dragonette), Seth Parker (sustaining), and The Goldbergs. From May to November, Ed Wynn had nearly trebled. Also, in November, Eddie Cantor reached a new high level of popularity almost approximating the record established by Amos 'n' Andy in January, 1931. Lucky Strike had introduced Jack Pearl as the Baron Munchausen on Thursday nights. This show attained a higher rating than the same sponsor's Tuesday night series with detective stories. By November Jack Pearl and Rudy Vallee had joined the ranks of those who had passed Amos 'n' Andy, leaving the latter in sixth place, while Ben Bernie, Captain Henry's Show Boat and the New York Philharmonic Orchestra were pressing them closely. **The homely humor of the blackface comics was being supplanted by the more sophisticated wise-cracking humor of the ex-vaudeville stars.**

Leading daytime programs again included Little Orphan Annie, Tony's Scrapbook and Skippy.

Ratings by income levels showed Ed Wynn as the leader among the upper brackets, while Amos 'n' Andy and The Goldbergs were more popular in the lower economic groups.

Among the new programs were: All American Football Show for General Foods, Gem Highlights for American Safety Razor Co., Great Moments in History for Standard Brands, March of Time, Musical Memories with Edgar Guest, a singer and orchestra for Household Finance and Wayne King for Lady Esther.

THIRD FULL YEAR

The report for the full year from March 1932 to February 1933 commented thus on changes in the relative size of the radio audience:

"This has been a year of great changes in the listening habits of set owners. The decline in the ratio of set users to set owners has become notable. We find, for instance, that where 70.3% of set owners used their sets at some time on an average week-day in the second year, only 62.5% used them in the third year. Afternoons have showed the smallest decline, due undoubtedly to the late afternoon children's programs that have been put on the air. Weekday mornings have dropped from 32.8 to 24.7, and weekday evenings from 64.3 to 55.4. Sunday evening on the year average has dropped greatly, but this past winter Sunday evening has shown a considerable increase over the summer.

"Taking the figures for November to February in comparison with July to October, we find a come-back of 12.6 points on Sunday evening

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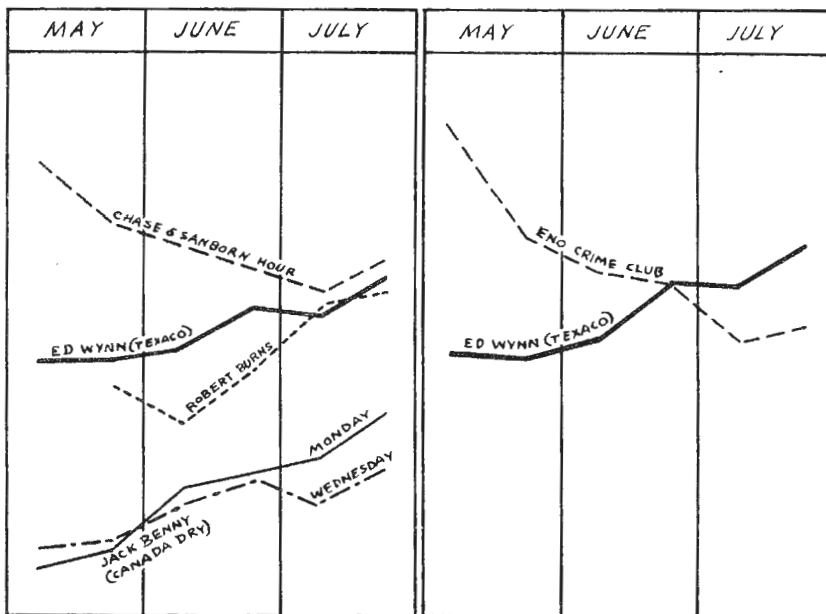
before 9 P.M. But despite that come-back, we find only 46.8 of set owners using their sets at that time in the past winter. The winter season has shown an increase throughout the day except a very slight decline (week-day 0.7; Saturday 0.7; Sunday 0.9) before 9 A.M., Sunday afternoon, has shown a return of 9.6, and weekday evenings, after 9 P.M., a return of 7.5.

“While commenting upon the seasonal change, it should be mentioned that the summer low point was only 9.3 under the winter high on a week-day, and only 6.0 under the year average.”

It was pointed out that the political campaigns had had some effect upon the listening in the fall, and had also affected the individual ratings of certain programs. This was the first time the C.A.B. had worked during a presidential campaign. A number of programs were omitted, others partially cut, while still others suffered from the competition of the politically great or ambitious.

Advent of the Trend to Names

The report pointed to the trend that had become apparent in the fall: namely the trend toward names in programming. No longer could the producer of a radio show depend upon a type of entertainment as a sure-fire formula. The stars were coming into their own and henceforth the headliners who succeeded in gathering a following were to dominate the radio scene. While Hollywood was not yet an important factor, the scramble



RADIO BORROWS FROM VAUDEVILLE

Following the era of mystery drama (see chart on page 43), came a trend to “names” ushering in a vaudeville-type of personality program. This development is recorded in the two diagrams above, taken from C. A. B. reports of this (1932-1933) period.

NETWORK PROGRAM HISTORY 1930-1939—Continued

and competition for names was beginning. As headline talent became scarce some sponsors turned toward Hollywood; conversely, such stars as Jack Benny and Don Ameche (primarily radio-built names) eventually found in Hollywood another lucrative source of income. Nation-wide radio broadcasting now became a blue chip game!

The symbol—perhaps the prophet—of the name trend had been Eddie Cantor. In February 1933 he clapped the seal of authenticity on the name vogue by breaking the old Amos 'n' Andy single-day record (set in Spring 1930). By April 1933 Cantor's rating was twice his rating of the year before. Meantime Ed Wynn had trebled his audience since May 1932. And Jack Pearl (Baron Munchausen) was more than twice as well received as a year earlier.

Maxwell House with Captain Henry's Show Boat climbed quickly to take fourth place during the winter. In April 1933, Amos 'n' Andy were in fifth place and apparently had leveled off after the decline of the preceding year. The Fleischmann Hour and the Chevrolet program with Jack Benny were well above their levels for the same month a year earlier. The Robert Burns program with Burns and Allen more than doubled its rating in a year. Ditto Ben Bernie, Myrt & Marge, Sherlock Holmes. The Goldbergs, Seth Parker (sustaining) and Eno Crime Clues showed slight declines from April, 1932. Armour, the Contented Program, Easy Aces and the Jack Frost show, though not among the leaders, had shown substantial increases. Kate Smith, Lowell Thomas, Death Valley Days and the A & P Gypsies lost slightly in the course of the year, while the Clicquot Club Eskimos dropped precipitously.

Among the daytime leaders, the outstanding forerunners of the five-a-week strip shows, Little Orphan Annie and Skippy, improved their ratings. Bond Bread slipped somewhat, and Tony's Scrapbook maintained about the same rating. Clara, Lu and Em were well up among the leaders.

Newcomers among the 10 evening leaders between April 1932 and 1933 were: Lucky Strike, Ed Wynn, Capt. Henry's Show Boat, Ben Bernie, Robert Burns, and Cities Service. Gone were Sherlock Holmes, The Goldbergs, Seth Parker, Eno Crime Club, Sinclair Minstrels, and Voice of Firestone. The leading 15 programs averaged far higher than the preceding year. Program producers had developed formulas which were building mass audiences for certain programs despite the decline in percent of set owners using their sets. **The audience was becoming more selective in its tastes.** Personality shows were not only the most numerous but the most popular (based on the average rating for all programs in the classification). Minstrels, comedy serials and variety shows were doing very well. Novelty, religious programs and talks rated poorly on the whole.

In addition to Cantor, Wynn and Pearl, other personalities substantially boosted the ratings of other shows—including, for instance, Phil Baker for Armour and Fannie Brice for the Chase & Sanborn Tea program. Al Jolson's rise was not as spectacular as Cantor's had been, but when Jack Benny replaced him on the Chevrolet Hour, the rating suffered.

Benny's rise was far from meteoric; it was a long, hard pull.

Radio and Crisis

Meantime the exciting happenings of the first weeks of the New Deal, the Lindbergh kidnaping, the California earthquake, the bank crisis and

NETWORK PROGRAM HISTORY 1930-1939—Continued

foreign affairs had stimulated listening to news broadcasts. The public was demonstrating its instinctive reliance upon radio for spot news in times of intense excitement. During these days Boake Carter rose to prominence.

Radio Drama

Dramatic programs were beginning to attract attention. One of these, *The Inside Story*, doubled its rating in a few weeks. Warden Lawes had been climbing slowly but steadily and the *First Nighter* had increased its rating by somewhat more than 50% between April 1932 and April 1933. However, mystery stories had long passed their peak. The three concert and poetry programs, never comprising a large classification, exhibited no definite trend. Popular singers were not making much progress. The same was true of straight musical programs. Straight talks did not pull either.

Only six full hour shows were on the air in the evening. All rated well. Quarter-hour programs broadcast several nights a week rated nearly as well as half-hour shows; but quarter-hour programs broadcast once a week rated poorly.

In the winter of 1932-33, there were additional interesting examples of program competition. *Old Gold* launched a series opposite *Edgeworth's Corn Cob Pipe Club*, and the newcomer started cutting into the audience of the established program. *Phil Baker's* addition to the *Armour* show in March caused its rating to rise sharply. *Inside Story*, playing opposite *Baker*, likewise was on an ascending path. This competition proved too much for *Pond's* dance program, which began dropping rapidly. *Fannie Brice*, replacing the *Royal Vagabonds*, for *Chase & Sanborn Tea*, cut into the *Eno Crime Clues'* following. The great success of the *Robert Burns* program was partially at the expense of *Woodbury*.

However, in each of these instances, the increase in ratings by one competitor outweighed the declines suffered by the other. Thus, while the new program did emphatically cut into an older competitor, the competition nonetheless expanded the total of the audience level at that hour.*

An analysis of seven representative dance programs for the period from March 1932 to April 1933 showed that while *Lucky Strike* (Saturday), *Ben Bernie* and *Robert Burns* program had gone up, *Clicquot Club Eskimos* had fallen, and *Pond's* program, *Pennzoil Parade of Melodies*, and *Abe Lyman* for *Sterling Products* had remained steady. The first three, it has been noted, had varied the program content by the addition of headliners. *Mrs. Roosevelt* had also given the *Pond's* program considerable impetus during the winter months. But the other programs had retained the formula of straight dance music.

Among the new programs were *Adventures in Health* for *Horlick's*, *Angelo Patri* for *Cream of Wheat*, *Boake Carter* for *Philco*, *Buck Rogers*

**Editor's Note:* It should be noted that the C.A.B.'s writing on program competition is characteristically conservative. The subject of competition is an exceedingly complicated one. Such factors as program age, type of competition, etc., separately have to be considered in each separate instance. Hence, it is well-nigh impossible to draw any all-inclusive formula (or even an acceptable rule-of-thumb) beyond the following: Competing programs do tend to increase the total of the listening audience at the hour of competing broadcast.

NETWORK PROGRAM HISTORY 1930-1939—Continued

for Kellogg, Capt. Diamond's Adventures for General Foods, Carborundum Band, Carson Robison for Barbasol, Elgin Adventurer's Club with Floyd Gibbons, Five Star Theatre for Standard Oil of New Jersey with the Marx Brothers on Monday, concert music on Tuesday, short dramatic stories on Wednesday, operettas on Thursday and Charlie Chan on Friday, Fred Allen's Bath Club Revue for Linit, D. W. Griffith's Hollywood for Lehn & Fink, Howard Thurston (the noted magician) for Swift, Just Plain Bill for Kolynos, Magic Voice (dramatic serial) for Ex-Lax, Memories in Melody for Investor's Syndicate, Ohman & Arden for U. S. Industrial Alcohol, Romantic Bachelor (popular singer) for Vick's, Stoopnagle & Budd for Pontiac, Trade & Mark for Smith Bros., and Walter Winchell for Andrew Jergens.

In the daytime, Betty and Bob rose to popularity for General Mills, Emily Post gave a twice-a-week talk on etiquette for Cellophane, and Squibb had a Sunday afternoon musical-dramatic program.

Program leaders by nights of the week were: Chase & Sanborn Coffee on Sunday; Amos 'n' Andy on Monday and Wednesday; Ed Wynn on Tuesday; Lucky Strike on Thursday; Big Six of the Air (Al Jolson for Chevrolet) on Friday; and Music That Satisfies for Chesterfield on Saturday. In the daytime, Roses and Drums for Union Central Life Insurance led the sponsored shows on Sunday, but trailed the New York Philharmonic Orchestra and Moonlight and Honeysuckle, both sustainers. Little Orphan Annie led Monday through Friday and on Saturday was second only to Tony's Scrapbook, then a sustainer.

Among the programs most popular with the upper income classes were Ed Wynn, Voice of Firestone, Fleischmann (Vallee), Captain Henry's Maxwell House Show Boat, Cities Service and the Lucky Strike Tuesday program (drama). Favorites of the lower income classes were Amos 'n' Andy, Myrt & Marge, Sinclair Minstrels, The Goldbergs, and Sunday at Seth Parker's. Note that the latter are unsophisticated, mostly simple character stories, while the former group consists of sophisticated comedy and variety shows along with classical or semi-classical programs. Chase & Sanborn, the Lucky Strike Thursday and Saturday shows (Jack Pearl), Big Six of the Air, the First Nighter showed no particular trend by income groups.

MARCH TO JUNE 1933

The first C.A.B. report for the fourth year of operation, that covering the period from March to June 1933, propounded certain rules of thumb:

1. One of the greatest determining factors in the value of a station or hour is the appeal of the programs which that station or hour offers. One of the facts cited in support of this statement was the fact that since the advent of the new Chase & Sanborn program, the audience level at 8 P.M. on Sunday had risen by approximately 50%.

2. A name that is important outside of radio does not necessarily become important in radio. Conversely, a name that is not well established outside of radio may draw large radio audiences. Programs may draw large audiences without outstanding names. An individual name, when the program is built around it, tends toward a fixed value. Examples of these axioms were the well-known figures Irvin Cobb and

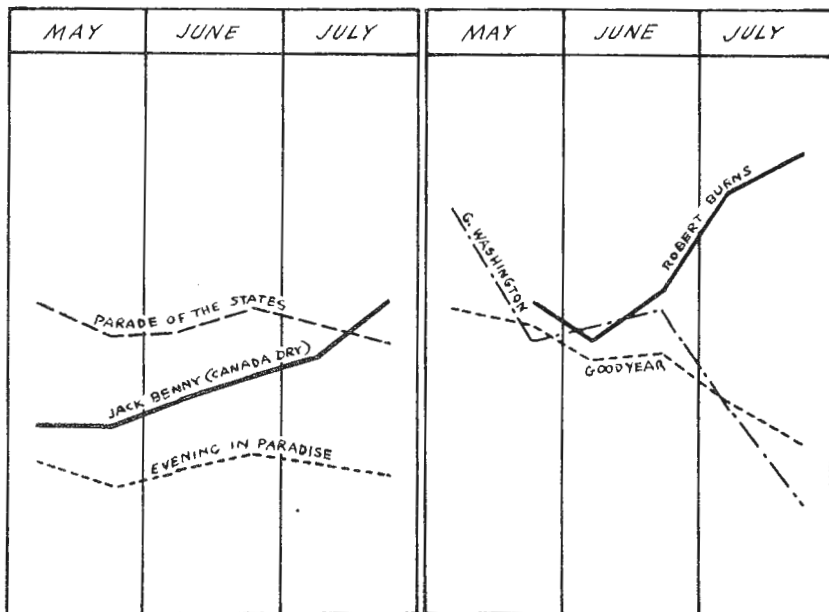
NETWORK PROGRAM HISTORY 1930-1939—Continued

Arthur Brisbane, who did not reach a high rating, while Jack Benny, then relatively unknown, had been reaching a good audience; Maxwell House Show Boat, with no outstanding stars at the time, was among the leaders. The Socony-Vacuum program with Edwin C. Hill rated about the same as Hill's sustaining program. Similarly, the Chesterfield program with Tom Howard and George Shelton, rated about the same as the Best Foods show with the same talent.

3. Many programs which remain constant in their character show a tendency to wear out, and simultaneously the popularity of stations and hours wear out unless bolstered in some fashion. For example, when Amos 'n' Andy declined, sets reported in use at 7 o'clock in the evening dropped by just about the same amount as the drop in the program's listeners.

4. It is possible to maintain a program standard, especially where the program is not dependent upon the supply of comic material. Example: The relatively consistent performance of the Cities Service Concert over a four-year period.

5. New life can be injected into an old program by changing its type or adding personalities. Examples: The Armour rating increased sharply with the addition of Phil Baker. Royal Desserts doubled its



TWO EXAMPLES OF COMPETITION

As in prizefighting, so in radio: a good big fellow can lick a good little fellow. These charts, from old C. A. B. reports, show (left) how Jack Benny gained in rating at the expense of two competitors, and (right) how Burns & Allen affected two relatively popular competing programs.

NETWORK PROGRAM HISTORY 1930-1939--Continued

rating when Fannie Brice was added. Robert Burns moved up to a place of leadership when Burns and Allen were engaged. The Fleischmann decline was definitely arrested when a new type of format was employed.

6. Good programs suffer great losses of audience when placed in competition with the more popular programs. Examples: The decline of the popular Eno Crime Club following the advent of Ed Wynn. In the same year Burns and Allen figured in the sudden sharp declines of the two firmly entrenched programs opposite them, Sherlock Holmes and Goodyear.

7. Types of programs are sometimes overdone and do not always continue to hold their following. The year before, mystery dramas had been rising noticeably but they gave way before the name performers. (A number of these headliners, however, had shown no ability to maintain their high levels, so the report questioned whether the comedians would hold favor forever.)

8. Programs broadcast several times a week do not necessarily show a tendency toward high ratings. Examples: The Townsend Murder Mystery, Ferde Grofe for Philip Morris, Howard Thurston and Phil Cook, Hot From Hollywood, Whispering Jack Smith, and Tydol.

In the late spring of 1933, both Campana's First Nighter and Cities Service were successfully battling the seasonal decline. After more than a year of low ratings, the Household Finance Musical Memories series changed its hour and achieved five times its previous level. Wayne King had done fairly well for Lady Esther on Sunday afternoon, whereupon a Tuesday night hour was added, then another on Thursday night. From March to July the ratings of all three hours increased substantially.

News broadcasts were increasing. The leader was Edwin C. Hill, at that time a sustainer. Then came Lowell Thomas for Sunoco, Louis McHenry Howe for R.C.A., Boake Carter for Philco, and Floyd Gibbons for Palmer House.

The downward trend of mystery dramas meantime was not so pronounced as it had been a year before. Eno Crime Club, the Shadow (Blue Coal) and Charlie Chan (Standard Oil of New Jersey) were still on the downgrade, Sherlock Holmes had leveled off. But Fu Manchu for Campana and Paris Mysteries for Bourjois had been on the ascendant.

After the drop in the Chevrolet rating, when Benny replaced Al Jolson, Benny began to develop a following of his own. At this juncture the Lucky Strike program, with Jack Pearl, moved into first place. Taylor Holmes replaced Ed Wynn on the Texaco series at the beginning of the Summer. Late Spring saw the Maxwell House Show Boat in third place behind Lucky Strike and Texaco. The Summer departure of the outstanding comedians enabled Maxwell House to consolidate its gains and move into first place easily. Fred Waring's Pennsylvanians and Mandy Lou took to the air for Old Golds in April and rose steadily until June. Fannie Brice and George Olsen made a new high for Chase & Sanborn Tea in July

NETWORK PROGRAM HISTORY 1930-1939—Continued

after having climbed steadily since March.* Will Rogers began his conspicuous career on the Gulf Headliners program in May. Walter Kelly and Arthur Brisbane, with James Melton and the Revelers took over in July, but did not equal Rogers' rating.

In comparison with their ratings for one year before, Lucky Strike, Ed Wynn, Fleischmann and Ben Bernie were well ahead; Amos 'n' Andy, The Goldbergs, Eno Crime Clues and Clicquot Club were lower. New-comers among the first 10 programs for March to June 1933 were Ed Wynn, Maxwell House Show Boat, Gulf Headliners, Burns and Allen, and Ben Bernie. Programs among the first 10 for the same period of 1932, but missing in 1933, were: The Goldbergs, Eno Crime Clues, Seth Parker, Firestone and Sinclair Minstrels. Skippy and Lady Esther had joined the first five daytime shows while the Blue Coal Radio Review (changed to the Shadow) was no longer in this list.

Ratings of the leading evening programs continued to be substantially higher than for the year before, despite the fact that the percentage of sets in use was much lower than in 1932. This indicated more concentrated listening, largely to theatrical stars. On the other hand, the daytime leaders were consistently lower.

The report commented again on the decline in listening. While 74.5 per cent of set owners had been found to use their sets at some time during the day on an average week-day in the Spring of 1930, only 59.1 per cent used them in the Spring of 1933. This decline, however, was more than offset by the increase in the number of radio homes.

Among the new programs were Best Foods Musical Grocery, Don Carney Dog Chats for Spratt's, Ltd.; Everett Marshall for Westinghouse, Solly Ward for Standard Oil's Five Star Theatre, George Rector's Cooking School for A & P, Jack Dempsey's Gym for Jad Salts, Lives at Stake for General Tire & Rubber, Manhattan Merry-Go-Round for Dr. Lyon's Tooth-powder, Phil Cook & His Ingram Shavers, Richfield Country Club, Saturday Night Dancing Party for Hudson-Essex (B. A. Rolfe), Street Singer for Non-Spi, and Voice of Experience for Wasey Products.

In the daytime, Western Clock Co. had a dramatic presentation on Sunday afternoons; Bobby Benson was produced for Hecker's Oats, Fletcher's Castoria had a Sunday afternoon drama called "Pages of Romance," and Jo-Cur sponsored a Sunday afternoon musical revue.

The leading evening programs by days of the week in June 1933 were: Chase & Sanborn on Sunday; Amos 'n' Andy on Monday, Wednesday and Friday; Ed Wynn on Tuesday; Lucky Strike with Jack Pearl on Thursday; and Hudson's Saturday Night Dancing Party on Saturday.

In the daytime the leaders were: Lady Esther Serenade on Sunday; Little Orphan Annie on Monday, Wednesday, Thursday and Friday; Betty and Bob on Tuesday; with Skippy taking the lead on Saturday.

By income groups, Ed Wynn, Gulf Headliners, Capt. Henry's Maxwell

* Editor's Note: Fannie Brice is mentioned variously as being under the sponsorship of Tender Leaf Tea and Royal Desserts (both Standard Brands). The history of the situation is as follows: Fannie Brice, Ray Bolger, Fran Frey, Richard "Hotcha" Gardner, and the George Olsen Orchestra came under the sponsorship of Royal Desserts on Jan. 4, 1933; they remained with Royal Desserts until March 29, 1933; thereupon Standard Brands changed the product plugs to Tender Leaf Tea, and the program ran under this setup to Sept. 27, 1933.

NETWORK PROGRAM HISTORY 1930-1939—Continued

House Show Boat, Fleischmann Hour and the White Owl program (Guy Lombardo-Burns and Allen) appealed most to the higher income brackets; while Amos 'n' Andy, Sinclair Minstrels, Myrt & Marge, First Nighter and The Goldbergs appealed more to the lower brackets. Lucky Strike (Tuesday night drama show), Chase & Sanborn, Sherlock Holmes, Chevrolet and the Marx Brothers showed no particular trend by income classes.

JULY TO OCTOBER 1933

The first statement in the report for July to October 1933 once more concerned the protracted downward trend in use of sets. In midsummer, on the average weekday the percentage of set owners using their sets at some time was only 54.5. To be sure, this was the seasonal low for listening, but nevertheless the figure was 19 per cent lower than in 1930. The evening use of sets was running very close to the 1932 level, except on Saturday, which was lower. Weekday morning listening was also declining.

1933's New Sponsors

There was a great influx of new programs and new sponsors in the Fall of 1933. Among them were Albert Spalding for Castoria, American Oil Revue, Ex-Lax Big Show (Isham Jones Orchestra-Lulu McConnell-Gertrude Niesen-guests; later, Block and Sully); Dangerous Paradise for Woodbury's, Ship of Joy for Del Monte, Elmer Everett Yess for Plymouth, the Fitch Program, Gems of Melody for Father John's, Irene Rich for Welch's Grape Juice, John McCormack for Wm. R. Warner, Leo Reisman for Borden's, Little Italy for Blue Coal, Mme. Sylvia for Ralston Purina, Molle Show, Red Davis for Beechnut, Circus Days for Scott's Emulsion, Seven Star Revue for Corn Products (Nino Martini-Jane Froman-Erno Rapee-Ted Husing). Songs My Mother Sang, sponsored by Jad Salts, Three Musketeers for Jeddo-Highland Coal, WLS Barn Dance (later National Barn Dance) for Miles Laboratories, Johns-Manville Program, King's Henchmen for King's Beer, Al Jolson and Paul Whiteman for Kraft-Phenix Cheese, Parade of Melody for Buick, Ted Husing for Oldsmobile, Lum and Abner for the Ford dealers, Potash and Perlmutter for Health Products, Road Reporter for Shell Oil (in addition to Eddie Dooley's Football Program) and Let's Listen to Harris for Odorono and Cutex.

This was one of the most interesting periods in radio history. The previous Winter had witnessed several phenomenal commercial successes in radio. As with every El Dorado, there resulted a mad rush. Many new sponsors tried to imitate the formulas developed by the successful discoverers. Some succeeded; others failed.

How many of the programs in the above list are on the air today?

How many of those sponsors are still using radio today, a scant six years after?

If the story could be properly told statistically, and properly weighted for the many variable factors, it would probably show that a larger proportion of those who ventured into radio in 1930 continued to use the medium than those who started in the Fall of 1933.

Emergence of Heavy Daytime Sponsorship

The daytime hours were beginning to appear attractive to those who had something to sell the American housewife. Tom Mix went on the air

NETWORK PROGRAM HISTORY 1930-1939—Continued

for Ralston Purina, Bar X Days for Health Products, Big Hollywood Days for Sterling Products, Bill and Ginger for C. F. Mueller, Broadway Melodies for BiSoDol, Cooking Close-Ups for Pillsbury, Crazy Buckaroos for Crazy Crystals, Galaxy of Stars for Red Star Yeast, Grand Hotel for Campana, Magic Moments for Borden, Wizard of Oz for General Foods, Jack Armstrong for General Mills. Note that few of the daytime programs were of the type prevalent today. There was an increase in the children's adventure serial, but there was not much of the five-times-a-week romantic serial of today.

Class Music

At this period the C. A. B. commented on a notable influx of classical and semi-classical music. There had been the mystery story trend in 1931-32, followed by the trend toward stage headliners in 1932-33. Although the latter type still maintained a great degree of popularity, high-grade musical programs appeared to be gaining at the moment. The American Tobacco Company assumed sponsorship of complete operas from the Metropolitan Opera House. Chesterfield was sponsoring the Philadelphia Orchestra every night. Castoria had Albert Spalding; Cadillac sponsored the New York and Minneapolis and other symphony orchestras with Bruno Walter and other great conductors and such famous concert artists as Jascha Heifetz, and Carmela Ponselle. Vince had John McCormack; Linit had Nino Martini, and Firestone had Lawrence Tibbett and Richard Crooks. Numerous were the classical sustainers, such as the New York Philharmonic Orchestra, the Howard Barlow Symphony, the Damrosch Music Appreciation Hour, the Boston, St. Louis, Rochester, Los Angeles and other symphony orchestras. This influx of classical programs, too, was the result of the popularity of several outstanding concerts of this type in previous years.

However, the headliners continued holding substantial audiences. Chase & Sanborn was offering a combination program with the return of Cantor and Rubinoff. In November the program rated a shade under the figure for a year earlier. Ed Wynn was back on the Texaco show with twice his rating of the year before, when he was definitely on the way up. Baron Munchausen had also returned to the Lucky Strike Magic Carpet program, but was scheduled for a change of sponsors (to Royal Gelatin).

International Broadcasts

Sponsored international broadcasting was the real experiment of the year. The ship "Seth Parker" sailed out of Portland (Me.) harbor on a round-the-world cruise, sponsored by Frigidaire. Admiral Byrd's broadcasts from the South Pole, Little America and environs were sponsored by General Foods. Meantime, the big broadcasting companies put on many international sustainers.

As of December 1, Captain Henry's Maxwell House Show Boat was growing in popularity rapidly, ranking second only to the Chase & Sanborn Hour. Amos 'n' Andy were still maintaining a large audience. Ben Bernie was climbing. So were Bayer's Album of Familiar Music and the Armour program with Phil Baker, both well above their ratings for a year earlier. Cities Service remained steady. Campana's First Nighter had climbed per-

NETWORK PROGRAM HISTORY 1930-1939—Continued

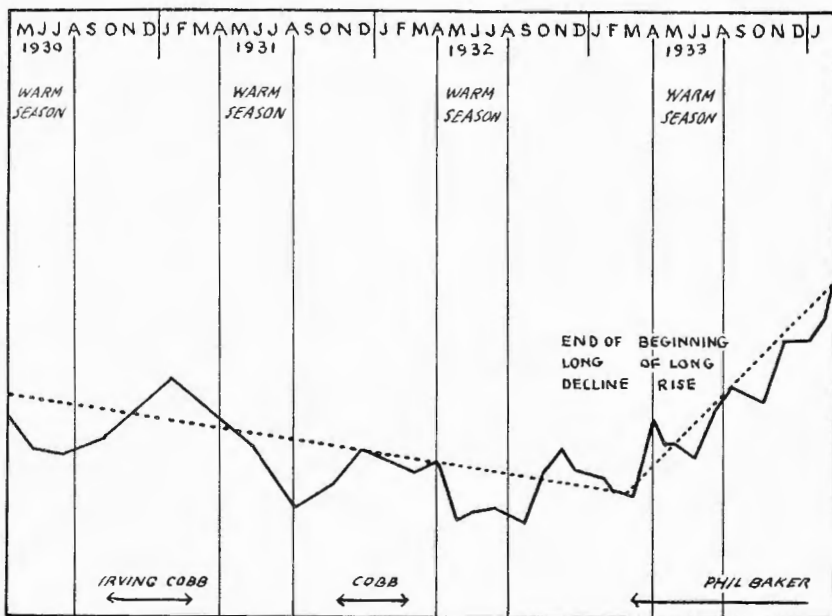
sistently in the past year and the Fleischmann Hour had risen sensationally. Gulf Headliners with Will Rogers rated ahead of Ed Wynn. John McCormack and Lowell Thomas rated equally at a highly respectable figure. Lucky Strike's Magic Carpet climbed substantially and ranked well up among the leaders. The March of Time, then sponsored by Remington-Rand, was headed upwards. Sinclair Minstrels were steady, and the White Owl program, with Burns and Allen, rated about the same as a year earlier.

The report charted the progress of six representative programs which did not quit the air during the Summer and found that five of them, Fleischmann, White Owl, Lowell Thomas, First Nighter and the A & P Gypsies, started off the Fall season in 1933 at a considerably higher level than in the Fall of 1932, while one, Singin' Sam, started off lower.

For the four months, July to October 1933, the 10 leading programs were: Capt. Henry's Maxwell House Show Boat, Fleischmann Hour, Chase & Sanborn, Amos 'n' Andy, Al Jolson and Paul Whiteman, White Owl program, Ben Bernie, Old Gold program, Sinclair Minstrels, and Cities Service Concert.

By days of the week, the leaders were Chase & Sanborn on Sunday; Amos 'n' Andy on Monday, Tuesday, Wednesday and Friday; Fleischmann Hour on Thursday; and Lucky Strike Hour on Saturday.

In the daytime Radio City Concert, a sustainer, led on Sunday; fol-



RADIO LEARNED ABOUT PREVENTIVE MEDICINE EARLY

By June, 1933, the C. A. B. was able to state with conviction that: "New life can be injected into an old program by changing its type or adding personalities" (see text, page 51). The diagram above shows how Armour utilized this preventative treatment.

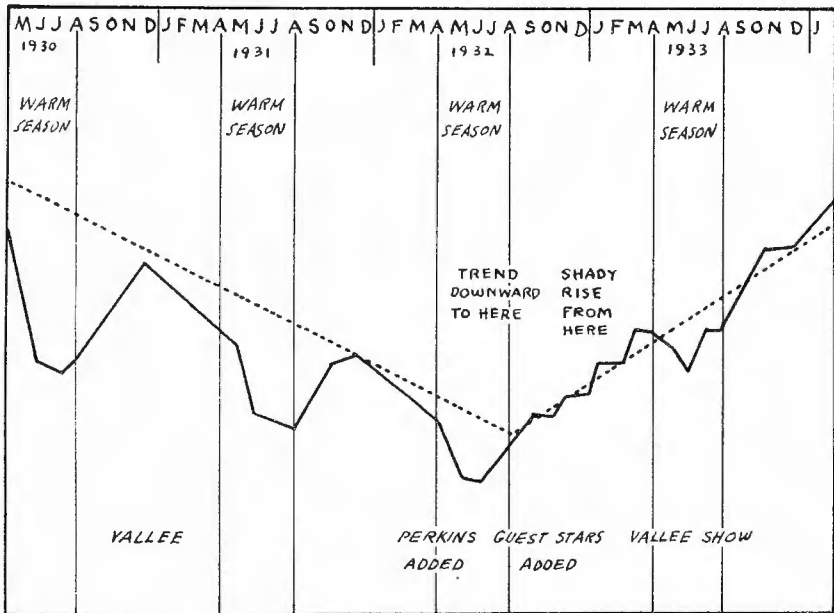
NETWORK PROGRAM HISTORY 1930-1939—Continued

lowed by Lady Esther Serenade. Little Orphan Annie led for the rest of the week.

By income classes, Capt. Henry's Maxwell House Show Boat, Fleischmann, Ben Bernie, Al Jolson-Paul Whiteman and Cities Service appealed predominantly to the upper divisions; Chase & Sanborn, Amos 'n' Andy, Sinclair Minstrels, First Nighter and The Goldbergs to the lower classes. (During the Summer months Cantor was not on the Chase & Sanborn Hour.) Texaco Fire Chief program, Saturday Night Dancing Party, Sunday at Seth Parker's, Armour and Chase & Sanborn Tea showed no particular trend by income classes.

FOURTH FULL YEAR

In the Spring of 1934 the C. A. B. issued its comprehensive report for the fourth year of operation. The past Winter had been a good one for listening. The downward trend had been checked and there was, in fact, a slight increase in the number of set owners using their sets on a given day. For the period from November 1933 to February 1934 listening on the average weekday was identical with the previous year. Saturday showed a slight decline, and Sunday a slight increase. For Saturday and Sunday this represented a continuation of the trend noted early in 1933. No doubt the Chase & Sanborn Hour and the Gulf Headliners were having an important effect upon the larger Sunday figures.



MORE PREVENTIVE MEDICINE: THE VALLEE HOUR

In 1932 Rudy Vallee placed more emphasis on guest stars and thereby arrested a two-year decline in his program. One of radio's oldest series, the Vallee show has never failed to place among the 10 leaders when the C. A. B. seasonal averages are compiled.

NETWORK PROGRAM HISTORY 1930-1939—Continued

Return of "A" and "B" Listening

The amount of listening had always been greater in the lower income classes, but there was now some indication that the upper income classes were returning to their sets.

The number of new programs had been commented upon in the previous seasonal report. But by now program types had changed in many respects. For instance, since the previous year the number of mystery programs rated in the reports had shrunk from eight to one, and talks from six to two. Variety shows expanded from six to 13, and dance orchestras came back from five to 14. The highest average popularity was attained by the personality programs, the one minstrel show and the single operetta. However, the personality programs and the one remaining mystery show had lost ground.

Novelty programs averaged higher, due partly to the Byrd broadcast. News topics and drama remained about the same. Serials, variety programs and musicals sank to a lower level.

Among the 10 leading programs in April 1934 were six which had also been among the first 10 a year before: Chase & Sanborn, Maxwell House Show Boat, Fleischmann (Vallee), Amos 'n' Andy, and Burns and Allen. Three of these—Chase & Sanborn, Fleischmann, and Amos 'n' Andy—had likewise been in the upper 10 class two years before. Maxwell House Show Boat had made a fast climb during the season into second place, immediately on the heels of Chase & Sanborn's No. 1 contender. The Fleischmann rating had increased steadily, Texaco was slightly lower than a year before, while Amos 'n' Andy were riding an even keel.

Newcomers to the list of 10 were: Baker's Broadcast (Joe Penner; Harriet Hilliard; Ozzie Nelson), Kraft-Phenix with Al Jolson and Paul Whiteman, The First Nighter, and the Armour program with Phil Baker.

During this time, three programs had put an end to long declines by varying the program content. The Fleischmann show had added guest stars to the Rudy Vallee orchestra; Armour had installed Phil Baker (and cast); and Maxwell House had changed from straight popular music to the Show Boat.

The five daytime leaders for the winter period were: Metropolitan Opera (Lucky Strike), Little Orphan Annie (Ovaltine), Roses and Drums (Union Central Life Insurance), Betty and Bob (General Mills), and Lady Esther Serenade (Wayne King).

By income groups, Maxwell House Show Boat, Fleischmann, Gulf Headliners, Voice of Firestone and the Cities Service Concert were most popular in the higher economic strata. Chase & Sanborn, Amos 'n' Andy, Sinclair Minstrels, Myrt & Marge, and Warden Lawes appealed predominantly to the lower brackets. Jack Pearl, Ed Wynn, Phil Baker, Burns and Allen, and Baker's Broadcast (Penner-Hilliard-Nelson) showed no particular definition by economic group.

MARCH TO JUNE 1934

The C.A.B. Report for the period March to June 1934 showed a number of changes in the ranking of evening programs compared to the same period of the preceding year. Newcomers to the first 10 were:

NETWORK PROGRAM HISTORY 1930-1939—Continued

Texaco Fire Chief (Ed Wynn), Baker's Broadcast, Paul Whiteman's Music Hall and Palmolive Beauty Box. Six programs remained among the 10 leaders from the year before. They were: Capt. Henry's Maxwell House Show Boat, Chase & Sanborn, Fleischmann, Amos 'n' Andy, Burns and Allen, and Ben Bernie.

Of the 10 leaders, five were full-hour programs, four were half-hour shows, and only one was fifteen-minute several-times-a-week series.

By June, the approach of the summer solstice had change the picture somewhat. Chase & Sanborn dropped to sixth position. Show Boat remained at the top of the heap while Palmolive (operettas) rose rapidly to take third place and Fleischmann rose to second. Amos 'n' Andy profited by the vacation period to climb to fourth, Baker's Broadcast held fifth, Ben Bernie reached seventh, Jack Benny (for General Tire) appeared among the 10 leaders for the first time in eighth spot, Paul Whiteman slipped into ninth, and First Nighter took 10th place.

A comparison of the two famous coffee programs for the year from July, 1933, to July, 1934, showed the Maxwell House offering much steadier than Chase & Sanborn's, due probably to the fact that Maxwell House had Thursday night instead of Sunday, hence did not suffer so much from summertime loss of audience. Also, Maxwell House was rebroadcast during the Daylight Saving Time period at 1:00 a.m., reaching the Pacific Coast at the desirable hour of 9 p.m.

Paul Whiteman's Music Hall had originally appealed primarily to the two upper income classes but by 1934 it appealed equally to all except the lowest class. With Jolson on the program, it had started high in the preceding August, had slumped a little when Jolson left in October, had risen again when Jolson returned in February, and fell once more when Nikita Balieff replaced Jolson in April.

The Palmolive Beauty Box started in April, 1934, with a high rating, and climbed contra-seasonally during the spring. The majority of leading hour programs were featuring names at this time, but Palmolive utilized a different type of show, presenting the best operettas of the past 50 years. Gladys Swarthout had the leading role, with a large cast of actors providing the dramatic episodes. The program's appeal was definitely to the top income groups. Its rating in the lowest class was less than half its rating in the uppermost stratum.

Texaco's Fire Chief, Ed Wynn, was leader among the half-hour shows despite a decline since mid-winter. Joe Penner had made his radio debut in October, 1933, rising spectacularly to a peak in April. Burns and Allen had been most consistent performers for a year and a half. Ben Bernie's Blue Ribbon Malt program was the only straight dance music show among the leaders. His appeal was almost equal among all income classes.

The only quarter-hour series among the upper 10 was represented by those hardy perennials, Amos 'n' Andy. (They started their radio Marathon March 19, 1928; Pepsodent sponsored them on August 19, 1929.)

Further analysis of the 10 leaders in the spring of 1934 showed that two were broadcast on Sunday night, three on Tuesday, one on Wednesday, three on Thursday, while one was broadcast five nights a week. One was spotted at 7 o'clock, one at 7:30, two at 8, two at 9, two at 9:30, and two

NETWORK PROGRAM HISTORY 1930-1939—Continued

at 10 o'clock. Four starred well-known comedians, three were of the musical revue or variety type (two of which featured prominent guest stars), one was an operetta, one a dance orchestra, and one a comedy team.

Four other programs which appeared among the first 10 in one or more of the four months (March to June, 1934) under discussion, were: Phil Baker, First Nighter, and Jack Benny (General Tire). The fourth was Gulf Headliners which fluctuated widely according to whether or not Will Rogers was on the show.

A number of new programs introduced between February and June fared exceptionally well. Among them were the Chesterfield Program, Colgate House Party, Floyd Gibbons, Fred Waring's Pennsylvanians, General Tire, Hour of Smiles, Packard Presents, and Palmolive Beauty Box.

The new Chesterfield program was the fifth sponsored by the company in two years. The Philadelphia Orchestra closed in March. Chesterfield then went to three nights a week (Monday, Wednesday and Saturday) with half-hour programs starring Rosa Ponselle, Nino Martini and Greta Stueckgold, respectively. Colgate House Party was quite consistent during the spring, and failed to show any perceptible increase when Joe Cook was added. Johns-Manville sponsored Floyd Gibbons on Saturday evenings. His rating was much higher than it had been for Palmer House during the preceding summer. Fred Waring did very well with two weekly half-hour stints for Ford. In March, Bristol-Myers consolidated its two half-hour shows, the Ipana Troubadours and the Sal Hepatica Review with Fred Allen, into the Hour of Smiles. The rating rose contra-seasonally. Packard presented Dr. Walter Damrosch in 45 minutes of symphonic music plus interpretation. This program also rose against the seasonal trend.

Programs appealing predominantly to the upper income classes were: Show Boat, Palmolive Beauty Box Theatre, Jack Benny, Paul Whiteman, and Voice of Firestone. The most popular among the lower income classes were: Chase & Sanborn, Baker's Broadcast, Texaco Fire Chief, Amos 'n' Andy and Sinclair Greater Minstrels. Among the leading programs which showed no particular trend by income classes were: First Nighter, Royal Gelatin Review, Chevrolet Program, Colgate House Party, and Let's Listen to Harris.

JULY TO OCTOBER 1934

The C.A.B. report for the summer season, July to October 1934, showed several changes in the ranking of the leading programs, due in large part to summer vacations for the stars and to complete lapses of other shows. Capt. Henry's Maxwell House Show Boat retained the top rung. Chase & Sanborn and Fleischmann, in second and third places respectively in the spring, changed places in the summer. General Tire took advantage of the vacationers to leap into fourth place. Palmolive climbed from tenth to fifth, though it did not improve its rating. Amos 'n' Andy held sixth position with a somewhat lower summer rating. Town Hall (Fred Allen) made its first appearance among the first 10 in seventh place. Paul Whiteman's Music Hall maintained its hold on eighth, First Nighter took ninth and Lombardo-Land tenth places. Ed Wynn, Baker's Broadcast, the White Owl program with Burns and Allen, and Ben Bernie, all among the first 10 in the spring, were vacationing during the summer.

NETWORK PROGRAM HISTORY 1930-1939—Continued

Six of the summer leaders were hour programs, three were half-hours and one was a fifteen-minute five-times-a-week series.

Taking October as the month when the majority of new programs are introduced, and when the old ones resume, Ed Wynn, Baker's Broadcast, Amos 'n' Andy, and Ben Bernie were among the 10 leaders as they had been in the spring. It is reasonable to assume that they would have been near the top had all four stayed on the air during the summer.

When Eddie Cantor left the Chase & Sanborn hour in April, the show lost its leadership, but his return in October put it back into first place. Maxwell House and Fleischmann were consistently among the first three programs for the period from March to October, but the former showed much less of a summer slump than the latter. Jack Benny was among the leaders for the first time in June, and managed to stay well up until the show left the air in October. Amos 'n' Andy took a two-month vacation and returned in October with a slight loss in rating from their springtime average. The Bristol-Myers program changed its name from Hour of Smiles to Town Hall, but retained the same time, talent and network. Al Jolson returned to the Paul Whiteman Music Hall in July. While First Nighter was among the leaders only in September it missed out in the other three months by very narrow margins. Lombardo-Land started for Plough & Co. in July and rated well.

Programs appealing predominantly to the upper income classes were: Capt. Henry's Maxwell House Show Boat, Fleischmann Hour, Palmolive Beauty Box, General Tire Program, and Lombardo-Land. Programs appealing primarily to the lower classes were: Chase & Sanborn, Amos 'n' Andy, Sinclair Greater Minstrels, Death Valley Days, and Tender Leaf Tea Program. In the daytime, Betty & Bob and Today's Children (Pillsbury) rated best among the lower classes. Conoco Presents Harry Richman, Contented Program, First Nighter, Gibson Family (a continuous musical comedy), and Lady Esther Serenade showed no predominating popularity in any income class.

None of the programs that were on all summer registered severe declines. Daytime programs evidenced only insignificant changes.

FIFTH FULL YEAR

The C.A.B. report for the fifth full year of operation indicated that during the year a total of 21 programs had made their way into the 10 popularity leaders for at least one month. For the most part, these 21 shows offered comedians, but the two most successful were not of the Broadway headliner type. These were the Maxwell House Show Boat and the Fleischmann hour with Rudy Vallee—and they were the only two shows consistently among the first 10 for all 12 months. Chase & Sanborn ranked with the leaders for 10 months despite many alterations in program. Texaco and Baker's Broadcast were among the leaders for all but the two summer months when they were off the air. Chase & Sanborn was first in March, April, October and November, when Cantor was on the show. The type was completely changed in December to operas featuring stars of the Metropolitan Opera Company. The program dropped to eighth place, and then out of the first 10. Cantor was taken over by Pebeco and immediately started the series off in second place.

NETWORK PROGRAM HISTORY 1930-1939—Continued

Amos 'n' Andy, after being among the ten leaders for five years, dropped out of the select list in the fall of 1934. When Burns and Allen returned to the air for General Cigar in the fall with another orchestra in place of Guy Lombardo, the rating suffered and the program was below 10th position. Lombardo, with his own show for Plough ranked 10th in July, seventh in August, and ninth in December and February. After Bristol-Myers combined its two half-hour shows into one, Town Hall climbed into the first 10 and remained there for the rest of the year.

The following are the 21 programs which appeared among the ten leaders for one or more months from March 1934 to February 1935, together with the number of months in which they rated among the first 10: Maxwell House Show Boat 12; Fleischmann Hour 12; Chase & Sanborn 10; Palmolive 10 (not broadcast March, 1934); Baker's Broadcast 9 (off three months); Paul Whiteman 9; Ed Wynn-Texaco 8 (off four months); Jack Benny 8 (off one month and not broadcast March, 1934); Fred Allen 8; Amos 'n' Andy 6 (off three months); First Nighter 6; Armour 5; Ben Bernie 4 (off three months); Gulf Headliners 4; Guy Lombardo (Plough) 4 (not broadcast four months); Burns and Allen 3 (off four months); Sinclair 3; Lowell Thomas 2; Cities Service 1; March of Time 1 (off six months); Eddie Cantor-Pebeco 1 (also three for Chase & Sanborn, and off eight months).

The leaders for the period from November 1934 to February 1935 were: Captain Henry's Show Boat, Fleischmann, Jack Benny, Baker's Broadcast, Chase & Sanborn, Palmolive, Town Hall, Texaco, Amos 'n' Andy, and First Nighter. Seven others were among the first 10 for at least one of the four months: Paul Whiteman, Lombardo-Land, Ben Bernie, March of Time, Gulf Headliners, Lowell Thomas, and Eddie Cantor (on for Pebecco in February).

In February, 1935, variety shows had the highest average popularity rating. Others rating high were personality shows, news topics, operettas and continuous musical comedies. Talks and religious programs still had low ratings.

Emergence of the Amateur Hour

A new type meantime appeared in the classifications—the amateur show. For some time previous to the appearance of a network amateur show, Major Bowes had been successfully conducting a local amateur hour over station WHN in New York; but the first national amateur show appeared as part of Fred Allen's "Town Hall Tonight" and was followed shortly afterward by the National Amateur Night with Ray Perkins as master of ceremonies. While the C.A.B. did not tabulate the numerous amateur hours that had appeared since the introduction of the feature on Fred Allen's program, it was discovered that there was at least one amateur hour per night in each city where investigations were made.

In 1933 investigation showed that the Broadway headliner type of program had surpassed the mystery show in popularity. In April of '34 there was only one mystery show of outstanding popularity, but by spring of 1935 there were again four mystery programs led by Eno Crime Clues.

The variety programs were recruiting their guest stars from every branch of show business with the result that a new and different star each

NETWORK PROGRAM HISTORY 1930-1939—Continued

week had stimulated interest in that type of program. In 1934 variety ranked well down the list. But now, in 1935, this form of programming surpassed even the personality group.

There were a number of new programs from November 1934 to January 1935. As usual, some of them succeeded, while others are forgotten today. In the evening hours appeared Adventures of Sherlock Holmes, Eddie Cantor (Pebecco), Carefree Carnival (Crazy Water Crystals), Carlsbad Presents Morton Downey, Club Romance (Hinds Honey and Almond Cream), Diane and Her Life Saver, Jimmie Fidler, Otto Harbach's Musical Show (Colgate), Little Jackie Heller (Ken-L-Ration), Kellogg College Prom, Let's Dance (National Biscuit), Dick Liebert's Musical Revue (Luden's), Beatrice Lillie (Borden), Linit Hour of Charm, Grace Moore (Vick's), Musical Revue (Luden's), National Amateur Night, The O'Flynn (Esso), One Man's Family (Kentucky Winners), Outdoor Girl Beauty Parade, Pause That Refreshes on the Air, Penthouse Party (musical revue with Mark Hellinger and Ruth Etting for Eno), Pinaud's Lilac Time, Red Trails (Half and Half Tobacco), Silver Dust Presents "The O'Neills", Kate Smith's New Star Revue (Hudson), Stories of the Black Chamber (Forhan's), and Uncle Ezra's Radio Station (Dr. Miles).

New daytime programs were Carlsbad Presents Morton Downey, Jack and Loretta Clemens (Venida), Dick Tracy (California Syrup of Figs), Five Star Jones (Mohawk Carpets), Hammerstein's Music Hall of the Air, Immortal Dramas (Montgomery Ward), Imperial Hawaiians (Hill's Nose Drops), Pat Kennedy with Art Kassel (Grove Laboratories), The Kitchen Party (General Foods), The Land of Beginning Again (Carlsbad), Life of Mary Sothern (General Mills), Lux Radio Theatre, Maybelline Musical Romance (later changed to Penthouse Serenade), Mrs. Wiggs of the Cabbage Patch (Jad Salts), Pinex Presents Little Jack Little, Harry Reser and His Spearmint Crew, Story of Mary Marlin (Klenex), Sweethearts of the Air (songs and patter for Humphrey's Homeopathic Medicine), Vic and Sade (Procter & Gamble), and What Home Means to Me (semi-classical music and guest speakers for General Electric).

Some of the programs appealing predominantly to the upper income groups were: Capt. Henry's Maxwell House Show Boat, Fleischmann Hour, Palmolive, Chase & Sanborn and Cities Service Concert. Note the effect of the change in program content on the Chase & Sanborn Hour. Previously the program appealed more strongly to the lower income classes.

Some programs showing greater popularity in lower income levels were: Baker's Broadcast, Jack Benny, Ed Wynn, Amos 'n' Andy, Sinclair Minstrels. Note the change in appeal of Ed Wynn's program.

Leading programs which showed no particular trend by income groups were: Town Hall (Fred Allen), First Nighter, Armour, One Man's Family, and Woodbury Program.

In February the leading programs by days of the week were: Eddie Cantor, Sunday; Lowell Thomas, Monday; Palmolive Beauty Box and Ed Wynn, Tuesday; Town Hall Tonight, Wednesday; Fleischmann Hour, Thursday; Armour Program, Friday; Let's Dance, Saturday. In the daytime, Lux Radio Theatre led on Sunday, Today's Children on Monday and Wednesday, Betty & Bob on Tuesday and Friday, Voice of Experience on Thursday, and the Metropolitan Opera (Listerine) on Saturday.

NETWORK PROGRAM HISTORY 1930-1939—Continued

MARCH TO JUNE 1935

In the report for March to June, 1935, the C.A.B. commented at some length on the rise of the amateur hour. Following the local amateur hour conducted by Major Bowes on WHN in New York, the introduction of amateurs on Fred Allen's Town Hall Tonight program late in 1934 plus the National Amateur Night program with Ray Perkins as master of ceremonies which began in January, 1935, Chase & Sanborn sponsored Major Bowes on a national network in April. By the end of the season, both Major Bowes and Fred Allen were leading all other shows in popularity.

The rise of Major Bowes was rapid. Ranking seventh in April after two weeks on the air, he was in second place in May, and by June he out-ranked all other shows. In a similar manner, but to a lesser degree, Town Hall Tonight worked up from sixth place in March to fourth in April, third in May, and second in June. Jack Benny, who for the first three months had held a good lead, was superseded by this pair of shows in June.

Personality shows were dominant among the leaders during the period of March to June, 1935. Eddie Cantor ranked second to Benny in March and fifth in April. Ed Wynn remained among the leaders. Al Jolson returned to the air for Shell Petroleum and ranked eighth in May and June. Joe Penner, who was sixth or better a year earlier, was fifth in March, sixth in April, 13th in May, then climbed among the leaders again when he took ninth place at the beginning of the summer in June. Lou Holtz was added to Paul Whiteman's Music Hall in March. It rose from twelfth in February to seventh in March, then dropped from the select 10 for April and May, taking 10th place in June.*

Campana's First Nighter was outstanding among the dramatic shows. It had always been a steady performer having a wide, general appeal. It occasionally found its way into the first 10, usually during the summer hiatus. However, its rating was always respectable.

Amos 'n' Andy were at last missing from the 10 leaders, but not far below them. They had succumbed to the competition of new program types after a long, hard battle. But even today, after 10 years or more, their following is large.

In addition to the six personality shows among the 10 leaders, there were Phil Baker for Armour; Block & Sully for Ex-Lax (George Givot was added in April); Burns and Allen for White Owl; Joe Cook, heading the Goodrich series, "Circus Nights in Silvertown," which, starting in March, had doubled its rating by June; Beatrice Lillie for Borden's, and Jack Pearl for Frigidaire.

As usual there was a great shuffling in the rankings when many programs, 33 to be exact, left the air during the spring season. To give some

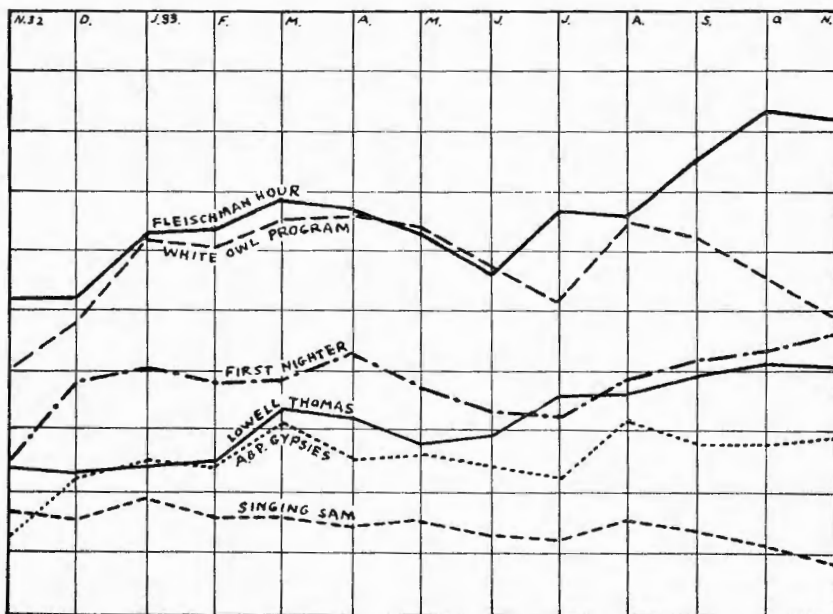
**Editor's Note: It was not without justification that the C.A.B. classified these programs as "personality programs" in 1935, whereas today they would be classified as "variety." In 1935 the sponsor and his agency as yet had not added the frills—the twists—which later changed the personality show into a variety show. It took experience in programming on the part of the program builders to work this transformation. In the early days, for sheer lack of experience in program building, the name star was handed a block of time and ordered to fill it. Hence, it was not unnatural that the name star so dominated the time spot that the performance came close to being a solo turn. It is difficult to assign dates to the subtle changes that later took place. Suffice it to say that the C.A.B.'s "personality" classification in 1935 was still fairly valid.*

NETWORK PROGRAM HISTORY 1930-1939—Continued

idea of the effect upon rankings caused by such a wholesale departure, the True Story program rose from 47th place in March to 25th in June accompanied by a rise of but slightly more than two points in rating. Death Valley Days rose five places during the same period with a slight decline in rating. Cities Service moved from 36th to 23rd with an increase of a bit more than one point in rating. Pleasure Island moved from 29th to 19th with the same change in rating. One Man's Family, by now advertising Tender Leaf Tea, was in 18th place in April, and 14th in June with a slight decline in rating. Sinclair Greater Minstrels moved from 23rd in March to 17th in June with a fractional increase in rating. Burns and Allen went from 16th to 12th in the same length of time with less than a point increase.

A total of 14 programs ranked among the 10 leaders for one or more months during the period March-June, 1935. In the order of their rank for June, with the number of months in which they appeared among the leaders, they were: Major Bowes' Amateur Hour 3 (not broadcast in March); Town Hall Tonight 4; Jack Benny 4; Captain Henry's Show Boat 4; Fleischmann 4; Ben Bernie 3; Palmolive Beauty Box 4; Shell Chateau 2 (not broadcast in March); Baker's Broadcast 3; Paul Whiteman 2; Campana's First Nighter 2; Ed Wynn 3 (off in June); Eddie Cantor 2 (off in May and June); Lowell Thomas 1.

In June the three amateur shows had the highest average rating. The single operetta came next, and the six variety shows were third. Novelty



TREND OF PROGRAMS NOT INTERRUPTED IN SUMMER

Some programs, by remaining on the air the year around, make hay while the sun shines. Beset with less competition in summer than in winter, they build up a momentum which safely carries them through more troubled times. The C. A. B. charted this rule-of-thumb five years ago via the diagram shown above. (Also see text, page 79).

NETWORK PROGRAM HISTORY 1930-1939—Continued

programs, mysteries, religious programs, talks and popular singers rated poorly. The most popular types with sponsors were personality shows, dance music, serials and musical reviews. Each of the first two types had a total of 13 programs; each of the second two had 11.

Among programs showing greater appeal to the upper income classes were: Capt. Henry's Maxwell House Show Boat, Palmolive Beauty Box Theatre, Fleischmann Variety Hour, Paul Whiteman and Ford Sunday Evening Hour. In the daytime, Lux Radio Theatre appealed predominantly to the upper income groups.

Evening programs appealing more strongly to the lower income groups were: Eddie Cantor, National Barn Dance, Amos 'n' Andy, Myrt & Marge, and Sinclair Greater Minstrels. In the daytime, Betty and Bob, Today's Children, and Voice of Experience appealed more strongly to the lower classes.

Programs not appealing especially to any income group were: First Nighter, Burns and Allen, Fred Waring's Pennsylvanians, Campana's Grand Hotel, and Lady Esther Serenade. In the daytime, Roses and Drums appealed about equally to the various classes.

JUNE TO SEPTEMBER 1935

The months June to September saw the departure of more programs either seasonally or permanently with varying effect upon the rankings of the remaining shows. Major Bowes easily held first place through the summer months and in September his rating jumped sensationally. Maxwell House and Fleischmann Variety Hour had no difficulty holding second and third place respectively. Shell Chateau climbed to fourth in July, but dropped to fifth in August and sixth in September. National Barn Dance was in the fifth niche in July, ranked ninth in August and fell out of the leading 10 in September. This series is usually to be found among the leaders in the summertime, rates fairly well the remainder of the year, but is really a prime favorite in rural areas as C.A.B. rural studies show. Ben Bernie was in sixth place in July but subsequently dropped out of the leading 10. One Man's Family, another series which is often found among the leaders in the summertime and which rates consistently well the year around, reached seventh position in July and August, and dropped to ninth in September. Campana's First Nighter was in eighth spot for all three months. Campbell's Hollywood Hotel was ninth in July, fourth in August and 10th in September. Palmolive Beauty Box Theatre was 10th in July, sixth in August, and dropped out of the select 10 in September. Burns and Allen managed to climb from 10th place in July to seventh in September. Paul Whiteman's Music Hall appeared from almost nowhere to capture fourth spot in September; Town Hall Tonight (Fred Allen) came back to fifth in the same month.

Summer Replacements

A few bold sponsors started new shows in the summertime. Among them were: Uncle Charlie's Tent Show (60 minutes Sunday evening for Ivory Soap), Esso Marketeers, Eddy Duchin and his Fire Chief Orchestra (in place of Ed Wynn), the Voice of the People for Standard Brands, NTG and his Girls for Emerson Drug Co., Sunset Dreams for the Fitch Co. (a

NETWORK PROGRAM HISTORY 1930-1939—Continued

quarter-hour once-a-week show on Sunday night), G-Men for Chevrolet (one of the earliest of the gang-busting programs), and Lanny Ross State Fair Concerts for General Foods. Late in the summer came Harv and Esther for Harvester Cigars, Strange As It Seems for Ex-Lax, Popeye the Sailor for Wheatena, Lazy Dan the Minstrel Man for Old English Floor Wax, and Neila Goodelle for Northam Warren. Meantime Lux Radio Theatre changed to an evening hour.

The leading daytime programs in July were: Mary Marlin, Roses and Drums, Betty & Bob, Today's Children, Just Plain Bill; in August: Mary Marlin, Today's Children, Betty & Bob, Frank Crumit and Julia Sanderson, Vic and Sade; in September: Mary Marlin, Roses and Drums, Today's Children, Frank Crumit and Julia Sanderson, Voice of Experience. By now, the five-a-week strip shows had come into their own. Most of the leaders of this type are still popular favorites today.

STANDARD TIME PERIOD 1935-6

In 1935 the C.A.B. discontinued its seasonal reports, replacing them with two comprehensive reports a year—one for the standard time period, and one for the daylight saving time period. The first of these covered the period from October 1935 to April 1936.

The amateur hours again had the highest average, largely due to the outstanding esteem in which the radio audience held Major Bowes and to the small number of network programs in this classification. Although first in popularity, this program type ranked only 12th in amount of hours broadcast. At that time the C.A.B. stated that in general there was *some slight relationship between the average rating of a program type and the amount of broadcasting time devoted to it.**

Next in popular favor to the amateur shows came variety, personality, operetta, and news topics. Popular singers, talks, and concert bands failed to command much audience. Serial dramas, musical revues, dance music, variety, and drama accounted for most of the sponsored network time.

A total of 17 programs appeared among the 10 leaders for one or more of the seven months. Fifteen of these were broadcast for the entire period. But only six never ranked below 10th place, while two more were in 10th position or better for at least four months.

By program types, personality and variety were the most numerous.

Major Bowes was easily first in every month, Jack Benny (Jell-O) was second in every month but March, yielding then to Fleischmann Variety Hour (Vallee) which was third in every other month except April when it dropped to fourth as Town Hall Tonight (Fred Allen) took third. The latter program had been in fourth place twice, fifth three times, and seventh once. Maxwell House Show Boat finished in fifth place, after ranking fourth in the three fall months, fifth in February, and sixth in January and March. Bing Crosby, appearing in January for Kraft-Phenix, started in 13th, rose to sixth in February, dropped to eighth in March and finished

* *Editor's Note: The rule-of-thumb propounded here (on a perfectly sound conception of the law of averages) is that the more programs appear in any category, the less will be the average rating for that category as a whole. It stands to reason that when there is a sudden rush to, say, dance music, the chance of failure is enhanced, audience attention becomes dissipated over numerous programs, and the entire average tends to be pulled down.*

NETWORK PROGRAM HISTORY 1930-1939—Continued

in sixth. Burns and Allen (Campbell) wound up in seventh spot, having been fourth, fifth and sixth twice each. Phil Baker (Gulf) landed in eighth place in January, February and April, but otherwise was not among the first 10. Baker's Broadcast (Ripley-Hilliard-Nelson) was in sixth, seventh, eighth and twice in ninth place (including April). Hollywood Hotel was seventh twice, eighth twice, ninth once, eleventh once and finished in 10th spot. Shell Chateau (Jolson) placed ninth twice, 10th three times and was out of the list in April. Eddie Cantor (Pebecco) was in the select list only three months, taking seventh, ninth and tenth. Of the three months that Paul Whiteman was on the air for Kraft-Phenix he ranked sixth once and seventh twice. The Hit Parade, Lucky Strike's new series, climbed into 10th berth in December; Ben Bernie was 10th in November, Campana's First Nighter placed ninth, and Amos 'n' Andy 10th in October, before the season really got under way.

A table based on median ratings of all programs classified by length of broadcast, showed that fifteen-minute programs broadcast once a week were the only classification in the evening which averaged less than day-time classifications.

The compilations showed that Eddie Cantor's rating had dropped somewhat from the year before. The competitive situation at that time was quite interesting. In October, 1935, Cantor found himself in the Sunday evening 8 o'clock spot opposite the catapulting Major Bowes. In January he changed to 7 o'clock opposite Jack Benny. Bowes's and Cantor's ratings went up. Benny's declined. As further testimony to Cantor's pulling power, the percentage of sets in use at 7 o'clock increased 18% for the January-April period over the October-December period, while the sets in use at 8 o'clock declined 2% in the face of a rise of nearly 10% at hours not affected by the change.

Some of the programs which rated well above average in the upper income class were: General Motors Symphony, Palmolive Beauty Box Theatre, Ford Symphony, Vick's Open House (with Grace Moore), Voice of Firestone, Lawrence Tibbett, Contented Program, Chesterfield (Andre Kostelanetz and Lily Pons on Wednesday, Nino Martini on Saturday), Refreshment Time, Ray Noble's orchestra, John Charles Thomas for Wm. R. Warner, Edwin C. Hill for Remington-Rand, and Fireside Recitals for American Radiator.

Programs which held outstanding attraction for the lowest economic brackets were: Sinclair Greater Minstrels, Warden Lawes, Fibber McGee & Molly, Corn Cob Pipe Club, Alemite, Kellogg Prom, Harv & Esther, Dangerous Paradise, Capt. Tim Healy, Voice of Experience, and Sunset Dreams.

Among the shows making their debut during the seven-month period were: Life Is a Song (successor to Silken Strings for Real Silk; later changed to Jack Hylton and His Continental Revue), the Melody Master for General Electric (11 p.m. Sunday), Woodbury Presents Paul Whiteman's Musical Varieties, Zotos Hour of Charm (Phil Spitalny's all-girl orchestra), Ted Husing and The Charioteers for Wildroot, Renfrew of the Mounted for Continental Baking, Eddie Dowling's Elgin Revue, Laugh with Ken Murray for Lever Brothers, News of Youth for Ward Baking

NETWORK PROGRAM HISTORY 1930-1939—Continued

Co., Parties at Pickfair for the ice industry, Gang Busters for Colgate-Palmolive-Peet, The Hit Parade, Imperial Hawaiian Band for Hill's Nose Drops, Paris Night Life (musical revue with Armida) for Louis Philippe, Chrysler Air Show with Alexander Gray, Charles Hanson Towne and Mark Warnow's orchestra, Bing Crosby with Bob Burns and Jimmy Dorsey's orchestra for Kraft-Phenix, Nine to Five (dramatic sketch for L. C. Smith & Corona typewriters), Pittsburgh Symphony for Pittsburgh Plate Glass Co., Al Pearce and His Gang for Pepsodent, Marion Talley for Ry-Krisp, and Dr. West's Celebrity Night.

Changes of other types included Leslie Howard's change from Sunday evening to Sunday afternoon without effect upon his rating (under sponsorship of Hinds Honey and Almond Cream). Ben Bernie switched from Pabst to American Can. Texaco, which had been broadcasting special performances of Jumbo from the Hippodrome with Jimmy Durante et al. changed to a musical revue with Eddy Duchin's orchestra. Meantime Ed Wynn, Texaco's original air bet, returned to the air for Pontiac in the spring. During the fall and winter, the March of Time had been sponsored on alternate weeks by Remington-Rand and Time, Inc. In the spring, Wrigley took it over. Vox Pop, a sidewalk interview program sponsored by Molle, shifted from Sunday daytime to Tuesday evening. Its initial evening ratings were somewhat lower than those of later months. Fred Waring's Pennsylvanians changed from an hour to a half-hour show with only a slight drop in the rating. Buck Rogers switched from Cream of Wheat to Cocomalt sponsorship, Edwin C. Hill went on for Remington-Rand when that sponsor finished with the March of Time. Palmolive Beauty Box Theatre changed from Friday to Saturday, and later changed its name to Ziegfeld Follies of the Air. Chevrolet sponsored Rubinoff and his Violin for five months. Shell Chateau started the season with Wallace Beery, changed to Al Jolson, and then to Smith Ballew and Victor Young's orchestra. Jolson rated highest.

Current Favorites Enter

This period saw the introduction of a number of programs that have since become great favorites. This list would include Gang Busters, the Hit Parade, the Bing Crosby show now known as Kraft Music Hall, and Al Pearce and His Gang. Gang Busters was the third of the racket-smashing type of program, following G-Men and Warden Lawes. It was destined to become the most popular, while the program type itself was later to come into its own.

The most popular programs by nights of the week were: Major Bowes' Amateur Hour on Sunday; Lux Radio Theatre, Monday; Ben Bernie, Tuesday; Town Hall Tonight, Wednesday; Fleischmann, Thursday; Hollywood Hotel, Friday, and Shell Chateau on Saturday.

This period ushered in some new daytime programs, among them American Pageant of Youth (a new Tastyeast venture succeeding Tastyeast Opportunity Matinee), the Man From Cook's (travel talk), Backstage Wife for Sterling Products (strip show), David Harum for B. T. Babbitt (destined to become one of the more popular serials), Forever Young (later Pepper Young's Family) for Procter & Gamble, How to Be Charm-

NETWORK PROGRAM HISTORY 1930-1939—Continued

ing (beauty talk for Sterling Products), Musical Reveries (musical revue with Stuart Churchill and readings by Orson Welles) for Corn Products Refining, Rich Man's Darling (strip show for American Home Products), Romance of Helen Trent (strip show for Edna Wallace Hopper Cosmetics), Jerry Cooper and Ted Royal's orchestra for Pompeian, and Kaltenmeyer's Kindergarten, on Saturday morning for Quaker Oats.

Procter & Gamble currently had six daytime programs. Sterling Products was a close second with four, General Mills had three, while no other sponsor had more than two.

DAYLIGHT TIME PERIOD 1936

The report for the daylight time period from May to September 1936 showed many changes. First, the number of ratable evening programs was 156 compared with 184 for the winter season. This decline (about 15%) to some degree indicated the extent of the summer hiatus.

Meantime, the median of the ratings dropped about 25%, with the greater portion of this decline occurring in the upper income brackets. During the winter about half of the evening programs had rated between 5 and 10; now more than half only rated between 1 and 5. And whereas 25% of the programs rated over 10 in the winter, that percentage was now cut to around 11%.

Analysis of popularity by program types showed the amateur classification still in the lead. Next in order came variety, personality, drama, news topics and news drama. Minstrels, serial drama, concert and poetry programs, musical revues, talks, and popular singers failed to attract as groups. The major portion of sponsored network time was taken up by dance music, musical revues, variety shows, and serial dramas. Drama showed the most striking change in rank since the winter period, rising from ninth to fourth place. From winter to summer there was a trend toward lighter entertainment as shown by the increase in proportion of time consumed by variety shows, news topics and news dramas, dance music and novelty programs. The amount of time taken by dramas, semi-classical and classical programs diminished.

Sixteen programs appeared among the 10 leaders in at least one of the five months. Only 11 of these were broadcast for all five months. The Chase & Sanborn Good Will Court replaced Major Bowes' Amateur Hour on September 20 with almost the identical rating, but didn't hold the audience built by Bowes. He had held first place by a good margin all summer. Maxwell House Show Boat, second in September, had been third in May and August, sixth in June, and second in July. Third in September was Lux Radio Theatre which had climbed rapidly during the summer from eighth in May to fourth in June, third in July and second in August. Sharing fourth spot in September were Rudy Vallee and Fred Astaire's new Packard show. Vallee had been fifth in May and June, seventh in July and sixth in August. Bing Crosby finished the summer close behind these two, after placing fifth in May and August, ninth in June, and not listed in July due to Governor Landon's Acceptance Speech. Burns and Allen held seventh place after being in the same spot for June and August, sixth in May and fourth in July. Hollywood Hotel claimed eighth position in

NETWORK PROGRAM HISTORY 1930-1939—Continued

September after doing somewhat better during the hot months. It had been seventh in May, eighth in June, fifth in July, and fourth in August. The impetus gained in those months was apparently great enough to keep the show among the first 10 in the fall. While Fred Allen was on his vacation, Town Hall went from second in May to third in June, sixth in July, 10th in August and ninth in September. The Wednesday Night Hit Parade was 10th in May, fell in June, came back to eighth in July and August, and dropped back to 10th in September. The Saturday Hit Parade made ninth place in August. Manhattan Merry-Go-Round was ninth in July, with One Man's Family 10th. Jack Benny was fourth in May, and second in June before he went off the air. Baker's Broadcast with Ripley clambered into 10th spot in June before leaving the air.

Length vs. Rating

A study of the median ratings of all programs by length of broadcast showed that as program length became shorter, the decrease from the winter level became greater in each type except the fifteen-minute programs broadcast once a week. The latter exception was probably explained by the small number of such shows broadcast during the summer. Hour programs held 85% of their winter level in summer, while fifteen-minute shows broadcast two or three times a week stood at but 60% of their winter level.

It is interesting to note that Major Bowes' Amateur Hour and Maxwell House Show Boat were the two most popular series of the summer with all income classes.

Programs which showed most appeal to the top income class were: Hit Parade (Wed.), Cities Service Concert, Voice of Firestone, Fred Waring (Tues.), Contented Program, Camel Caravan (Tues. and Thurs.), Edgar A. Guest, Alemite Half Hour, Lowell Thomas, Boake Carter and Fireside Recitals.

Programs appealing predominantly to the lowest income group were: Pick & Pat, Death Valley Days, Ken Murray, Sinclair Minstrels, Alemite Half Hour* (this show rather surprisingly showed stronger appeal at both ends of the scale and suffered at the middle), Uncle Ezra, and Bobby Benson.

New offerings in the summer of 1936 included: Goose Creek Parson (serial drama for Colgate-Palmolive-Peet on Sunday, Wednesday and Friday), Husbands and Wives (a substitute for Baker's Broadcast), the Jell-O Summer Show (substituting for Jack Benny with Tim and Irene and Don Voorhees' orchestra), Original Gillette Community Sing with Billy Jones and Ernie Hare plus Wendell Hall, Literary Digest Nationwide Poll Results, Packard Hour with Fred Astaire, Portraits of Harmony (dance music with guest orchestras for General Shoe Company), Come On, Let's Sing (a studio audience singing program for Colgate-Palmolive-Peet, and a fore-runner of many audience participation programs to come), and "Red" Grange for Sinclair Refining. The Democratic and Republican National Committees each had programs. The former used the name "Happy Days," the latter was called "News For Voters."

There were other changes during the summer. Cornelia Otis Skinner

**Horace Heidt's Brigadiers.*

NETWORK PROGRAM HISTORY 1930-1939—Continued

relieved Walter Winchell on the Jergens program for two months; Parties at Pickfair switched from Tuesday night to Sunday (and then left the air); the Wildroot Charioteers program changed from Ted Husing to Judy Starr; the Camel Caravan changed from a half-hour musical revue with Walter O'Keefe, Dean Janis, Ted Husing and Glen Gray's orchestra twice a week to a full hour variety show on Tuesdays with Rupert Hughes, Benny Goodman's orchestra, Nat Shilkret's orchestra and guest stars; the Great A&P Tea Company revamped Kate Smith's Coffee Time into Kate Smith's Band; Chesterfield changed from a semi-classical program with Lily Pons to a musical revue with Andre Kostelanetz's orchestra; Ray Heatherton and Kay Thompson, Stoopnagle and Budd replaced Fred Allen in mid-summer; and Marion Talley for Ry-Krisp changed from Friday evening to Sunday afternoon.

During the summer of 1936, day-to-day favorites were: Major Bowes' Amateur Hour, Sunday; Lux Radio Theatre, Monday; Packard Hour, Tuesday; Town Hall Tonight, Wednesday; Maxwell House Show Boat, Thursday; Hollywood Hotel, Friday; and Ziegfeld Follies on Saturday.

More Daytime Progress

The report for May to September 1936 also included the first complete analysis of daytime programs. The median rating of all daytime programs during summer decreased from 3.0% to 2.6%, a decline of about 15% compared with a decline in the evening ratings of about 25%. *However, it is worthy of note that a larger proportion of programs in the summertime rated more than 5% than in the winter. Also, fewer shows rated less than 1% in the summer than in the winter.* The big change was the shift from the group rating between 3.0% and 4.9% to the group rating between 1.0% and 2.9%.

A classification of daytime programs by type showed that adult serial drama (with 18 shows) and talks (with 11) accounted for more than 60% of the daytime programs. Adult serial drama alone occupied more than half the commercial network time in the daytime.

Seventeen daytime programs rated among the 10 leaders at some time during the five months. Today's Children led in each of the five, Ma Perkins climbed from sixth in May to third in June and July, achieving second place in August and September. Vic and Sade, another Procter & Gamble show, rose from eighth in May to sixth in June, fourth in July and third in August and September. The O'Neills (P&G) rose from ninth in May to eighth in June, fifth in July and August, and fourth in September. Betty and Bob for General Mills ranked fifth in May and June, second in July, fourth in August, and fifth in September. David Harum for Babbitt fell from third to seventh between May and June, but rose to sixth for the next three months. Guy Lombardo returned to the air for Bond Bread in September, taking seventh place. The Magic Key of RCA which had been in fourth place for May and June, was in seventh for July and August, and eighth in September. Forever Young, which changed its name to Pepper Young's family, was the fourth Procter & Gamble presentation to make the first 10 in September. The 10th program in September was Marion Talley for Ry-Krisp who had just changed from an evening hour. Others which made the first 10 once or more were Kaltenmeyer's Kindergarten, eighth in July, and ninth in August; Modern Cinderella for General Mills,

NETWORK PROGRAM HISTORY 1930-1939—Continued

not broadcast in May, but 10th in July and August; Mary Marlin, second in May and June, then off the air; Five Star Jones, ninth in June; The Goldbergs, 10th in June, then off the air; Just Plain Bill, seventh in May, and off the air thereafter; and Rich Man's Darling, 10th in May and off for the summer.

Daytime series which displayed a predominant appeal to the lowest income group were: Betty and Bob, Five Star Jones, Modern Cinderella, Backstage Wife, Latest Thing, Girl Alone, Little Orphan Annie, Home Sweet Home, and Singing Lady. Magic Key of RCA had virtually no attraction for this economic class.

Debuts during the summer included: Girl Alone for Kellogg; Gospel Singer for Procter & Gamble; Heinz Magazine of the Air; Hymns of All Churches, Latest Thing and Modern Cinderella for General Mills; Wife-saver (household hints by Allen Prescott for Manhattan Soap Co.); Ralph Kirbery, the Dream Singer, with Al and Lee Reiser for Lipton's Tea; and Tea Time at Morrell's.

At this period, General Mills and Procter & Gamble each had seven programs on the air in the daytime.

STANDARD TIME PERIOD 1936-7

The C.A.B. report for the standard time period, October 1936 to April 1937, analyzed 144 programs by type, compared with 116 for the daylight saving time period in 1936, an increase of approximately 20%. This was also an increase of 5% over the number analyzed for the standard time months of 1935-6. There was a considerable increase in the number of programs rating over 20% as well as those rating less than 1% from the summer period to the winter period. The median of the ratings increased from 4.8% to 6.9%.

During this seven-month period, amateur hours yielded to personality shows as the leading type. The amateurs were, however, a close second. Variety shows fell from second to third, while semi-classical programs moved up from sixth to fourth place.* Dramas, in fifth place, held their summer gains well (in the preceding winter they had ranked ninth). Talks, concert bands and popular singers, in general, rated poorly.

Personality shows led in the amount of time on the air as well as in popularity. A seasonal increase was to be expected due to the return of many of the headliners from their vacations, but it is interesting that this type of show was only in sixth place in the amount of time on the air during the preceding winter. Dance music showed the greatest decrease in the amount of time on the air, falling from first place in the summer to seventh in the winter.

During the winter of 1936-37, it required only 13 programs to make up a list of those which had been among the 10 leaders, compared with 16 the preceding winter and 17 in the summer. All but two of the 13 were broadcast the entire seven months; and only four ever ranked below 10th.

**Editor's Note: The C.A.B. here draws a distinction between variety and personality types which—while serviceable a few years back, as pointed out in a foregoing footnote—is perhaps a trifle confusing. Practically all personality shows were by 1936-7 converted into full-fledged variety. The reader should bear this in mind. The C.A.B. itself has recently dropped the "personality" category altogether.*

NETWORK PROGRAM HISTORY 1930-1939—Continued

This indicated a much higher degree of stability among the program leaders than had been evidenced before.

Jack Benny held first place in all seven months. Major Bowes Amateur Hour was second in October, third in November, sixth in February, fifth in March, and second in April. Lux Radio Theatre was fifth in October, eighth in November, seventh in December, fourth in January, and third in February, where it remained for the rest of the season. Town Hall Tonight (Fred Allen) was ninth in October, second in November, fifth in December, 10th in January, fifth again in February, and fourth in March and April. Eddie Cantor (Texaco), third in October, dropped to fourth in November, climbed to second in December, where he stayed until April, when he finished in fifth place. Burns and Allen ranked seventh in October, sixth in November, fourth in December, fifth in January, fourth again in February, fifth in March, and sixth in April. Kraft Music Hall (Bing Crosby) started in 10th place in October, rose to ninth in November, sixth in December, dropped to ninth again in January, claimed seventh in February, dropped to 10th in March, and was back in seventh place again in April. Royal Gelatin Hour (Rudy Vallee) started in eighth place, dropped to 11th in November, ranked ninth in December, seventh in January, ninth in February, seventh in March, and eighth in April. Hollywood Hotel was sixth in October, seventh in November, eighth in December, January and February, and ninth in March and April. First Nighter climbed rapidly from 33rd in November to 10th in April. Al Jolson, starting in December for Rinso, reached eighth place in March, but dropped out of the first 10 in April. Phil Baker (Gulf) was 10th in November, December and February, and sixth in January. Good Will Court (Chase & Sanborn) was fourth in October and fifth in November, then went off the air.

Median program ratings for the period for October 1936 to April 1937 were, in general, somewhat lower than for the corresponding period a year earlier.

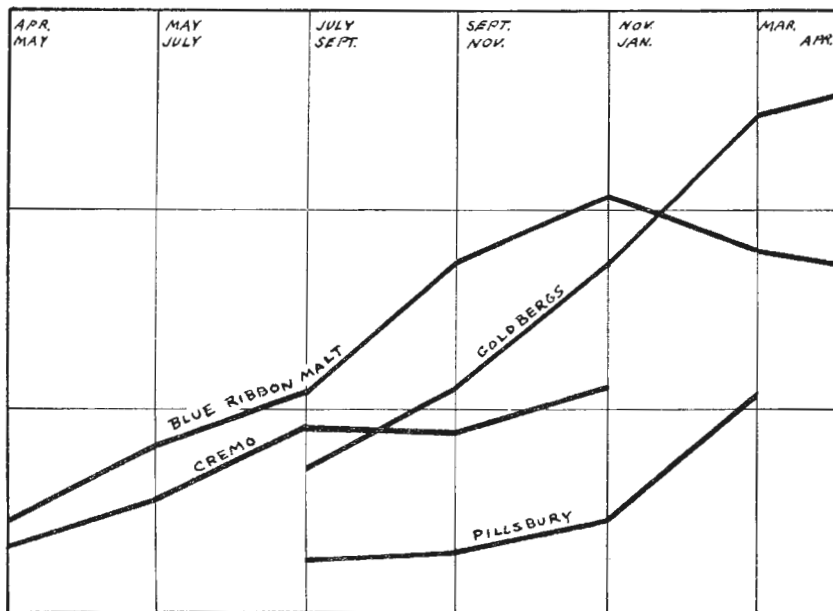
The most popular program with all income groups was Jack Benny. Programs which appealed more to the top income class than to the others were: Packard Hour (Fred Astaire), Ford Sunday Evening Hour, General Motors Concert, Cities Service Concert, Vick's Open House (Nelson Eddy), Voice of Firestone, Helen Hayes (Sanka), Chesterfield (Nino Martini), Hammerstein's Music Hall, Philadelphia Orchestra, Nash-Lafayette Speed Show, Waltztime, Ethel Barrymore-Famous Actors Guild, Boake Carter, Alexander Woollcott, Gabriel Heatter, and Fireside Recitals.

Programs which appealed especially to the lowest income classes were: National Barn Dance, True Story Court, Manhattan Merry-Go-Round, Lady Esther Serenade (Tues. and Wed.), Leo Reisman's Orchestra, Snow Village Sketches, Log Cabin Dude Ranch, Lum and Abner, Irene Rich, Singin' Sam and Mortimer Gooch.

Among the new programs were: Do You Want to Be An Actor?, Chase & Sanborn's successor to Good Will Court, Arnold Johnson's 1937 Radio Show took the place of National Amateur Night for Health Products. Woodbury's Rippling Rhythm Revue with Shep Field's orchestra succeeded Paul Whiteman's Musical Varieties. Ma and Pa, a five-a-week

NETWORK PROGRAM HISTORY 1930-1939—Continued

serial, went on the air for Atlantic Refining. Pretty Kitty Kelly for Continental Baking augmented the evening strip shows. Jack Pearl returned, this time for Raleigh and Kool cigarettes. Jimmie Fidler changed from Luden's to Procter & Gamble. Philip Morris changed from Leo Reisman to Russ Morgan's orchestra and Charles Martin's Three Minute Thrills. Lever Brothers (Rinso) changed from Laugh with Ken Murray to Al Jolson. Camel Caravan was changed to Jack Oakie's College. Tastyeast returned to the original Tastyeast Jesters. Ford substituted Al Pearce and His Gang for Fred Waring's Pennsylvanians. Procter & Gamble put Vic and Sade in an evening spot in addition to their daytime stints. Lewis-Howe Remedies put on Vocal Varieties for 15 minutes twice a week. Vox Pop for Molle became Sidewalk Interviews. Alexander Woollcott held forth twice a week for Liggett & Myers' Granger tobacco. Beatrice Lillie appeared for Sterling Products in a show called Broadway Merry-Go-Round succeeding Fanny Brice in Revue de Paree, Helen Menken took over Famous Actors' Guild from Ethel Barrymore for Sterling Products. After Ken Murray finished for Lever Bros., he replaced Burns and Allen for Campbell (tomato juice). Palmolive Beauty Box Theatre returned in February with nothing like its previous success. Gladys Swarthout was sponsored by the ice industry. Meantime the bicycle industry talked up bicycling with a musical revue called Cycling the Kilocycles. During the winter, Time Magazine had its March of Time on the



PROGRAMS USUALLY START WITH LOW RATINGS

The old adage about the building of Rome holds true in radio. Programs rarely reach the top without a long, hard climb. The quartet of programs illustrated in the accompanying chart, from old C. A. B. records, shows the characteristic pattern of gradual ascent. (Also see text, pages 132 and 136).

NETWORK PROGRAM HISTORY 1930-1939—Continued

air, but in April, Serval took over the sponsorship. Floyd Gibbons had a personal experience series for Colgate-Palmolive-Peet called *Your True Adventures*. *Coronet* magazine had a program conducted by Deems Taylor. Standard Brands bought a show with Louis Armstrong's orchestra called *Harlem*. Liggett & Myers changed from Andre Kostelanetz to Hal Kemp. For a brief time Wrigley essayed a comic serial called *Mortimer Gooch*. A unique program called *Pontiac Varsity Show* consisted of broadcasts from various college campuses conducted by John Held, Jr., with college bands, glee clubs, etc. Allegheny Steel Company tried network radio with the *Stainless Show*. *Universal Rhythm*, a musical revue, with Rex Chandler's orchestra and guest stars, succeeded the Friday night *Fred Waring* show. Nash Motors put on the *Nash-Lafayette Speed Show* with Floyd Gibbons and Vincent Lopez's orchestra, adding Grace Moore in March. *Professor Quiz* for Kelvinator was the forerunner of a number of studio audience quiz shows. Sealtest Laboratories sponsored *Saturday Night Party*, a variety show with guest masters of ceremonies and Tom Howard and George Shelton. *Shell Chateau* had Joe Cook, Edward Everett Horton and guest stars. Ed Wynn returned—for *Spud* cigarettes. *Your Pet Program* with Mary Eastman and Gus Haenschen's orchestra changed its name to *Saturday Night Serenade*.

Daytime Progresses Again

The C.A.B. reported that the most striking change in daytime programs for the period from October 1936 to April 1937 was the great increase in the number of programs. Eighty-nine programs were analyzed by type as compared with 47 in the summer months. The increase in the winter median rating was only about 5%, due probably to the great increase in the number of shows. A larger number of shows would react upon the median in two ways: first, new shows seldom rate as high as the old, well-established ones; second, many of the newcomers probably compete at the same hour with the older programs and draw listeners from them. The number of daytime shows rating better than 5% increased by nearly 80%, while those rating less than 1% declined about 35%.

A greater diversity in type of daytime program was found during this winter season. There was a total of 13 classifications. Types of programs formerly available only in the evening, such as news commentators and personality shows, had become available in the daytime. But still the bulk of commercial network daytime hours was taken up by only a very few types. In fact, adult serial dramas and juvenile programs alone took more than 50% of such time.

The adult serial drama classification had yielded first place in average popularity rating to three rather small classifications—namely, personality, classical and semi-classical, and dance music. However, the small number of programs in these three groups, and the slight difference in average rating among them tended to minimize the loss of first place by the adult serial dramas. We cannot be certain whether the large number of programs in a case like this tends to deflate the average rating or not, but there is some evidence from the 10-year records of the C.A.B. that when a program type becomes popular there is a great influx of similar shows;

NETWORK PROGRAM HISTORY 1930-1939—Continued

the average rating then goes down; the number of programs next decreases; the rating then goes up again, but not so far as before, thus achieving a degree of stability. This is stated as a tendency—not a hard and fast rule.

It required 14 programs to make up the list of 10 leaders for each of the seven months as compared with 13 for the evening programs. As a matter of fact, this is a smaller number than might have been expected, for with daytime ratings running considerably lower than evening ratings, much less stability in ranking would normally be expected. Of the 14 programs, all but two were broadcast for the entire seven months. Saturday and Sunday programs comprised 35% of this list as compared with 20% in the summer. This is the story of the 14 leaders:

Today's Children (Pillsbury) held first place for the first three months of the season, dropping to second for the second three months, then rising to first again in April. The runner-up in April was Guy Lombardo for Bond Bread who had fluctuated widely throughout the period (as might have been expected in contrast with the five-a-week serials which tend to build steady audiences). Lombardo's ranking by months, starting with October, was ninth, third, eighth, twelfth, seventh, seventh and second. Vic and Sade (Procter & Gamble) also fluctuated considerably as follows: fourth, seventh, sixth, third, ninth, sixth and third. Kaltenmeyer's Kindergarten (Quaker Oats) ran 10th, fifth, third, seventh, third, third, fourth. David Harum (B. T. Babbitt) was third, second, fifth, sixth, fifth, fourth and tied for fourth. Magic Key (RCA) started in second and then ran fourth, second, ninth, sixth, fifth and sixth again. Ma Perkins (P&G) was fifth for the first two months of the period, then seventh, fourth, eighth, and seventh again for March and April. The O'Neills (P&G) had a tight squeeze in three months. Their record was sixth, 10th, eighth, 10th, ninth and tied for seventh. We, the People (Calumet) had an erratic record, running 21st in October and November, then eighth, ninth, 11th, 14th and ninth. Just Plain Bill (American Home Products), who ranged from 13th to 15th between October and January, climbed into 12th in February, 11th in March, and just got in under the wire to place 10th in April. The Metropolitan Opera Company (RCA) was sponsored for only three months, January, February and March, and took first place in each of the three months. This was all that kept Today's Children from making a clean sweep. Grand Hotel (Campana) climbed from 11th in October and November to fourth in December, fifth in January, third in February, ninth in March, and was off the air in April. Betty and Bob (General Mills) were seventh in October, ninth in November, 10th in December and thereafter were out of the first 10. Mary Marlin (Kleenex; later P&G) was eighth in October and November, then fell below the leaders.

By this time, multiple daytime sponsorship was becoming the rule. Here is the score for the period October 1936 to April 1937: Procter & Gamble 10 programs, General Mills 6, American Home Products 6, General Foods 3, Lehn & Fink 3, Lever Brothers 2, Sterling Products 2, Kellogg 2, General Motors 2, Wasey Products 2, RCA 2, Ralston Purina 2 and Wander Co. 2.

Just as a matter of curiosity, one might inquire how the largest sponsor fared in relation to the average of all programs. The average rating

NETWORK PROGRAM HISTORY 1930-1939—Continued

for all 10 of Procter & Gamble's daytime shows during the period was a little over 4.2%, compared with a median rating for all daytime fifteen-minute programs of 2.8%.

MAY TO SEPTEMBER 1937

During the 1937 summer season, approximately the same number of evening programs were rated as in the preceding summer: 120 compared with 116. However, the summer median of 6.2% for 1937 was a great increase over the previous year's figure of 4.9% and represented but a 10% decrease from the winter figure. The percentage of all programs which rated more than 20% was five times as great as for the summer of 1936—in fact it was even 50% greater than for the winter of 1935-6. This showing is partially attributable to the tendency among sponsors to keep their shows on the air later in the season. In 1936 the greatest exodus occurred between May and June. In 1937 it was delayed about a month.

There was little difference in the ranking of program types between the summer of 1936 and the summer of 1937. The first five places were held each year by amateur, variety, personality, drama and news topics. Serial dramas, with a decrease in the number of programs, moved from eleventh to sixth. Novelty shows, musical revues, talks and popular singers once more fared very poorly as types.

Musical revues, personality shows, variety shows and serial dramas took up more than half the commercial network time. Dance music had fallen from first to fifth place in amount of time on the air.

Fifteen programs rated among the 10 leaders in at least one month of the five. Of these, 11 had been among the 10 leaders at some time during the summer of 1936. Two more were running in 1936, but did not rate among the first 10 (these were Gang Busters and Fibber McGee). As for the other two—Eddie Cantor was not broadcast from May to September 1936; and Chase & Sanborn's new show did not begin until May 1937.

Here are the 15 programs in the order of their September rank, showing their rank in each of the five months starting with May:

Chase & Sanborn program: eleventh, sixth, second, first, first. Major Bowes' Amateur Hour (Chrysler) had regained first place in May. The decline in warm weather listening undoubtedly affected Jack Benny's Sunday rating more than Bowes's Thursday rating. However, the Major yielded to Benny again in June, took first again in July, then succumbed to the on-rushing new Chase & Sanborn hit which pulled up to a tie with the amateurs in August. The return of Lux Radio Theatre caused a tie with Major Bowes for second. Lux had been fourth in May and third in June before it went off the air for two months. The Royal Gelatin Hour (Vallee) ranked eighth in May and then seventh, third, third and tied for fourth. Burns and Allen (General Foods) ranked sixth, eighth, fifth, seventh, and tied for fourth in September. Kraft Music Hall was fifth in May and June, then fourth, ninth and sixth after a talent change. Town Hall was third and fourth, and then after a talent change, sixth, sixth and seventh. First Nighter (Campana) was among the leaders in all five months, ranking 10th twice, then ninth and eighth twice. Hollywood

NETWORK PROGRAM HISTORY 1930-1939—Continued

Hotel ranked ninth twice, then eighth, jumped to fourth, and dropped again to ninth despite a higher rating. Gang Busters (Colgate), 11th until it climaxed a long, steady climb by placing 10th in September. Fibber McGee and Molly (Johnson) bettered their ranking astonishingly by rising from 23rd to 19th, to 12th, to fifth, but then fell to 11th despite a higher rating. One Man's Family (Standard Brands) was consistent, but made the top group only in July and August, ranking 10th in both months. Maxwell House Show Boat, approaching the end of a long and honorable career, placed seventh in July, but was otherwise outside the select list. Jack Benny (Jell-O) was second in May and first in June, the only months he was on the air. Cantor (Texaco) was sixth in May, the only month he was on.

The ranking of the shows during this period again illustrates that some of the second string shows have an excellent opportunity to gain audibility during the dog days. A number of them have seized this opportunity year by year to build an audience, a part of which has stood by them during the winter. Some that might be cited as examples are One Man's Family, First Nighter, Gang Busters, Fibber McGee and Molly and Hit Parade.

By income groups, Maxwell House Show Boat, Hit Parade (Wed.), March of Time, Voice of Firestone, Palmolive Beauty Box Theatre, Hammerstein Music Hall, and Boake Carter rated better with the top economic class than with the other classes. On the other hand, National Barn Dance, Gang Busters, Babe Ruth, Ma and Pa, Poetic Melodies, Sports Resume, and Fitch Jingle Program fared much worse with the top class than with the others.

Programs which had better than average appeal for the lowest income classes were: Major Bowes' Amateur Hour, National Barn Dance, Gang Busters, Pick and Pat, True Story Court, Your True Adventures—Floyd Gibbons, Lone Ranger, Lady Esther Serenade, Johnny Presents Russ Morgan (Tues. & Sat.), Wayne King (Mon.) and Lum and Abner.

There were numerous program changes during the five-month period. Gulf Oil substituted Good Gulf Summer Stars, a musical revue with Harry Von Zell, Oscar Bradley's orchestra and guest stars for Phil Baker. Baker's Broadcast (dramatization of Robert L. Ripley's "Believe-It-or-Not" sketches) changed to the Fleischmann Program, a musical revue with Loretta Lee and an orchestra conducted by Werner Janssen. During June, July and August, Ford substituted Universal Rhythm, another musical revue, with Richard Bonelli, Alec Templeton, Frank Crumit and Rex Chandler's orchestra, for the Ford Sunday Evening Hour. Gillette Safety Razor Co. had a musical revue with Milton Berle, Wendell Hall and Andy Sannella's orchestra in place of the Original Gillette Community Sing. The Jell-O Summer Show was still another musical revue with Jane Froman, Don Ross, and D'Artega's orchestra pinch-hitting for Jack Benny. Irene Rich changed from Friday to Sunday. The Sealtest Show shifted from Saturday to Sunday. Texaco Town had a musical revue with Pinky Tomlin, Eddie Stanley and Jacques Renard's orchestra in place of Eddie Cantor. September saw a new type of show—Zenith Foundation—consisting of experiments in telepathy. Griffin's shoe polish sponsored a new-

NETWORK PROGRAM HISTORY 1930-1939—Continued

comer titled Allwite Melody Revue with Barry McKinley, John B. Gambling and Hughie Barrett's orchestra, Jack Oakie's College on behalf of Camels became Benny Goodman's Swing School. Packard Hour-Fred Astaire became Packard Hour-Johnny Green, and later Packard Hour-Lanny Ross. Chesterfield had Frank Parker instead of Lily Pons. Walter O'Keefe filled in for Fred Allen on Town Hall Tonight. Bob Burns took over the management of the Kraft Music Hall for Bing Crosby. Believe-It-or-Not Ripley went to work for General Foods in August after the change in Baker's Broadcast. Assisting him was B. A. Rolfe's orchestra which had worked for Lucky Strike so many years before. The Raleigh and Kool show (Jack Pearl) became Tommy Dorsey and His Swing Orchestra. A group of banks which had been sponsoring the Philadelphia Orchestra changed to Ferde Grofe and his orchestra. Coca-Cola put on a new show in September called Song Shop, a musical revue with Kitty Carlisle, Frank Crumit, Reed Kennedy and Gus Haenschen's orchestra. American Cigarette & Cigar Co. (Pall Malls) sponsored Dorothy Thompson.

Leading programs by days of the week were: Jack Benny on Sunday; Lux Radio Theatre on Monday; Packard Hour-Lanny Ross on Tuesday; Town Hall Tonight-Fred Allen on Wednesday; Major Bowes' Amateur Hour on Thursday; Hollywood Hotel on Friday; and Hit Parade on Saturday.

Further Daytime Progress

In the daytime, the number of programs for the period May-September 1937 was nearly 50% greater than for the corresponding period of 1936. This, however, had little effect upon the median rating which was 2.4% in 1937, as against 2.2% in 1936. The percentage of shows which rated better than 5% showed practically no change; while those which rated less than 1% were considerably more numerous in 1937.

Serial dramas had really come into their own, accounting for more than half of the commercial network time. The average rating for this type had dropped a little. Juveniles accounted for somewhat less than half the percentage of time they occupied in the summer of 1936.

Only 11 programs were required to list the 10 leaders in each of the five summer months. The daytime leaders were beginning to form quite a closed corporation. All were broadcast in 1936, and all but one appeared among the first 10 during that season.

Today's Children (Pillsbury) was the undisputed leader in all five months. Ma Perkins (P & G) improved ranking during the summer, starting fourth in May, dropping to fifth in June, then climbing one notch a month to land in a tie for second in September. The Lombardo ranking fluctuated over a wide area. Having a Sunday afternoon hour, the Lombardo series was probably affected more by the weather than were the weekday shows. It was seventh for the first two months, then second, 10th, and tied for second as fall approached. Vic and Sade (P & G) ran fifth, third, sixth, fourth and fourth. David Harum (Babbitt) was second, second, third, second again, and fifth. The O'Neills (P & G) ranked third, third, fourth, fifth and sixth. Magic Key (RCA) occupied eighth, 10th, ninth, sixth and seventh. Pepper Young's Family was steady,

NETWORK PROGRAM HISTORY 1930-1939—Continued

starting at eighth, then held seventh for three months and dropped to eighth again. Betty and Bob (General Mills) were sixth, sixth, eighth, 12th and ninth. Just Plain Bill, starting 11th, rose to seventh, then 10th, ninth and ninth. Backstage Wife (Watkins) was 10th twice, 11th, eighth and 11th.

Procter & Gamble sponsored four of these 11 leading programs. No other sponsor had more than one in the list.

OCTOBER 1937 TO APRIL 1938

During the interval from October 1937 to April 1938, the C. A. B. analyzed 118 programs, as against 120 for the previous winter.

This decline in program numbers can partially be attributed to the fact that sponsors were now maintaining their programs for a longer period of time.

By program type, variety shows evidenced the highest evening ratings. Furthermore, variety, popular music and drama occupied more than half of the commercial network evening time.

Thirteen programs rated among the 10 leaders at some time during the seven months. Chase & Sanborn was easily first every month. Jack Benny ranked second all through the season, though his rating fluctuated much more widely. Kraft Music Hall-Bing Crosby held fourth place in October and November, then placed third thereafter. Lux Radio Theatre pulled up from seventh to sixth place for two months, then occupied fourth for the first four months of 1938. Town Hall-Fred Allen was 10th, seventh, ninth, eighth, 10th, ninth and finally fifth. Royal Gelatin Hour-Rudy Vallee was fourth, eighth, seventh, 10th, eighth, eighth, and sixth. Burns and Allen (General Foods) were eighth, ninth, eighth, fifth, ninth, fifth and seventh. Al Jolson (Rinso) started 11th in October and November, pulled up to 10th, then to ninth, fifth, sixth and finally eighth. Major Bowes, starting in third place in October and November, slumped to fourth in December, then to sixth, seventh, 11th and back up to ninth. Good News of 1938, a new show for Maxwell House, started in November, and though it started well, it did not make the first 10 until April when it finished the season in ninth place. Hollywood Hotel, in its last full season, placed 10th for three of the seven months and was 11th or 12th the rest of the time. Eddie Cantor was sixth, fifth, fifth, seventh, fifth, sixth, and finished 12th in April. Phil Baker began with ninth in October, and thereafter was 12th or 13th.

The median rating of the 60-minute evening shows trended steadily upward from June 1937 to April 1938. The median rating of the half-hour programs acted likewise, but not quite so substantially.

Programs that rated higher in the top income brackets than the average for all classes were: Your Hollywood Parade, Ford Sunday Evening Hour, General Motors Concert, Philadelphia Orchestra, Voice of Firestone, Chesterfield Presents Lawrence Tibbett, Vick's Open House, Hammerstein Music Hall, Chesterfield Presents, Song Shop, Zenith Foundation, Pontiac Varsity Show, Elizabeth Arden Presents Eddy Duchin, Boake Carter and Gen. Hugh S. Johnson.

Programs which appealed more to the lowest class than to all classes combined were: Major Bowes' Amateur Hour, Kate Smith Hour, National

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Barn Dance, Gang Busters, Joe Penner, Pick and Pat in Pipe Smoking Time, Death Valley Days, True Story Court of Human Relations, Behind Prison Bars-Warden Lawes, Saturday Night Serenade, Husbands and Wives, Monday Night Show, Tommy Dorsey and His Swing Orchestra, Edgar A. Guest—"It Can Be Done," Alias Jimmy Valentine, Those We Love, Uncle Ezra's Radio Station, Lum and Abner, Vocal Varieties, and Arthur Godfrey. In the lowest income class, the Philadelphia Orchestra fell far below its over-all average.

There were, as usual, a number of program changes during the period October 1937 to April 1938. Wrigley tried a new show called Double Everything. The Seatest Sunday Night Party was changed to Rising Musical Stars. Rippling Rhythm was succeeded by Woodbury's Hollywood Playhouse-Tyrone Power. After nearly 10 years, Amos 'n' Andy and the Pepsodent Co. parted company and Campbell's Soup took over the sponsorship of the famous pair. Wasey Products sponsored Arthur Godfrey. Lucky Strike tried a new show called Melody Puzzles. The Brewers Association embarked upon a cooperative campaign with the Monday Night Show. Wrigley's Poetic Melodies became Just Entertainment. Campbell's Vanity Fair became Grand Hotel. Larus & Brother Co. had Alias Jimmy Valentine. Lever Brothers introduced Big Town with Edw. G. Robinson (it rose almost meteorically). Colgate-Palmolive-Peet sponsored Dale Carnegie. Packard's series was Hollywood Mardi Gras with Walter O'Keefe, Lanny Ross and Charles Butterworth. Lamont, Corliss' "Husbands and Wives" became "Those We Love." American Home Products introduced Mr. Keen, Tracer of Lost Persons. Sidewalk Interviews became Vox Pop. U. S. Rubber sponsored Ben Bernie and All the Lads. Toward the end of the season Cantor changed from Texaco to Camels. Chesterfield Presents became Chesterfield Presents Lawrence Tibbett, then Chesterfield Presents Grace Moore. In April, Your Hollywood Parade for Lucky Strike became Kay Kyser's Musical Klass. Lum and Abner changed from Horlick's to General Foods. Maxwell House gave up its well-worn Show Boat for Good News of 1938 (produced in conjunction with Metro-Goldwyn-Mayer). Chesterfield changed its Music from Hollywood to Paul Whiteman's Program. Pepperell Manufacturing Company had Dr. Karl Reiland. Royal Crown Cola started the Royal Crown Revue in April.

The leading shows by days of the week were: Chase & Sanborn Program on Sunday; Lux Radio Theatre on Monday; Al Jolson on Tuesday; Eddie Cantor on Wednesday; Kraft Music Hall on Thursday; Hollywood Hotel on Friday; and Professor Quiz on Saturday.

Daytime: Ever Greater

The number of daytime programs for the period was nearly 50% higher than for the May-September period, and somewhat above the number for October 1936 to April 1937. The percentage of programs rating better than 5% was less than in the preceding year; but the percentage of programs rating between 3% and 4.9% increased tremendously.

The median of all daytime programs rose from 2.3% to 3.2%.

Drama and serial drama accounted for 62.8% of commercial network time, as compared with 47.8% for the preceding winter. This type of pro-

NETWORK PROGRAM HISTORY 1930-1939—Continued

gram also had the highest average popularity rating, followed by one semi-classical program and two hymn programs. News and commentators, talks, and familiar music fared poorly.

Sixteen shows were required to complete the list of 10 leaders for each month of the seven. Guy Lombardo for Bond Bread (Sunday afternoon) was the leader for each month. Woman in White, a new program for Pillsbury's flour, which was not broadcast until January, did extremely well, starting in fifth place, rising to fourth in February, and then holding second in March and April. Big Sister (Rinso) started in 10th place in October and November, fell to 12th, then jumped into third, sixth, fourth, and third again. Guiding Light (P&G) did not appear among the first 10 until February when it reached ninth; it was third in March, and finished fourth in April. Aunt Jenny's Real Life Stories (Spry) arrived among the leaders in seventh spot in January, then ran 10th, eighth and fifth. Vic and Sade (P&G) on the NBC Red were among the leaders every month, ranking fifth, fourth, fifth, fourth, second, sixth and tied for sixth. Ma Perkins (P&G) on the Red also maintained a position higher than 10th in each month, running third, third, fourth, sixth, third, fourth and tied for sixth. Just Plain Bill (American Home Products) was ninth, eighth, 10th, 10th, 12th, 11th, and eighth. David Harum (Babbitt) was sixth, seventh three times, 11th, sixth and ninth. Magic Key of RCA also made the select list every month starting at fourth, then going to eighth, third, second, fifth, and 10th twice. Pepper Young's Family (P&G) on the Red network ran eighth, sixth, 11th, ninth, eighth, eighth and 11th. Mickey Mouse Theatre of the Air, a new series for Pepsodent starting in January, made seventh place in February, but otherwise placed below 10th. Today's Children (Pillsbury), which ran second in October, November and December, was taken off the air in January. The O'Neill's (P&G) on the Red network were sixth in October, fifth in November and December, but 13th thereafter. Silver Theatre, sponsored by the International Silver Company, rose to eighth in December, then left the air. Kaltenmeyer's Kindergarten (Quaker Oats) rose to ninth in December, then left the air.

Of these 16 programs, Procter & Gamble sponsored five, Pillsbury two (but not simultaneously), Lever Bros. two, and Bond Bread, American Home Products, Babbitt, RCA, Pepsodent, International Silver and Quaker Oats, one each.

Leaders by days of the week were: Guy Lombardo on Sunday; Today's Children on Monday and Tuesday; The Woman in White on Wednesday; Ma Perkins (Red network) on Thursday; Today's Children on Friday; and Kaltenmeyer's Kindergarten on Saturday.

Daytime's principal sponsors now had the following number of programs under their respective aegis: Procter & Gamble, 16; General Mills, 7; American Home Products, 6; Quaker Oats, 4; H. J. Heinz, 4; Colgate-Palmolive-Peet, 3; Lehn & Fink, 3; Kellogg, 2; Lever Bros., 2; Ralston Purina, 2.

Meantime, from May 1937 to April 1938, the median rating of daytime programs rose considerably.

MAY TO SEPTEMBER 1938

The C.A.B. report for the period, May to September 1938 pointed out that variety shows as a type still ran well ahead in popularity. During

NETWORK PROGRAM HISTORY 1930-1939—Continued

this daylight saving time period they dropped but two points from the standard time period. Audience participation jumped into second place from fifth for the winter period. Serial drama moved into third place, and classical programs into fourth. Commentators and talks, and popular singers continued to rate poorly.

Variety shows, popular music, and commentators and talks accounted for more than 50% of commercial network time.

Compared with the preceding summer, the percentage of shows rating more than 20% rose from 3.3% to 5.0%; those rating between 10.0% and 19.9% rose from 15% to 25%; those rating between 5.0% and 9.9% were just about the same; while those rating less than 5.0% declined substantially from 40% of the total to 29%.

Seventeen programs appeared among the 10 leaders for one or more months of the five. Consistently first was Chase & Sanborn. Lux Radio Theatre was second in May, fourth in June, and then off the air until September when it placed second. Jack Benny was third in May, second in June, then off the air. Kraft Music Hall did well in all five months, running fourth, third, second, third, and third. Fred Allen was fifth in May and June, and then off the air. Al Jolson (Rinso) was sixth in May, ninth in June, and off the air. Major Bowes rose from seventh in May to sixth in June, then third in July, second in August, and fifth in September. Rudy Vallee was eighth, 10th, fourth, fifth and fourth. The Good News program was ninth in May, seventh in June, and then off until September, when it placed sixth. One Man's Family was 10th in May, slipped back to 11th in June, then placed fifth, fourth and eighth. Burns and Allen rose from 14th in May to eighth in June, sixth in July and then off the air. First Nighter was 15th in May, 13th in June, seventh in July and August, and off in September. Hit Parade appeared in 10th place in July, and was ninth in August. National Barn Dance was ninth in July, and eighth in August. Lone Ranger was 10th in August. Kay Kyser was eighth in July, and sixth in August. Hollywood Hotel returned in September in ninth place.

Programs which had above-average appeal for the upper income brackets were: Chase & Sanborn program, Lux Radio Theatre, Good News of 1938 (Maxwell House), Rudy Vallee, Cities Service Concert, Manhattan Merry-Go-Round (for Dr. Lyon's Toothpowder), Voice of Firestone, For Men Only (Vitalis), Hour of Charm (Spitalny Orchestra for General Electric), Contented Program (Carnation Milk), Cavalcade of America (du Pont), and Lowell Thomas (Sun Oil).

Programs appealing least to the higher economic groups included: Eddie Cantor (Camel Cigarettes), National Barn Dance (Alka-Seltzer), Lone Ranger (Gordon Bakeries), Death Valley Days (Pacific Coast Borax), Irene Rich (Welch Grape Juice), Model Minstrels (Pick and Pat for Model Tobacco), Lum and Abner (Postum), Alias Jimmy Valentine (Edgeworth Tobacco), and It Can Be Done (Edgar Guest for Household Finance).

Two programs appealed more to the lowest income class than any other economic stratum. They were: Kate Smith's Bandwagon (General Foods), and Big Town (Rinso).

NETWORK PROGRAM HISTORY 1930-1939—Continued

Daytime

During this May to September 1938 interval, the number of daytime programs was 73, as compared with 96 for the preceding standard time period, and 67 during the summer of 1937.

Meantime a truly remarkable rise in ratings had taken place—28.8% of the programs rated better than 5%, compared with 18.7% for the standard time period, and 10.4% for the summer of 1937. Programs rating between 3.0% and 4.9% accounted for 35.6% of the total, compared with 34.4% for the standard time period, and 16.4% for the preceding summer. Programs rating between 1.0% and 2.9% accounted for 27.4% of the total, as against 38.5% during the standard time period, and 53.8% the previous summer. Finally, programs rating less than 1% made up only 8.2% of the total, compared with 8.3% during the standard time period, and 19.4% in the previous summer.

By this time drama and serial drama virtually monopolized the daytime hours, taking 81.3% of the commercial time. In average popularity, the drama type was preceded only by one popular music program. It was followed closely by four hymn programs. Talks and familiar music continued to rate low, though there were still as many as 11 talks under sponsorship.

Sixteen programs got into the leading 10 list at some time during this period. Guy Lombardo (Bond Bread) was first in May, June and July, and not on the air in August and September. Big Sister (Rinso) was second in May, then fifth, second, second and third. Magic Key (RCA) fluctuated widely from third in May and June to 29th, then back to 14th, and back once more to 10th. Aunt Jenny's Real Life Stories (Spry) was third in May, then out of the ranking list until August and September when the series took 10th. Ma Perkins (Procter & Gamble) started fifth, then held second, fourth, second and third. The Goldbergs (Procter & Gamble) were sixth in May and ninth in September, but otherwise out of the list. The O'Neills (Procter & Gamble) started with a tie for sixth in May and June, thence progressing to third, sixth and seventh. Vic and Sade (Procter & Gamble) were sixth in May via the NBC Red, but did not maintain this position after a switch to the Blue. Guiding Light (Procter & Gamble) was ninth in May, eighth in June, fourth in July, and first in August and September. Pretty Kitty Kelly (Continental Baking) was 10th in May, eighth in June, out of the list for two months, and back again in September in 10th place. The Woman in White (Pillsbury) was 11th in May, progressed to third in June, then ranked eighth twice, and fifth once. Pepper Young's Family (Procter & Gamble) was tied for 11th in May, then placed sixth, fourth, second, and fifth. David Harum (Babbitt) was eighth in June, ninth in July, 10th in September. Hilltop House (Palmolive) hit ninth in July, seventh in August, and eighth in September. Our Gal Sunday (American Home Products) was ninth in August. Story of Mary Marlin (Procter & Gamble) was seventh in July, and second in August and September.

Leading daytime sponsors at this time were: Procter & Gamble (9 programs); American Home Products (6); General Mills (5); Sterling Products (4); Colgate-Palmolive-Peet (3); Quaker Oats (3).