

RADIO

DIRECTORY

'39  
'40

*Compiled & Published by*

**VARIETY**

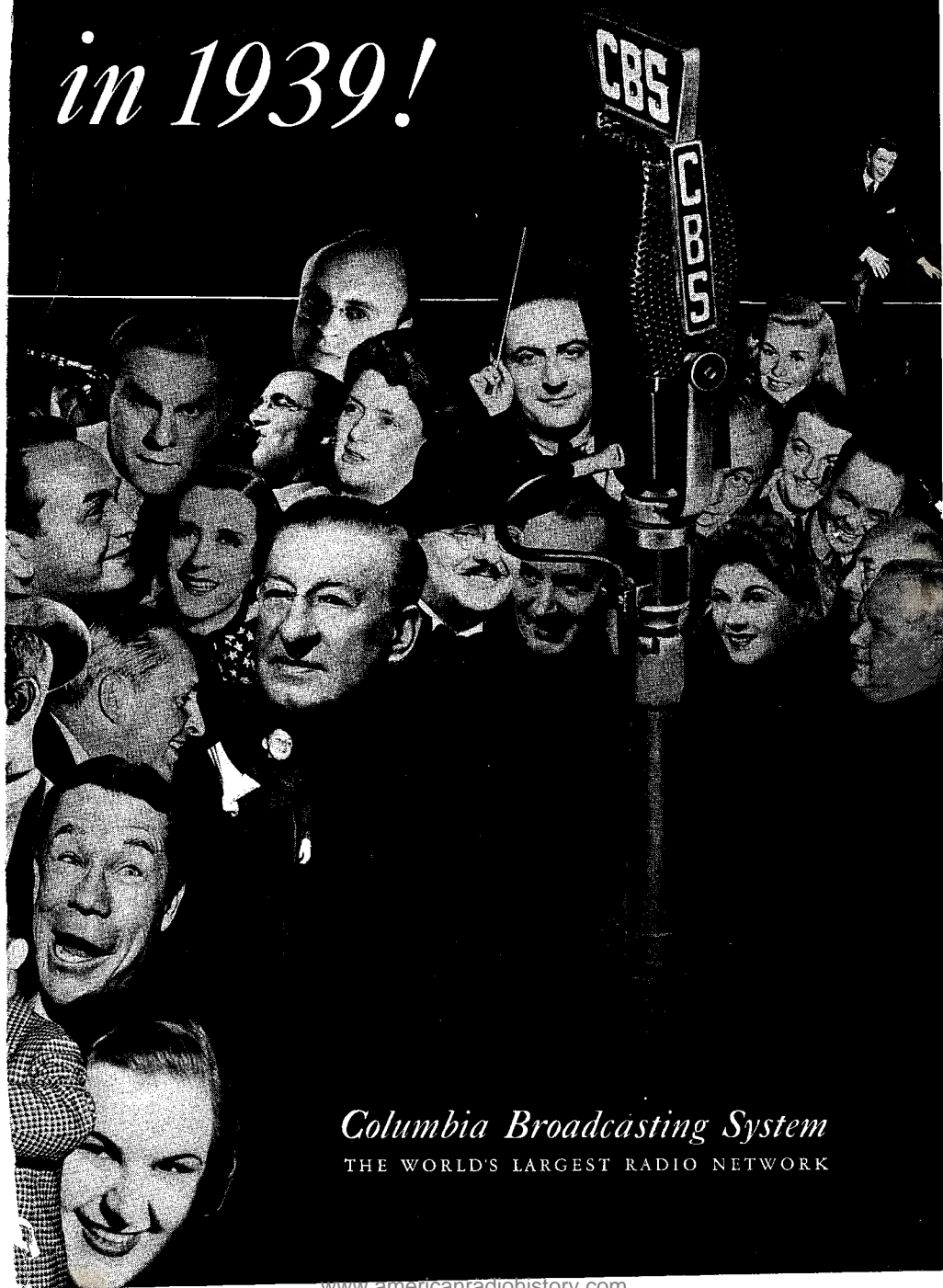
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May we tell you why?



*in 1939!*



*Columbia Broadcasting System*  
THE WORLD'S LARGEST RADIO NETWORK

**VARIETY**

**RADIO**

**DIRECTORY**

**1939 . 1940**

Published by Variety, Inc.  
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## FOREWORD

The task which currently confronts any compiler of radio records is one of selection rather than accumulation.

It has been barely two years since radio's store of records consisted of a few government figures, some scattered special reports, a thin file of legal documents, and forgotten scripts and ledgers. But in those two years a continued expansion of the industry economically has brought on an era of changed thought and changed methods. A by-product of this new era is the swelling of the former trickle of documents into a veritable flood.

It is hoped that this volume represents a useful selection and re-working of such materials as may have day-to-day value for the industry. It is likewise hoped that the special research, largely made possible by the cooperation of the industry itself, will similarly fulfill its objective.



**TOMMY RIGGS**

AND

**"BETTY LOU"**

EXCLUSIVE MANAGEMENT  
**ROY WILSON**  
444 MADISON AVENUE  
NEW YORK CITY

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**THE BAND OF THE YEAR!**

# **ARTIE SHAW**

*“Making Dance History”*

OLD GOLD PROGRAM  
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SERVICE FOR  
ADVERTISING AGENCIES

**Creation • Writing • Production**

**TRANSAMERICAN BROADCASTING  
AND TELEVISION CORPORATION**

NEW YORK

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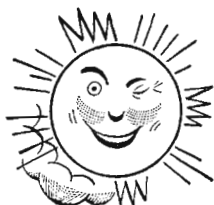
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**R. C. A. BUILDING • NEW YORK CITY**

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# PEDLAR & RYAN Inc.

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## DAY TIME

### PROCTER & GAMBLE CO.

- "Pepper Young's Family" by Elaine Sterne Carrington  
(U. S. and Canada) *for Camay*
- "Road of Life" by Irna Phillips (U. S. and Canada) *for Chipso*
- "Road of Life" (Pacific and Northwest Group) *for Dash*
- "Manhattan Mother" by Orin Tovrov *for Chipso*
- "Vie de Famille" (French Canada) *for Chipso*

### BRISTOL-MYERS CO.

- "Life of Mary Sothern" by Don Becker *for Ipana Tooth Paste*

### J. C. PENNEY CO.

- "Adopted Daughter" by J. Ann Hopkins *for J. C. Penney Stores*



## NIGHT TIME

### BRISTOL-MYERS CO.

- George Jessel and Guests *for Vitalis*

### LADY ESTHER, LTD.

- Guy Lombardo and His Orchestra  
*for Lady Esther Powder and Cream*

### BORDEN COMPANY

- Ice Cream Jamboree—  
Featuring George Jessel, Richard Humber *for Reid's Ice Cream*

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250 Park Av.

New York City

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# H. W. KASTOR & SONS ADVERTISING COMPANY

Chicago - - - New York - - - St. Louis



complete radio creative, writing,  
and productive facilities



ROBERT G. JENNINGS  
Radio Director

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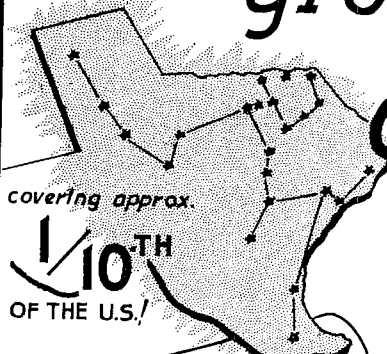
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- growing -

**GROWN!**

covering approx.

**1/10<sup>TH</sup>**  
OF THE U.S.!



In 8 Months  
BILLINGS FROM—  
Blackett-Sample-Hummert, Inc.  
D'Arcy Advertising Co., Inc.  
Stanley Foran Advertising Agency  
Gandy Advertising Agency  
Knox Reeves Advertising, Inc.  
Leche and Leche, Inc.  
Pitluk Advertising Co.  
Ruthrauff and Ryan, Inc.  
Rogers Gano Advertising Co.  
(Of Texas)  
Wirt Steele Advertising Agency  
Tracy-Locke-Dawson, Inc.

—and others

As we go to press, we're an 8 month old baby, but we're grown up.

We're proud of being the 4th largest Network in the world, but we're still prouder of our expert Production Department, and our Merchandising record in all sections of this great Empire.

Write or wire the office nearest you. We're more than a Network . . . we're a "natural!"

THE  
**TEXAS STATE  
NETWORK**  
INC.

ELLIOTT ROOSEVELT, Pres.

Offices in:  
NEW YORK - FT. WORTH  
CHICAGO

"Test it in Texas..."



...and Sell America!"

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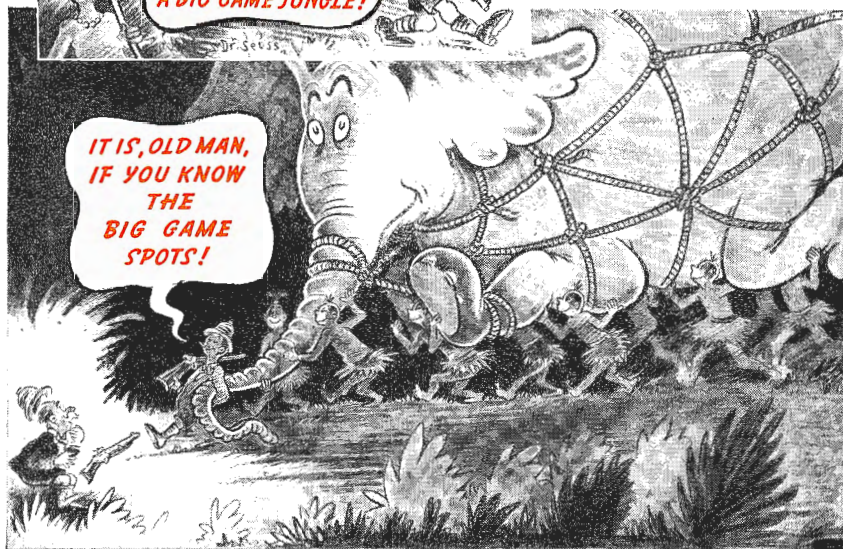
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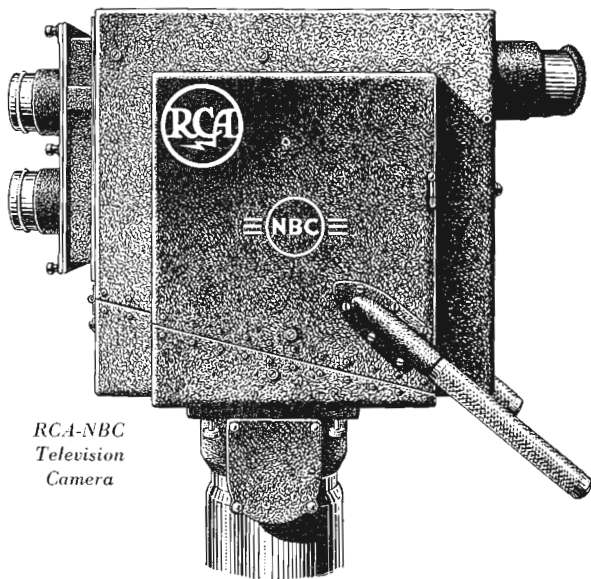
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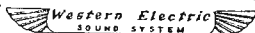
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# FITTING RADIO SCHEDULES TO MARKETS

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**CROSSLEY RESEARCH REPORTS** use fourteen different methods of measuring the radio audience, selected to fit the type of information needed.

Principal among these are:

1. **The Day-Part Method.** Used for the COOPERATIVE ANALYSIS OF BROADCASTING.
2. **The Coincidental Method.** Interviews in millions each year. Improved statistical technique.
3. **The Mechanical Recorder.** Using advanced principles. High speed reporting. Multiple-set visible check.

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Our fourteen years of marketing research experience in every part of the United States and Canada and in Great Britain, are available for consultation, and for the solution of marketing questions in the field.

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## CROSSLEY INCORPORATED

INTERNATIONAL RESEARCH ORGANIZATION

NEW YORK OFFICE, 330 WEST 42ND STREET

# TRENDS

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## THE COOPERATIVE ANALYSIS OF BROADCASTING: 10 YEARS OF NETWORK PROGRAM ANALYSIS

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### FOREWORD

By Edgar A. Grunwald

About the easiest thing to buy in research is a dead horse. Given any problem, a slippery tactician can devise a satisfactory answer without ever once violating the rule that two and two make four. A sponsor whose daytime serial programs show discouraging ratings in audience surveys, can get this headache cured by simply engaging a research staff to pump enough "audience turnover" into the figures to push them into the realm of astronomy. This soothsaying may not sell more soap or cereal, but it does alleviate nervous indigestion.

On the other hand, Jack Benny has for six years indirectly dispensed tires, ginger ale, motor cars and Jell-O by the ton without, to anyone's knowledge, penciling a single set of statistics or drawing one log chart.

This is the hard-learned moral in every field of intangible property—that a flair for judgment uniquely creates success, while figures either trick the weary into a sweet coma, or provide that sensible groundwork from which judgment—more important, imagination for the creative—can begin to function.

In asking the Cooperative Analysis of Broadcasting to prepare this laborious, expensive, and perhaps painfully detailed section, the VARIETY RADIO DIRECTORY was not in the market for nervous cures or dead horses. The choice of the C. A. B. hinged on the following considerations:

1. It has no axe to grind. It is a non-profit organization, and its governing board is appointed by the American Association of Advertising Agencies and the Association of National Advertisers.\*
2. The C. A. B. has created the largest goldfish bowl in which any industry dealing primarily in intangible property has ever lived.
3. The C. A. B. has, in the opinion of the editors, acknowledged its mistakes as openly as ordinary human dignity would allow, and tested new methods and techniques as frequently as common-sense caution would permit.

There is no mystic ritual to the C. A. B.'s methods, and there should

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\*The C. A. B. Governing Committee is headed by Dr. D. P. Smelser, in charge of the Market Research Department of Procter & Gamble. Dr. George Gallup of Young & Rubicam is treasurer. Chester H. Lang, of the General Electric Co.; Dr. L. D. H. Weld of McCann-Erickson, Inc.; A. Wells Wilbor, of General Mills, Inc., are the other members. The C. A. B. Governing Committee maintains a permanent headquarters at 330 W. 42nd St., New York City, in charge of A. W. Lehman, manager.

## FOREWORD—Continued

consequently be no mystery as to its results. The method is simple in structure:

In 33 major network cities, telephone calls are made four times a day. The interviewers ask what programs the interviewees have listened to in the past several hours (varying from three to five). Responses are tabulated program by program, and are finally tallied as a percentage against all set-owners called. Thus, if 10 out of 100 set-owners called reported that they heard Amos 'n' Andy, then Amos 'n' Andy would get a rating of 10 (i.e., 10%).

Patently this method has one immense advantage over any other devised to date: the sample can be comparatively large and still remain within practical cost limits.

Patently, also, the information shows certain definite and important things: 1) it shows the **general** soundness of the program so far as the audience is concerned; 2) it shows the **general** soundness of the program in relationship to competitive programs, or classes of programs; 3) it shows program classes in movement up the scale of audience favor, or down the scale of discard; 4) it shows what hours of the day may be advantageous in view of program competition, or the character of the audience level.

On the other hand, any person who reads into these figures results which are not there, is sacking the information in a fool's quest.

For instance, since the calls are made in major network centers, it would be foolhardy to suppose that the facts could be applied to the hodgepodge of coverage often resulting from the combined effect of the signals of many stations, or the sponsor's desire to reach certain geographical sectors in preference to others, or both.

Within its limits—and the C. A. B. has set those limits conservatively—the work produces a guidepost to distinguish good from bad, and indicate opportunity from the hackneyed.

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The tables and charts in the succeeding pages represent but a small remainder of the immense amount of statistical work originally compiled for the DIRECTORY. Much of it was discarded because its significance was doubtful; other was omitted because it might be subject to erroneous interpretation; and still another portion was dropped because the C. A. B., deeming it accurate enough for all practical purposes, still did not consider it as meeting the organization's standards completely.

The work, in short, is a tabloid version of 10 years of research, based on some two and one-quarter million calls, and several special studies. While the C. A. B. has, within these years, changed the statistical base of its calculations once, the figures that follow have all been adjusted to a set-owner basis.

(Attention is called to the fact that this entire section is jointly copyrighted by the Cooperative Analysis of Broadcasting and the VARIETY RADIO DIRECTORY, and may not be reproduced either wholly or in part. Attention is also called to the fact that the charts (drawn for the DIRECTORY by Arthur Thompson) are copyrighted by the VARIETY RADIO DIRECTORY and may not be reproduced in any fashion whatsoever, nor made a part of sales portfolios, nor used in any other manner which divorces them from the text of this book).

## C. A. B. INTRODUCTION

In January 1929 the Radio Committee of the Association of National Advertisers, Inc., laid the groundwork for the Cooperative Analysis of Broadcasting. At that time few, if any, studies of radio audiences, according to present standards, had been made.

Advertisers were having difficulty in understanding, much less comprehending, radio. Some, as a reading of the old records will show, were wondering if radio was a primary or a secondary medium. Could it eventually take its place alongside other media? Was it really an advertising medium, or was the radio set merely an expensive plaything of the boom era? Advertisers didn't have any idea how many people listened, or to what.

As a result of the committee's discussion of a study made by Crossley, Inc., a number of leading advertisers employed Crossley to make individual surveys. Later these were combined into a report for the A. N. A. and at the same time Crossley, Inc., was requested (November 1929) to submit an outline for a cooperative investigation which would include "the checking of program popularity."

With need and interest ripe, the A. N. A. appointed a special committee which undertook to work out the details of cooperating in a system of reports, and of the financing. By the middle of February 1930 sufficient subscribers were obtained, and the field work was started by Crossley, Inc., as of March 1, 1930.

Thus the C. A. B. was born.

While the original subscribers were advertisers (probably 66 2/3% of all network programs were then produced by the networks, the sponsors themselves, or free lance program builders), within the first year arrangements were made for agency participation.

As of March 1, 1934, the C. A. B. was reorganized and took its present form as a non-profit and mutual organization, under the direction of an active governing committee which sets all policies, business as well as research.

The field work is regularly carried on in 33 network cities, and once a year a thorough-going study of rural program preferences is made. The effort entails the making of more than 830,000 calls per annum, of which 530,000 are completed. In urban centers the calls are carefully distributed by income levels to parallel the distribution of radio sets among economic groups.

In addition to the regular service, the committee is constantly studying all methods of measuring program audiences, as well as ways and means to improve its reports and services. During the last four and a half years it has spent nearly \$25,000 in such efforts.

As a result of these ten years of practice, experimentation and revision, the method which is now in use could perhaps be best defined as "the triple check method of identification." Under this method the listener needs to give only sufficient information about the program to enable the investigator (by cross-checking station, time, or description) to enter the program as having been heard.

This method has the advantage of speed, accuracy and low cost to obtain the answer to the vital question, "Has the program made an impression?"—a fact which the sponsor, to be successful, must know.

New York City  
July 20, 1939

A. W. Lehman, Manager.

# 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.

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## 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-

## NETWORK PROGRAM HISTORY 1930-1939—Continued

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.



## NETWORK PROGRAM HISTORY 1930-1939—Continued

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

## NETWORK PROGRAM HISTORY 1930-1939—Continued

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.

## NETWORK PROGRAM HISTORY 1930-1939—Continued

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

## NETWORK PROGRAM HISTORY 1930-1939—Continued

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.

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\* *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).*

## NETWORK PROGRAM HISTORY 1930-1939—Continued

### 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

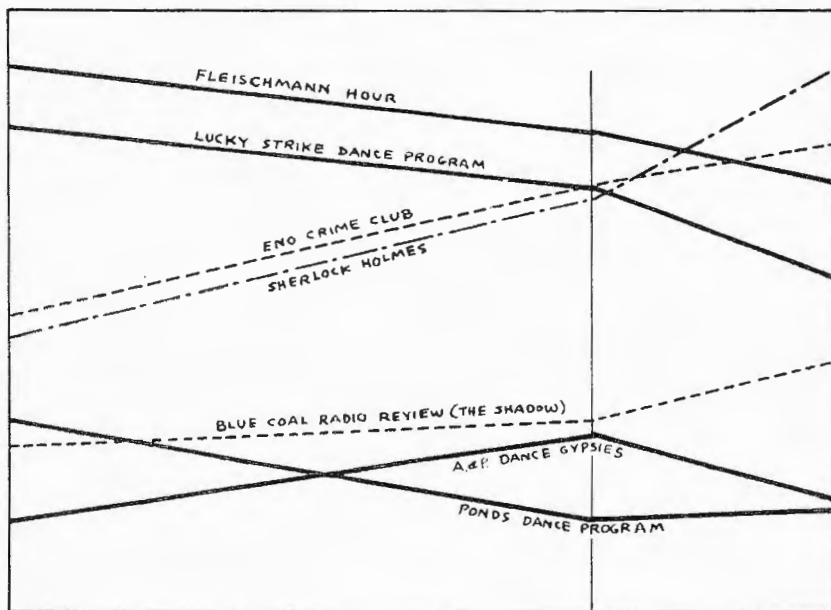
Newcomers among the leading programs since the year before were Eno Crime Club, Sherlock Holmes, The Goldbergs, Myrt & Marge, Voice of Firestone and Sinclair Minstrels. Changes in program content had arrested the decline of various shows. The Parade of the States had been substituted for the General 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-

## NETWORK PROGRAM HISTORY 1930-1939—Continued

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

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\* *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.*

## NETWORK PROGRAM HISTORY 1930-1939—Continued

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.



## NETWORK PROGRAM HISTORY 1930-1939—Continued

### 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

## NETWORK PROGRAM HISTORY 1930-1933—Continued

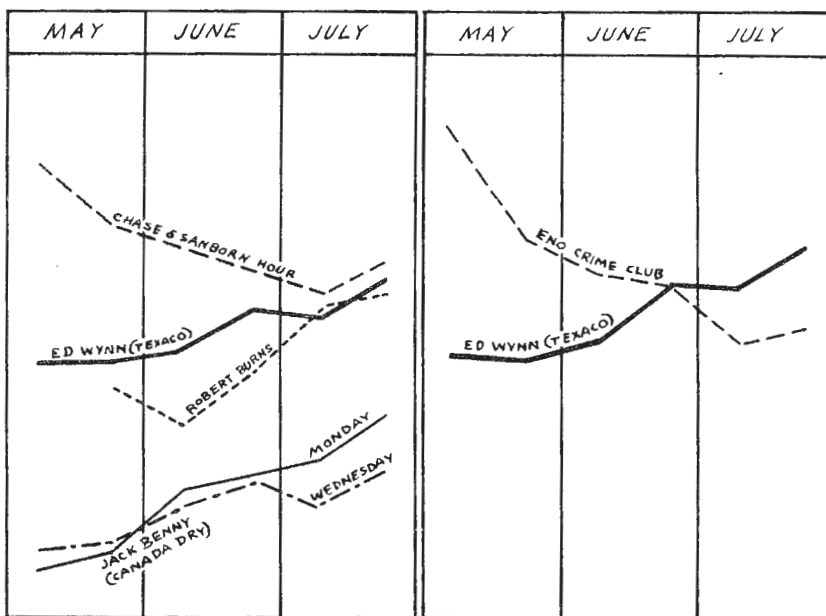
before 9 P.M. But despite that come-back, we find only 46.8 of set owners using their sets at that time in the past winter. The winter season has shown an increase throughout the day except a very slight decline (week-day 0.7; Saturday 0.7; Sunday 0.9) before 9 A.M., Sunday afternoon, has shown a return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

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\**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

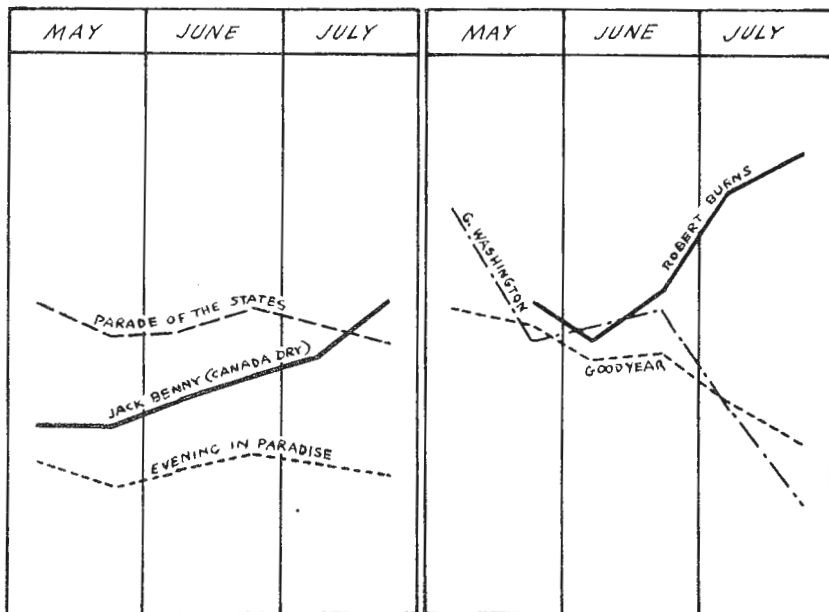
## NETWORK PROGRAM HISTORY 1930-1939—Continued

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

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\* 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

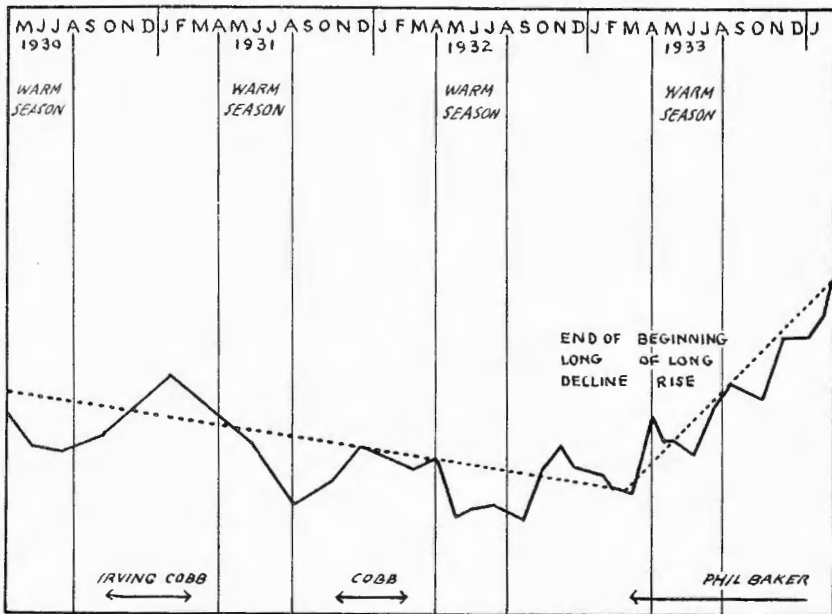
sistently in the past year and the Fleischmann Hour had risen sensationally. Gulf Headliners with Will Rogers rated ahead of Ed Wynn. John McCormack and Lowell Thomas rated equally at a highly respectable figure. Lucky Strike's Magic Carpet climbed substantially and ranked well up among the leaders. 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.

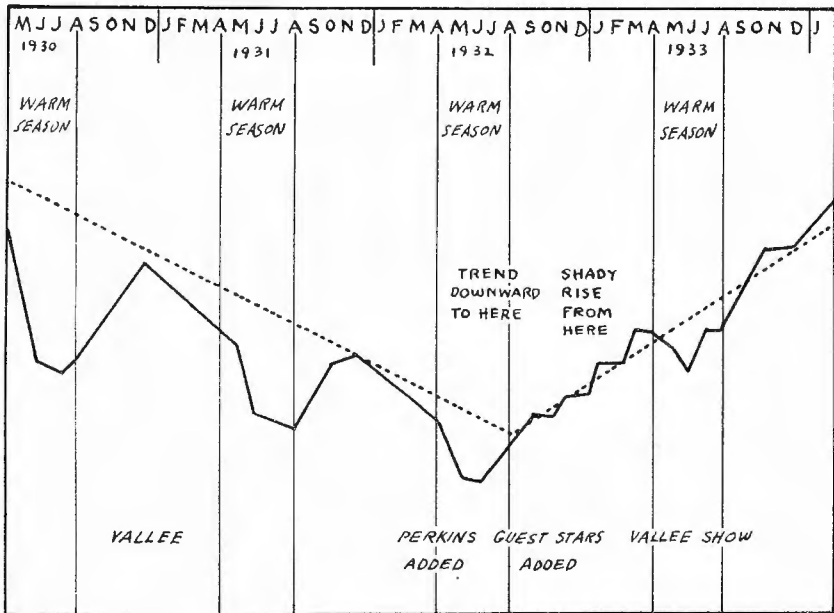
## NETWORK PROGRAM HISTORY 1930-1939—Continued

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

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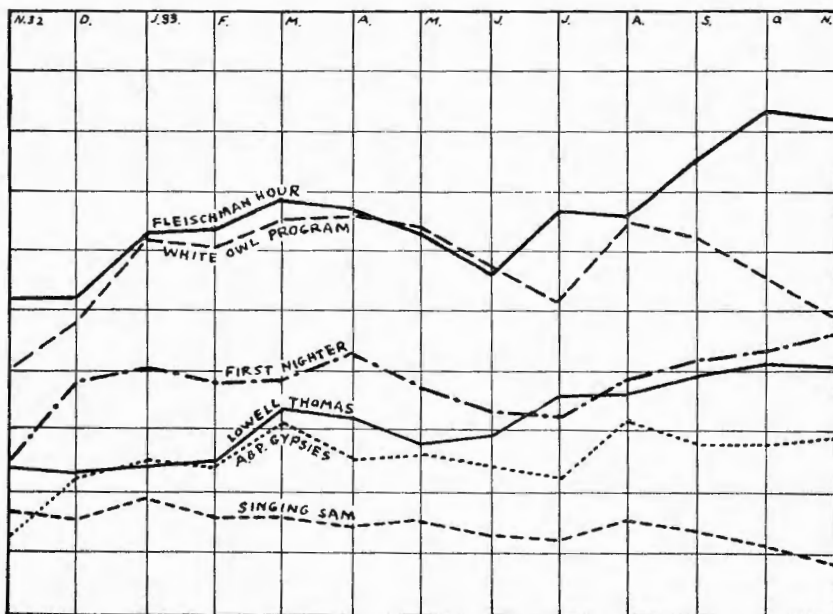
*\*Editor's Note: It was not without justification that the C.A.B. classified these programs as "personality programs" in 1935, whereas today they would be classified as "variety." In 1935 the sponsor and his agency as yet had not added the frills—the twists—which later changed the personality show into 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

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\* *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

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\**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.

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*\*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.

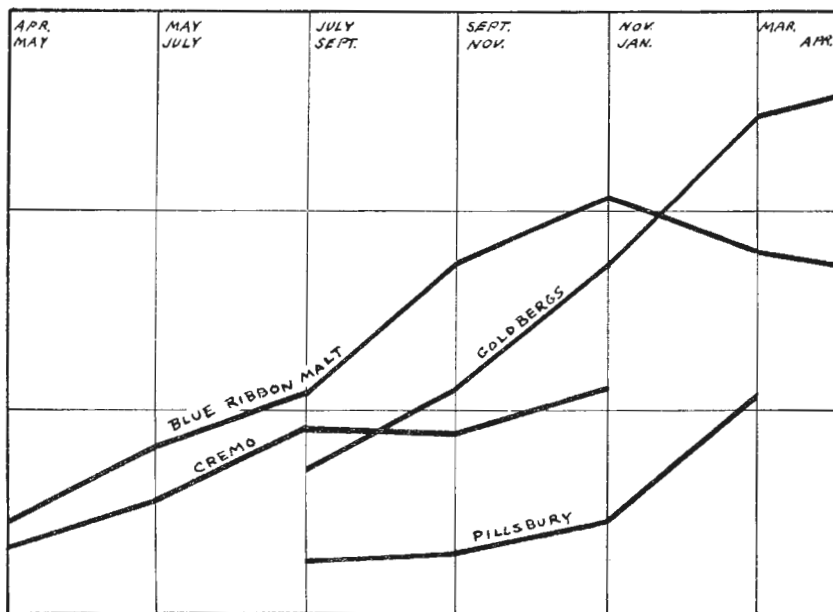
The most popular program with all income groups was Jack Benny. Programs which appealed more to the top income class than to the others were: Packard Hour (Fred Astaire), Ford Sunday Evening Hour, General Motors Concert, Cities Service Concert, Vick's Open House (Nelson Eddy), Voice of Firestone, Helen 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 Bonnelly, 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

## NETWORK PROGRAM HISTORY 1930-1939—Continued

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).



## DISCUSSION OF CERTAIN PHASES OF C.A.B. TECHNIQUE

The C.A.B. has ever been on the alert to improve its technique in the interests of speed, accuracy, and better presentation of results.

During nearly 10 years of existence, countless changes of major or minor nature have been made.

One of the most important innovations was the elimination of the frequent criticism leveled against all telephone surveys—namely, that *random* calling does not give a true cross-section of listening habits and program preferences by income brackets. To eradicate this drawback, the C.A.B. spent a considerable amount of time and money in tests aimed at this problem.

### Upper vs. Lower Income Groups

At an early point in network program history, the difference in program taste between the upper and lower economic strata was recognized. (For a number of years, however, this difference was insignificant, inasmuch as only the wealthy, or moderately wealthy, could afford to own radio sets.)

Chart I indicates the divergence in popularity of radio programs between higher and lower income groups in 1937.

### Phone Subscribers vs. Non-Subscribers

Since there are roughly but half as many telephone homes in the U. S. as there are radio homes, it naturally follows that there is a concentration of telephones in the upper income groups, though radio ownership penetrates deeply through all classes. Thus, as may be seen from Chart II, nearly all families in the top class have telephones, while in the lower classes less than half the homes are so equipped. Hence, if an investigator selects calls at random from a phone book, an unduly high proportion of families in the top group will be reached. This, of course, would inflate the ratings of programs exhibiting an unusual appeal to the A and B income groups; and conversely, it would deflate the ratings of programs appealing predominantly to the lower groups.

Chart III illustrates the distribution of radio sets by income classes, and further serves to indicate the disproportion resulting from checking program preferences by *random* calls.

### Homogeneity of Taste by Classes

It is obvious that some method of properly weighting or distributing calls for income groups was mandatory, and to this necessity the C.A.B. next turned its attention. But before reaching final solution of the problem, it was necessary to find out whether, within an income group, phone-owners and non-owners had identical program tastes. As may be seen from Chart IV, the phone owners are truly representative of all families within each respective income group.

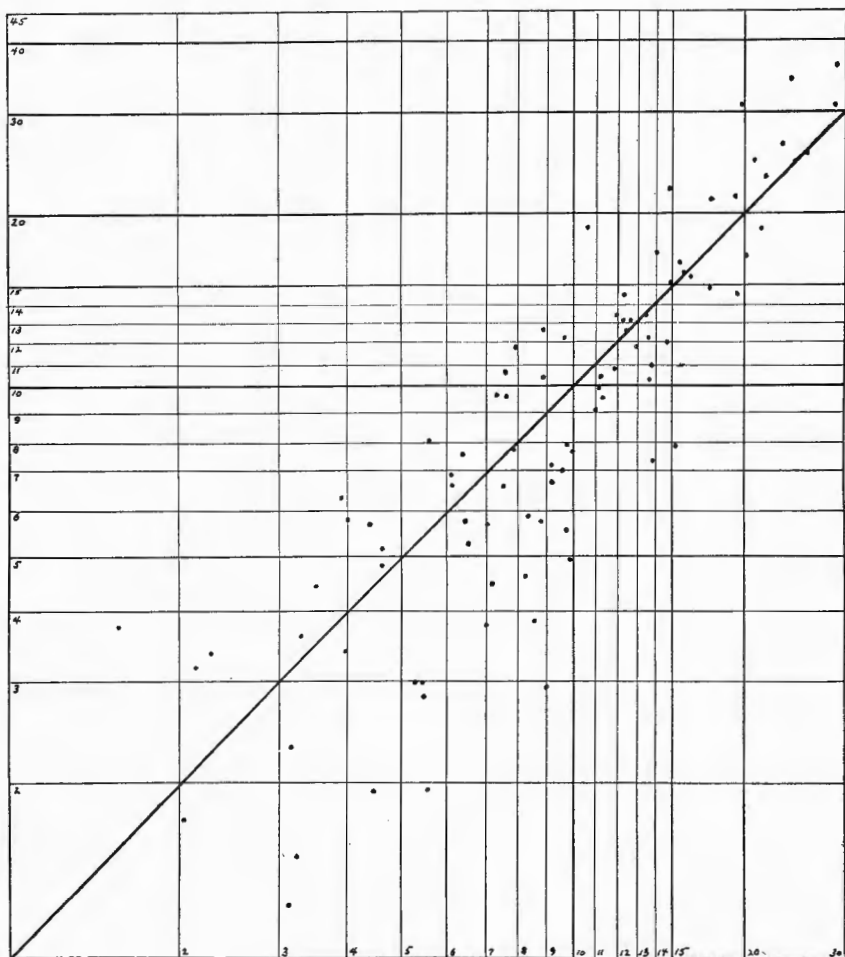
With these facts established, it was a simple matter for trained investigators to apportion their work among economic levels in accordance with set ownership. The C.A.B. sample is an adequate, properly weighted sample.

# CHART I

## DIVERGENCE OF PROGRAM RATINGS IN UPPER & LOWER INCOME GROUPS

UPPER SECTOR OF CHART=A,B,C GROUPS  
LOWER SECTOR OF CHART=D&E GROUPS

*(From a C. A. B. Study in 1937)*



# CHART II PERCENTAGE OF SET-OWNERS HAVING TELEPHONES

[BY INCOME CLASS]

[BASED ON ONE TYPICAL EASTERN CITY]



# CHART III OWNERSHIP OF RADIO SETS BY INCOME CLASSES

[BASED ON A STUDY CONDUCTED IN 1937]

TOTAL = 100%

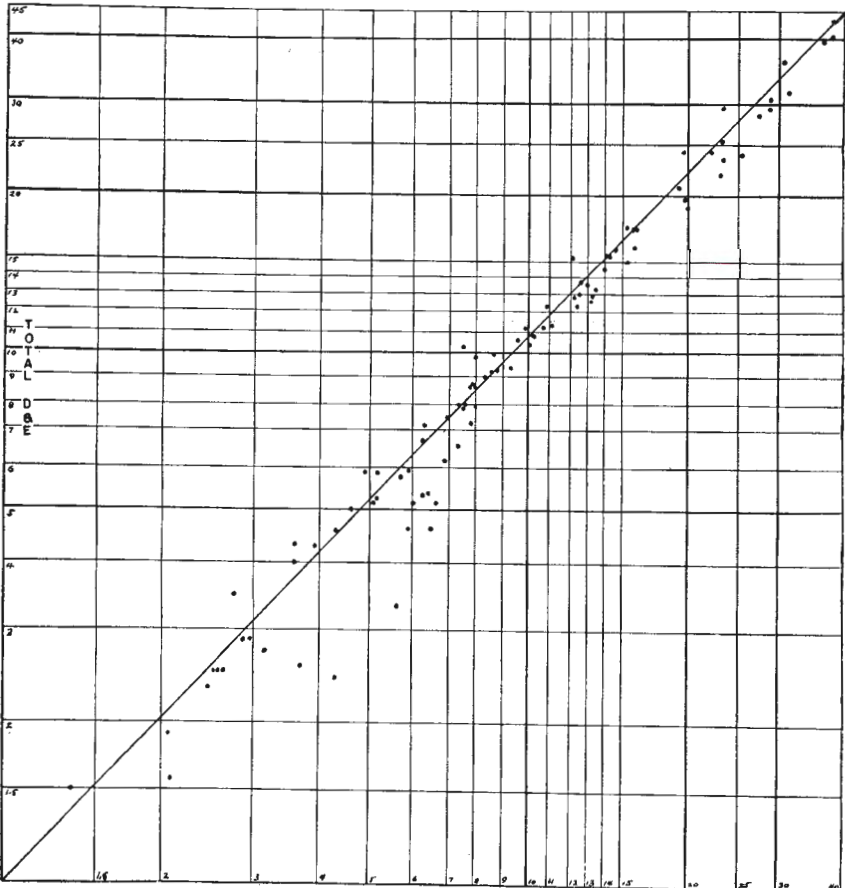


## CHART IV

### RELATIONSHIP OF PROGRAM RATINGS: TOTAL D&E FAMILIES AND D&E'S WITH TELEPHONES

NOTE EXTREMELY CLOSE CORRELATION BETWEEN  
TOTAL FAMILIES (UPPER SECTOR OF CHART) AND  
PHONE-OWNERS (LOWER SECTOR OF CHART)

*(From a C. A. B. Study in 1937)*



# TWENTY-FIVE LEADING EVENING PROGRAMS OCTOBER 1938—APRIL 1939

FROM COOPERATIVE ANALYSIS OF BROADCASTING RECORDS

Rank.	Average.	High		Low		Months on air during period.
		Month.	Rating.	Month.	Rating.	
1. Chase & Sanborn.....	42.3	Jan.	46.8	Apr.	37.9	7
2. Jack Benny (Jell-O).....	35.7	Jan.	40.1	Apr.	30.6	7
3. Lux Radio Theatre.....	28.2	Mar.	32.5	Apr.	25.9	7
4. Kraft Music Hall (Bing Crosby).....	26.4	Feb.	29.1	Oct.	23.8	7
5. Major Bowes (Chrysler).....	21.2	Mar.	23.1	Oct.	17.9	7
6. Town Hall Tonight (Fred Allen).....	20.7	Feb.	25.3	Apr.	16.9	7
7. Burns & Allen (Chesterfield).....	20.6	Mar.	21.6	Apr.	19.0	7
8. Good News (Metro-Maxwell).....	20.5	Feb.	23.4	Dec.	18.3	7
9. Rudy Vallee (Standard Brands).....	20.3	Nov.	22.4	Apr.	17.1	7
10. Big Town (Edw. G. Robinson).....	20.2	Feb.	22.5	Oct.	16.5	7
10. Al Jolson (Rinso).....	20.2	Nov.	21.2	Apr.	14.3	7
12. Eddie Cantor (Camel).....	20.1	Mar.	21.6	Apr.	18.8	7
13. Kate Smith Hour (Gen. Foods).....	19.9	Mar.	23.5	Dec.	16.5	7
14. Campbell Playhouse.....	19.1	Jan.	20.2	Apr.	17.8	6½
15. Fibber McGee & Co. (Johnson).....	18.4	Feb.	20.5	Nov.	16.9	7
16. Kay Kyser (Lucky Strike).....	18.2	Feb.	23.2	Oct.	13.0	7
17. One Man's Family (Stan. Brands).....	17.2	Mar.	18.6	Apr.	14.7	7
18. Gang Busters (Colgate).....	17.0	Dec.	18.2	Nov.	14.9	7
19. Fitch Bandwagon.....	16.5	Dec.	18.3	Oct.	15.0	7
20. Al Pearce & His Gang (Gen. F'ds).....	15.7	Oct.	16.7	Dec.	14.4	7
21. First Nighter (Campana).....	15.5	Mar.	17.2	Oct.	14.4	7
22. Prof. Quiz (Noxzema).....	15.2	Feb.	16.4	Oct.	13.2	7
23. Pepsodent Program (Bob Hope).....	14.4	Feb.	17.0	Oct.	12.2	7
24. Pick & Pat (U. S. Tobacco).....	13.6	Oct.	15.4	Mar.	11.2	7
25. Your Hit Parade (Lucky Strike).....	13.2	Mar.	16.3	Oct.	11.6	7
25. Joe Penner (Gen. Foods).....	13.2	Mar.	14.2	Oct.	11.5	6
25. We, The People (Gen. Foods).....	13.2	Jan.	15.0	Oct.	11.9	7

# TEN LEADING DAYTIME PROGRAMS OCTOBER 1938—APRIL 1939

FROM COOPERATIVE ANALYSIS OF BROADCASTING RECORDS

Rank.	Average.	High		Low		Months on air during period.
		Month.	Rating.	Month.	Rating.	
1. Ben Bernie (Am. Tobacco).....	8.6	Mar.	10.1	Nov.	7.1	7
2. Guiding Light (P&G).....	8.0	Mar.	9.1	Oct.	7.1	7
3. Ma Perkins (Red) (P&G).....	7.8	Mar.	9.3	Oct.	6.8	7
4. Magic Key of RCA.....	7.7	Jan.	9.3	Apr.	6.5	6½
5. Pepper Young (Red) (P&G).....	7.5	Mar.	8.4	Oct.	6.4	7
6. Mary Marlin (P&G).....	7.2	Mar.	8.1	Oct.	6.3	7
7. Woman in White (Pillsbury).....	6.8	Oct.	7.2	Nov. } Feb. } Apr. }	6.6	7
8. Big Sister (Rinso).....	6.5	Mar.	7.3	Oct. } Dec. }	6.1	7
9. Goldbergs (P&G).....	6.1	Apr.	7.3	Oct. } Nov. }	5.3	7
9. Stella Dallas (Phillips Chem.)....	6.1	Mar.	7.5	Oct.	4.6	7

## THE 10 LEADING EVENING PROGRAMS SINCE MARCH, 1930

(Set Owners=100%)

*Only one of the first 10 programs included in the original C.A.B. ranking list (March, 1930), has stayed in the select group unflinchingly. That one is Rudy Vallee. Of the present (1939) leading programs, exclusive of Vallee, Jack Benny and Fred Allen can be traced back as far as 1934 when they first attained a position among the leaders. Chase & Sanborn had a program among the leaders as far back as 1931, and subsequently has been in and out of the ranking list with various programs. During the past two years, the Chase & Sanborn offering has topped all other programs in popularity.*

### MARCH 1930—FEBRUARY 1931

1. Amos 'n' Andy (Pepsodent) .....	37%
2. Rudy Vallee (Fleischmann) .....	26%
3. Collier's (drama) (9 months) .....	20%
4. Lucky Strike (Sat. program) (Rolfe Orch.) .....	19%
4. General Motors (musical) .....	19%
6. General Electric (Floyd Gibbons) .....	18%
7. RCA Victor (Shilkret band; guests) .....	17%
7. Atwater Kent (musical) .....	17%
9. Camel Hour (8 months) (Reginald Werrenrath; Previn Orch.; guests) .....	16%
9. Cities Service (Jessica Dragonette) .....	16%

*(Evening Leaders—Continued)*

**MARCH 1931—FEBRUARY 1932**

1. Amos 'n' Andy (Pepsodent) . . . . .	33%
2. Lucky Strike (B. A. Rolfe Orch.) . . . . .	19%
3. Chase & Sanborn (Cantor; Rubinoff) . . . . .	18%
4. Rudy Vallee (Fleischmann) . . . . .	16%
5. Palmolive Hour (musical) . . . . .	13%
6. True Story (drama) . . . . .	12%
6. Blackstone (Crumit-Sanderson) . . . . .	12%
6. Interwoven (Jones and Hare) . . . . .	12%
9. Goodyear . . . . .	11%
10. Camel (Downey-Wons-Renard) . . . . .	10%

**MARCH 1932—FEBRUARY 1933**

1. Chase & Sanborn (Cantor; Rubinoff) . . . . .	22%
2. Amos 'n' Andy (Pepsodent) . . . . .	20%
3. Capt. Henry's Maxwell House Show Boat . . . . .	19%
4. Ed Wynn (Texaco) . . . . .	18%
5. Big Six of the Air (Al Jolson for Chevrolet) . . . . .	17%
5. Lucky Strike (Jack Pearl) . . . . .	17%
7. Rudy Vallee (Fleischmann) . . . . .	16%
8. Sherlock Holmes (G. Washington Coffee) . . . . .	13%
8. Myrt & Marge (Wrigley) . . . . .	13%
8. Sinclair Wiener Minstrels . . . . .	13%



*(Evening Leaders—Continued)*

**MARCH 1933—FEBRUARY 1934**

1. Lucky Strike Hour (Walter O'Keefe; drama, etc.).. 25%
1. Ed Wynn (Texaco)..... 25%
1. Chase & Sanborn (Cantor; Rubinoff)..... 25%
4. Capt. Henry's Maxwell House Show Boat..... 24%
5. Lucky Strike (Jack Pearl)..... 23%
6. Rudy Vallee (Fleischmann)..... 22%
7. Ben Bernie (Pabst Blue Ribbon)..... 18%
7. Amos 'n' Andy (Pepsodent)..... 18%
7. White Owl (Burns & Allen)..... 18%
10. Al Jolson-Paul Whiteman (Kraft-Phenix)..... 17%

**MARCH 1934—FEBRUARY 1935**

1. Capt. Henry's Maxwell House Show Boat..... 24%
2. Rudy Vallee (Fleischmann)..... 21%
3. Baker's Broadcast (Penner; Hilliard; Nelson)..... 19%
4. Chase & Sanborn (Cantor; Rubinoff)..... 18%
4. Texaco (Ed Wynn)..... 18%
6. Jack Benny (General Tire; Jell-O)..... 17%
7. Palmolive Beauty Box Theatre (operettas)..... 16%
8. Town Hall (Fred Allen for Bristol-Myers)..... 15%
8. Amos 'n' Andy (Pepsodent)..... 15%
10. Ben Bernie (Pabst Blue Ribbon)..... 14%

*(Evening Leaders—Continued)*

**MARCH 1935—SEPTEMBER 1935**

1. Jack Benny (Jell-O) . . . . . 23%
2. Eddie Cantor (Pebeco) . . . . . 22%
2. Major Bowes Amateur Hour (Chase & Sanborn) . . . . . 22%
4. Capt. Henry's Maxwell House Show Boat . . . . . 19%
5. Rudy Vallee (Fleischmann) . . . . . 18%
6. Baker's Broadcast (Penner; Hilliard; Nelson) . . . . . 17%
7. Town Hall Tonight (Fred Allen) . . . . . 16%
8. Ed Wynn (Texaco) . . . . . 15%
9. Palmolive Beauty Box Theatre (operettas) . . . . . 14%
10. Ben Bernie (Pabst Blue Ribbon) . . . . . 13%

**OCTOBER 1935—APRIL 1936**

1. Major Bowes Amateur Hour (Chase & Sanborn) . . . . . 37%
2. Jack Benny (Jell-O) . . . . . 26%
3. Rudy Vallee (Fleischmann) . . . . . 22%
4. Maxwell House Show Boat . . . . . 20%
5. Town Hall Tonight (Fred Allen) . . . . . 19%
5. Burns & Allen (Campbell Soup) . . . . . 19%
7. Bing Crosby (Woodbury) . . . . . 18%
8. Hollywood Hotel (Campbell Soup) . . . . . 17%
9. Baker's Broadcast (Bob Ripley; Hilliard; Nelson) . . . . . 16%
10. Eddie Cantor (Pebeco) . . . . . 15%

*(Evening Leaders—Continued)*

**MAY 1936—SEPTEMBER 1936**

1. Major Bowes Amateur Hour (Chase & Sanborn) . . . . 28%
2. Jack Benny (Jell-O) . . . . . 19%
3. Baker's Broadcast (Ripley; Hilliard; Nelson) . . . . . 17%
3. Maxwell House Show Boat . . . . . 17%
5. Fred Astaire (Packard) . . . . . 16%
6. Lux Radio Theatre . . . . . 15%
6. Town Hall Tonight (Fred Allen) . . . . . 15%
6. Rudy Vallee (Fleischmann) . . . . . 15%
9. Bing Crosby (Kraft-Phenix) . . . . . 14%
9. Burns & Allen (Campbell Soup) . . . . . 14%

**OCTOBER 1936—APRIL 1937**

1. Jack Benny (Jell-O) . . . . . 33%
2. Eddie Cantor (Texaco) . . . . . 25%
3. Major Bowes Amateur Hour (Chrysler) . . . . . 23%
3. Lux Radio Theatre . . . . . 23%
5. Burns & Allen (Campbell Soup) . . . . . 22%
5. Town Hall Tonight (Fred Allen) . . . . . 22%
7. Chase & Sanborn Good Will Court (A. L. Alexander) 21%
8. Hollywood Hotel (Campbell Soup) . . . . . 20%
9. Rudy Vallee (Royal Gelatin) . . . . . 19%
9. Kraft Music Hall (Bing Crosby) . . . . . 19%

*(Evening Leaders—Continued)*

**MAY 1937—SEPTEMBER 1937**

1. Jack Benny (Jell-O) . . . . .	24%
2. Major Bowes Amateur Hour (Chrysler) . . . . .	22%
3. Lux Radio Theatre . . . . .	21%
4. Chase & Sanborn Program (Don Ameche; Edgar Bergen; Dorothy Lamour, etc.) . . . . .	19%
5. Eddie Cantor (Texaco) . . . . .	17%
6. Town Hall Tonight (Fred Allen) . . . . .	16%
6. Kraft Music Hall (Bing Crosby; Bob Burns, etc.) . . . . .	16%
8. Rudy Vallee (Royal Gelatin) . . . . .	15%
8. Burns & Allen (Grapenuts) . . . . .	15%
10. Hollywood Hotel (Campbell Soup) . . . . .	14%

**OCTOBER 1937—APRIL 1938**

1. Chase & Sanborn Program . . . . .	40%
2. Jack Benny (Jell-O) . . . . .	36%
3. Kraft Music Hall (Crosby; Burns, etc.) . . . . .	28%
4. Lux Radio Theatre . . . . .	26%
5. Eddie Cantor (Texaco) . . . . .	25%
6. Burns & Allen (Grapenuts) . . . . .	23%
6. Major Bowes Amateur Hour (Chrysler) . . . . .	23%
6. Rudy Vallee (Royal Gelatin) . . . . .	23%
6. Town Hall Tonight (Fred Allen) . . . . .	23%
10. Al Jolson (Rinso) . . . . .	21%

*(Evening Leaders—Continued)*

**MAY 1938—SEPTEMBER 1938**

1. Chase & Sanborn Program.....	33%
2. Jack Benny (Jell-O).....	29%
3. Lux Radio Theatre.....	28%
4. Town Hall Tonight (Fred Allen).....	23%
5. Kraft Music Hall.....	22%
6. Major Bowes Amateur Hour (Chrysler).....	20%
7. Good News of 1938 (Maxwell House).....	19%
7. Al Jolson (Rinso).....	19%
9. Rudy Vallee (Royal Desserts; Fleischmann's).....	17%
10. One Man's Family (Tender Leaf Tea).....	16%

**OCTOBER 1938—APRIL 1939**

1. Chase & Sanborn.....	42%
2. Jack Benny (Jell-O).....	36%
3. Lux Radio Theatre.....	28%
4. Kraft Music Hall (Bing Crosby).....	26%
5. Major Bowes Amateur Hour (Chrysler).....	21%
5. Town Hall Tonight (Fred Allen).....	21%
5. Burns & Allen (Chesterfield).....	21%
6. Good News (Metro-Maxwell).....	20%
6. Rudy Vallee (Standard Brands).....	20%
6. Big Town (Edw. G. Robinson) (Rinso).....	20%

# THE FIVE LEADING DAYTIME PROGRAMS SINCE MARCH, 1930

(Set Owners=100%)

*It should be noted that list below includes only commercial programs. In the early days of network daytime broadcasting, however, the daytime commercials were not as prevalent as today, and consequently were often out-pointed by sustaining programs. Such programs as "Cheerio," "National Farm and Home Hour" and the "Metropolitan Opera" broadcasts (in sustaining years) sometimes attained ratings high enough to out-rank the commercial list. Such instances, however, are not included here.*

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## MARCH 1930—FEBRUARY 1931

- |  |      |
|--|------|
| 1. Aunt Jemima (Quaker Oats).....                  | 5.9% |
| 2. Davey Tree Hour.....                            | 5.5% |
| 3. Early Birds (Gene & Glenn for Quaker Oats)..... | 3.8% |
| 4. Radio Homemaker's Club (participating).....     | 2.9% |
| 5. Household Institute (participating).....        | 1.5% |

*(Daytime Leaders—Continued)*

**MARCH 1931—FEBRUARY 1932**

1. Early Birds (Gene & Glenn for Quaker Oats) . . . . .	7.9%
2. Little Orphan Annie (Ovaltine) . . . . .	5.5%
3. Bond Bread (Crumit-Sanderson) . . . . .	4.1%
4. Raising Junior (Wheatena) . . . . .	3.9%
5. Quaker Man (Phil Cook for Quaker Oats) . . . . .	3.8%

**MARCH 1932—FEBRUARY 1933**

1. Little Orphan Annie (Ovaltine) . . . . .	6.1%
2. Skippy (General Mills-Wheaties) . . . . .	4.7%
3. Blue Coal Radio Review . . . . .	4.4%
4. Clara, Lu and Em (Super Suds) . . . . .	4.3%
5. Bond Bread (Crumit-Sanderson) . . . . .	3.1%

**MARCH 1933—FEBRUARY 1934**

1. Metropolitan Opera (Lucky Strike) . . . . .	13.3%
2. Little Orphan Annie (Ovaltine) . . . . .	5.7%
3. Skippy (General Mills-Wheaties) . . . . .	4.5%
4. Betty and Bob (General Mills-Bisquick) . . . . .	4.4%
4. Lady Esther (Wayne King Orch.) . . . . .	4.4%

**MARCH 1934—FEBRUARY 1935**

1. Metropolitan Opera (Listerine) . . . . .	13.0%
2. Lux Radio Theatre . . . . .	7.6%
3. Lady Esther Serenade (Wayne King) . . . . .	5.5%
4. Roses and Drums (Union Central Life) . . . . .	5.4%
5. Betty and Bob (General Mills-Bisquick) . . . . .	4.9%

(Daytime Leaders—Continued)

MARCH 1935—SEPTEMBER 1935

1. Lux Radio Theatre . . . . .	9.1%
2. Today's Children (Pillsbury) . . . . .	5.2%
3. Roses and Drums (Union Central Life) . . . . .	5.1%
3. Story of Mary Marlin (Kleenex) . . . . .	5.1%
4. Betty and Bob (General Mills-Bisquick) . . . . .	4.8%
4. Voice of Experience (Wasey Products) . . . . .	4.8%

OCTOBER 1935—APRIL 1936

1. Bond Bread (Crumit-Sanderson) . . . . .	7.3%
2. Today's Children (Pillsbury) . . . . .	7.0%
3. Magic Key of RCA . . . . .	6.0%
4. Roses and Drums (Union Central Life) . . . . .	5.8%
5. Story of Mary Marlin (Kleenex) . . . . .	5.6%

MAY 1936—SEPTEMBER 1936

1. Today's Children (Pillsbury) . . . . .	7.1%
2. Story of Mary Marlin (Kleenex) . . . . .	5.6%
3. Ma Perkins (Procter & Gamble-Oxydol) . . . . .	5.4%
4. Betty and Bob (General Mills-Bisquick) . . . . .	5.1%
5. Vic and Sade (Procter & Gamble-Crisco) . . . . .	5.0%

OCTOBER 1936—APRIL 1937

1. Metropolitan Opera (RCA) . . . . .	11.2%
2. Today's Children (Pillsbury) . . . . .	9.1%
3. David Harum (B. T. Babbitt) . . . . .	7.5%
4. Magic Key of RCA . . . . .	7.4%
5. Kaltenmeyer's Kindergarten (Quaker Oats) . . . . .	7.3%



(Daytime Leaders—Continued)

MAY 1937—SEPTEMBER 1937

1. Today's Children (Pillsbury) . . . . .	7.4%
2. David Harum (B. T. Babbitt) . . . . .	6.4%
3. Ma Perkins (Procter & Gamble-Oxydol) . . . . .	6.2%
4. Vic and Sade (Procter & Gamble-Crisco) . . . . .	5.9%
4. The O'Neills (Procter & Gamble-Ivory) . . . . .	5.9%

OCTOBER 1937—APRIL 1938

1. Guy Lombardo (Bond Bread) . . . . .	10.5%
2. Today's Children (Pillsbury) . . . . .	7.8%
2. Woman in White (Pillsbury) . . . . .	7.8%
4. Ma Perkins (Procter & Gamble-Oxydol) . . . . .	7.3%
5. Vic and Sade (Procter & Gamble-Crisco) . . . . .	7.0%
5. Big Sister (Lever Bros.) . . . . .	7.0%

MAY 1938—SEPTEMBER 1938

1. Guy Lombardo (Bond Bread) . . . . .	8.9%
2. Big Sister (Lever Bros.-Rinso) . . . . .	6.6%
3. Ma Perkins (Procter & Gamble-Oxydol) . . . . .	6.5%
3. Guiding Light (Procter & Gamble-White Naptha) . . . . .	6.5%
5. The O'Neills (Procter & Gamble-Ivory) . . . . .	6.3%
5. Pepper Young's Family (Procter & Gamble-Camay) . . . . .	6.3%

OCTOBER 1938—APRIL 1939

1. Ben Bernie (American Tobacco Co.) . . . . .	8.6%
2. Guiding Light (Procter & Gamble) . . . . .	8.0%
3. Ma Perkins (Procter & Gamble) . . . . .	7.8%
4. Magic Key of RCA . . . . .	7.7%
5. Pepper Young (Red) (Procter & Gamble) . . . . .	7.5%

## C.A.B. SPECIAL EVENTS RATINGS

The Cooperative Analysis of Broadcasting, as a by-product of its regular work, compiles from time to time ratings of events of special or timely interest to the public. The ratings of a few of these special or outstanding events are listed here. Not all were rated, inasmuch as many occurred on days when the C.A.B. was not conducting its regular investigations. Thus approximately one-half of these events are rated.

Ratings of professional baseball games cover only the cities where the games were broadcast. Ratings were made for play-by-play broadcasts and not for resumes or digests. *Note that the all-New York World's Series in 1937 did not have nearly the nation-wide interest of the 1938 Series.*

*Note also the steadily rising interest in football broadcasts as the 1938 season progressed to the climactic games.*

### SPEECHES

#### CAMPAIGN

Governor Landon's Acceptance Speech, July 23, 1936 . . . . .	28.5
President Roosevelt, Oct. 10, 1936 . . . . .	24.6
President Roosevelt, Oct. 21, 1936 . . . . .	24.4
Governor Landon, Oct. 27, 1936 . . . . .	16.7
Governor Landon, Oct. 9, 1936 . . . . .	14.9
Governor Landon, Oct. 15, 1936 . . . . .	14.2
Governor Landon, Oct. 26, 1936 . . . . .	13.3
Governor Landon, Sept. 22, 1936 . . . . .	12.2
President Roosevelt, Oct. 23, 1936 . . . . .	11.1
Governor Landon, Oct. 12, 1936 . . . . .	10.8
Governor Landon, Sept. 26, 1936 . . . . .	10.7
Governor Landon, Sept. 24, 1936 . . . . .	10.3
Governor Landon, Oct. 24, 1936 . . . . .	9.1

#### OTHER

King Edward's Valedictory, Dec. 11, 1936 . . . . .	45.0
President Roosevelt—Jackson Day Dinner, Jan. 8, 1936 . . . . .	32.6
President Roosevelt—Fireside Chat—March 9, 1937 . . . . .	30.1
President Roosevelt—Human Needs Program, Oct. 24, 1935 . . . . .	27.0
President Roosevelt—Nov. 4, 1938 . . . . .	23.3
Alfred E. Smith—Liberty League, Jan. 25, 1936 . . . . .	23.0
Keynote Speech—Democratic National Convention, June 23, 1936 . . . . .	22.7
Republican National Convention, June 9, 1936 . . . . .	20.8
President Roosevelt—Victory Dinner, March 4, 1937 . . . . .	19.4
Joseph T. Robinson, Jan. 28, 1936 . . . . .	19.4
President Roosevelt—Testimonial Dinner to Postmaster- General Farley, Feb. 15, 1937 . . . . .	17.2

## SPECIAL EVENTS RATINGS—Continued

President Roosevelt—Armistice Day, Nov. 11, 1935.....	17.0
President Roosevelt—Jackson Day Speech, Jan. 7, 1939.....	16.7
President Roosevelt—Opening of Congress, Jan. 4, 1939.....	16.3
Father Coughlin, Dec. 8, 1935 .....	15.4
Alfred E. Smith, Oct. 22, 1936 .....	14.9
Father Coughlin, Nov. 24, 1935 .....	14.7
150th Anniversary of Joint Session of Congress, March 4, 1939	14.1

{	President Roosevelt Chief Justice Hughes Senator Pittman Speaker Bankhead	}
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Alfred E. Smith, Oct. 8, 1936 .....	13.1
Father Coughlin, Nov. 10, 1935 .....	11.6
Duke of Windsor, May 8, 1939.....	10.1
President Roosevelt—Chicago Stockyards, Dec. 9, 1935.....	9.8
Alfred E. Smith, Oct. 24, 1936 .....	9.6
Human Needs Program, Nov. 6, 1935 .....	8.1

{	Thomas S. Lamont Dr. Robert A. Millikan Canon Anson Phelps Stokes Edward L. Ryerson	}
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Herbert Hoover—Human Needs Program, Nov. 12, 1935....	7.6
The Voice of Governors, Speeches by Six Governors, Sponsored by Democratic National Party, July 28, 1936....	7.4
President Roosevelt at Notre Dame University, Dec. 9, 1935	6.9
Secretary Harold Ickes, Oct. 9, 1936 .....	5.6
President Roosevelt (10:30 A.M.) July 8, 1938.....	5.5
Alfred M. Landon, July 6, 1938.....	3.4
President Roosevelt (4:45 P.M.) July 8, 1938 .....	2.6

## SPORTS

### BASEBALL

World Series, 4 Games—Oct. 5-9, 1938 .....	Average 33.2
World Series, 4 Games—Oct. 6-9, 1937 .....	Average 25.3
All-Star Baseball Game, July 7, 1937 .....	18.2
All-Star Baseball Game, July 6, 1938 .....	17.8
Play-by-Play Description, Regular Season Games, May- August, 1938....	Average 17.8

{	May—17.4 June—16.0 July—18.0 August—19.6	}
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## SPECIAL EVENTS RATINGS—Continued

### BOXING

Louis-Schmeling Fight, June 22, 1938 .....	63.6
Schmeling-Louis Fight, June 19, 1936 .....	57.6
Braddock-Louis Fight, June 22, 1937 .....	57.6
Louis-Farr Fight, Aug. 30, 1937 .....	56.9
Braddock-Farr Fight, Jan. 22, 1938 .....	35.9

### FOOTBALL

Play-by-Play Descriptions—Season October to December 1938 Average 35.0

{	Oct. 1 .....	24.3
{	Oct. 8 .....	26.2
{	Oct. 22 .....	34.8
{	Nov. 5 .....	38.1
{	Nov. 19 .....	42.4
{	Dec. 3 .....	44.0

Play-by-Play Descriptions—Season October to November 1935 Average 15.9

{	Oct. 5 .....	4.6
{	Oct. 19 .....	19.8
{	Nov. 9 .....	20.7
{	Nov. 23 .....	18.5

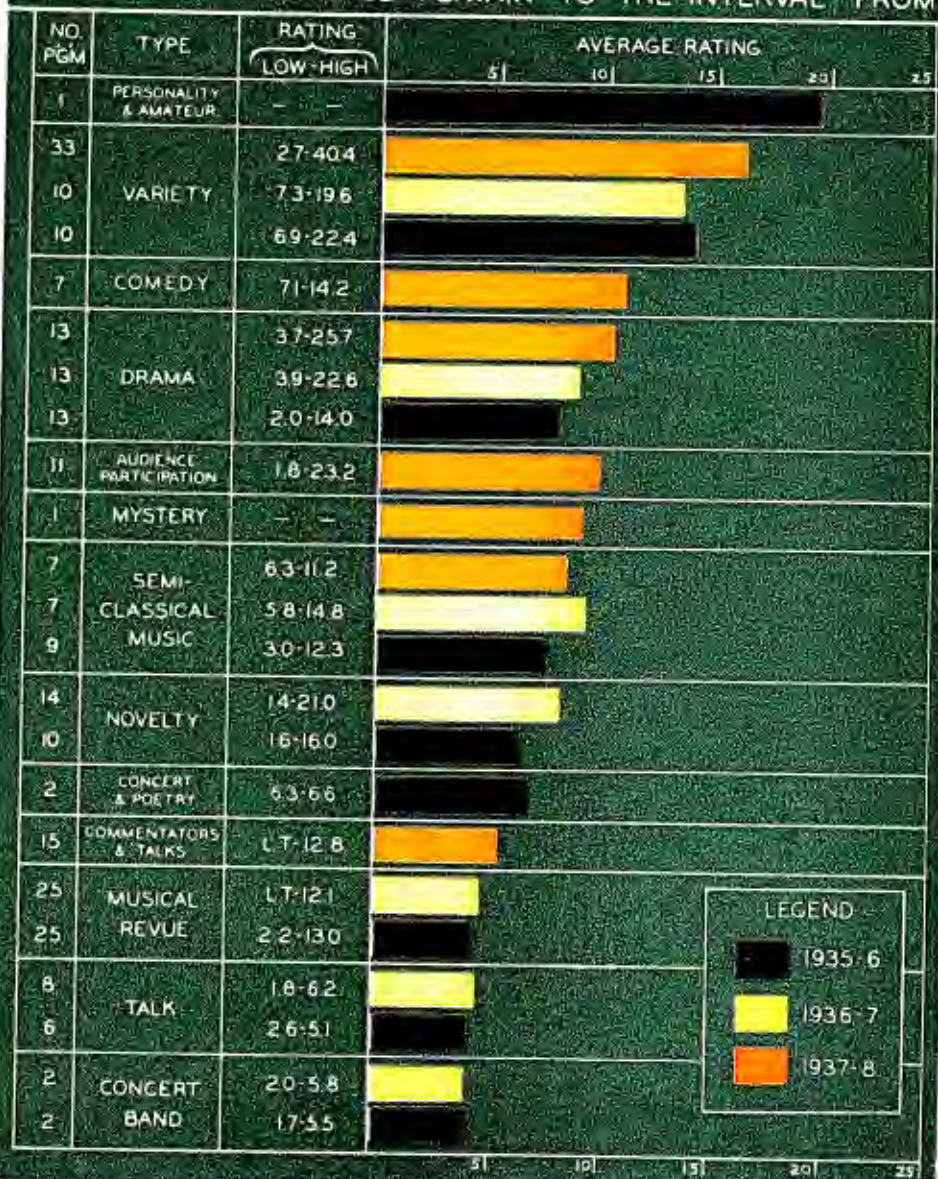
### OTHER

Kentucky Derby, May 7, 1938 .....	16.6
Kentucky Derby, May 8, 1937 .....	14.0
Kentucky Derby, May 6, 1939 .....	13.4
Metropolitan Open Golf Tournament, Jan. 11, 1936 .....	9.0

### GENERAL

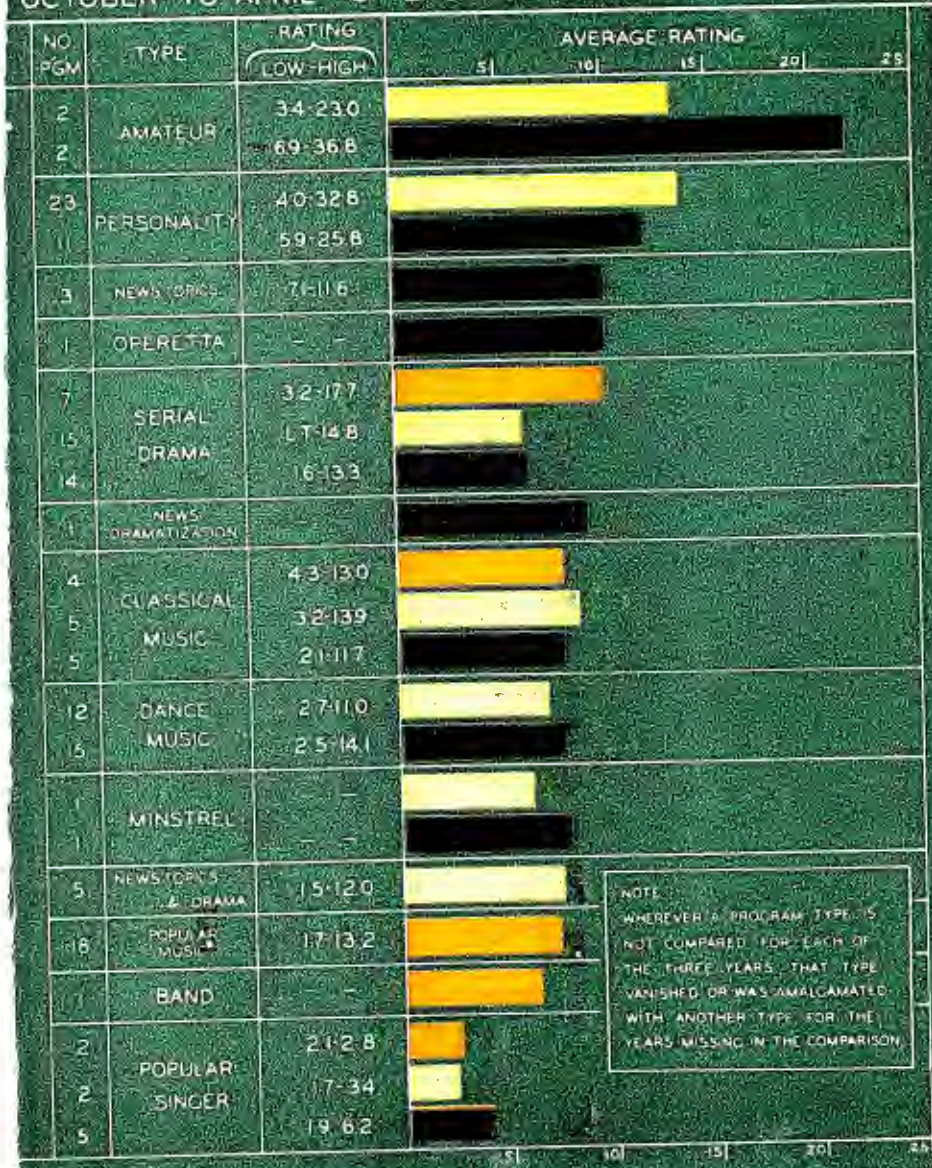
News Broadcasts—Day before Munich Conference, Sept. 28, 1938 .....	16.7
(Note: One out of six programs heard was a news broadcast.)	
Dedication of NBC Hollywood Studios, Dec. 7, 1935 .....	12.0
Ceremonies at Election of Pope Pius XII, March 2, 1939 .....	11.0
Will Rogers Memorial Broadcast, Nov. 23, 1935 .....	7.9
Harvard Tercentenary, Nov. 8, 1935 .....	6.2
Gershwin Memorial Concert, July 10, 1938 .....	3.6
Departure of the China Clipper, Nov. 22, 1935 .....	2.4

# EVENING WINTER COMPARED BY RATINGS PERTAIN TO THE INTERVAL FROM



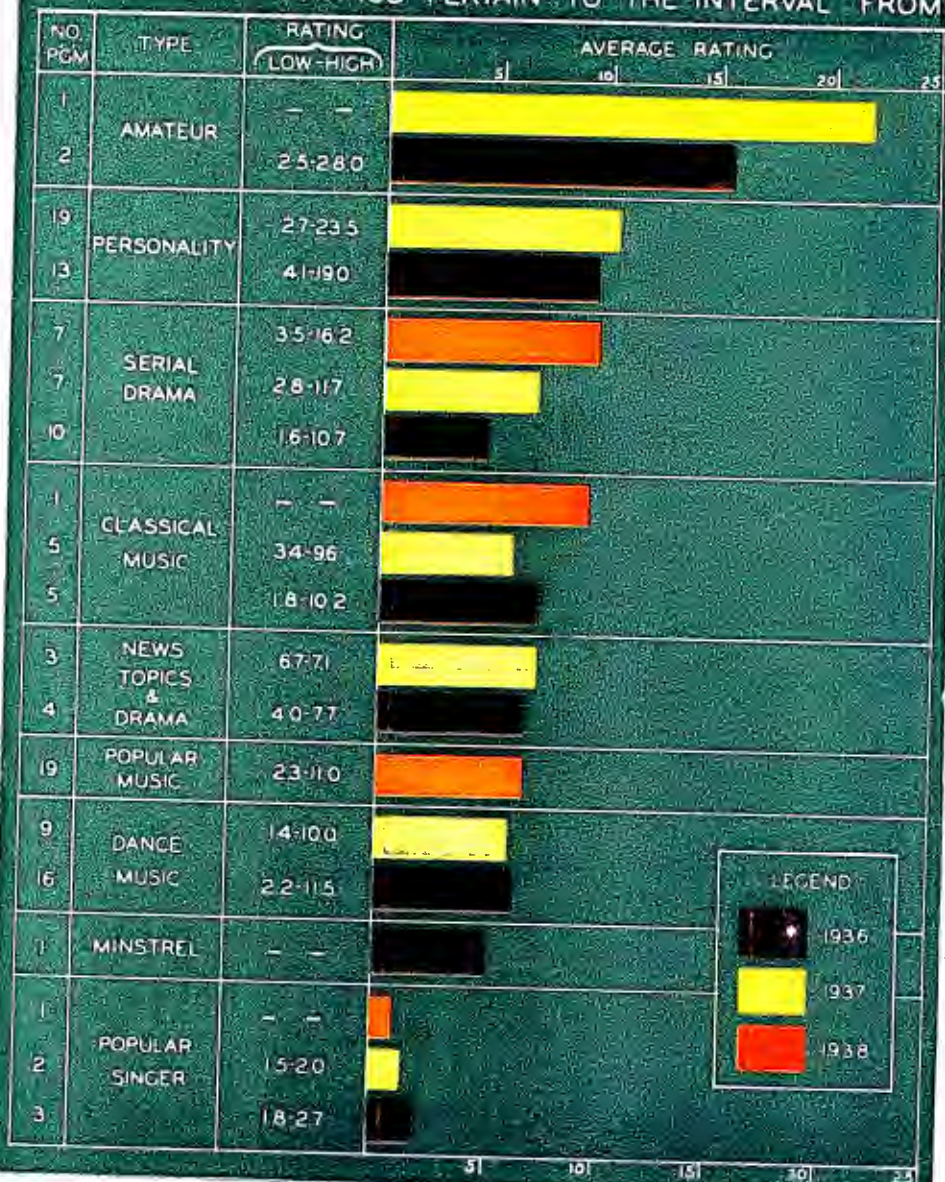
# SEASON PROGRAMS TYPE 1935-1938

OCTOBER TO APRIL OF EACH SEASON



# EVENING SUMMER COMPARED BY

RATINGS PERTAIN TO THE INTERVAL FROM



# SEASON PROGRAMS TYPE : 1935-1938

MAY TO SEPTEMBER OF EACH SEASON

NO. PGM	TYPE	RATING		AVERAGE RATING				
		LOW	HIGH	5	10	15	20	25
24	VARIETY	18	33.0	[Orange bar from 5 to 15]				
9		9.8	19.4	[Yellow bar from 5 to 15]				
9		6.1	16.6	[Black bar from 5 to 10]				
9	AUDIENC PARTIC PATION	39	19.5	[Orange bar from 5 to 10]				
16	DRAMA	42	27.6	[Orange bar from 5 to 15]				
9		23	20.8	[Yellow bar from 5 to 10]				
9		24	15.3	[Black bar from 5 to 10]				
7	COMEDY	16	14.1	[Orange bar from 5 to 10]				
4	SEMI- CLASSICAL MUSIC	47	7.8	[Orange bar from 5 to 10]				
8		16	6.9	[Yellow bar from 5 to 10]				
5		43	8.5	[Black bar from 5 to 10]				
12	NOVELTY	16	8.7	[Yellow bar from 5 to 10]				
9		LT	11.6	[Black bar from 5 to 10]				
13	COMMENTATORS & TALKS	LT	11.8	[Orange bar from 5 to 10]				
30	MUSICAL REVUE	LT	8.2	[Yellow bar from 5 to 10]				
21		13	9.3	[Black bar from 5 to 10]				
2	CONCERT & POETRY	33	4.4	[Black bar from 5 to 10]				
6	TALK	11	6.5	[Yellow bar from 5 to 10]				
7		20	3.9	[Black bar from 5 to 10]				

NOTE:  
WHEREVER A PROGRAM TYPE IS  
NOT COMPARED FOR EACH OF  
THE THREE YEARS, THAT TYPE  
VANISHED OR WAS AMALGAMATED  
WITH ANOTHER TYPE FOR THE  
YEARS MISSING IN THE COMPARISON.



# PROGRAM TYPE PREFERENCES BY INCOME CLASSES

*(A Study Based on Programs Rated During the Winter Season of October 1937 to April 1938)*

That certain types of programs appeal specifically to certain income classes is an easy assumption, but the premise cannot be safely adopted without further study.

With this thought in mind, the C. A. B. selected five of the more important program types to determine what relationship their appeal had to income classes. The following types were chosen: Variety, Drama-Serial Drama, Popular Music, Classical Music, and Semi-Classical Music.

## Variety Programs

Both 60-minute and 30-minute Variety programs were grouped together so that 29 samples were available for study in this category. The resulting study shows that Variety appeals least to the A income group, and most to the C group. Taking the A sector as 100%, the C group looms 46% larger. Variety appeals to B class 27% more than to the A class, but only 19% more to the D, or lowest, income levels.

## Drama-Serial Drama

Evening Drama-Serial Drama was comprised of 16 half-hour programs, while the daytime Drama-Serial Drama category included 41 quarter-hour programs, each broadcast multiple times per week. Both groups disclose similar appeals to the four income classes.

In both groups the strongest appeal is in the C and D income divisions. In the case of the daytime shows, the preference is most apparent in the C income class, next in the D class and then in the B income group. Strikingly, in the same order of appeal but not in the same ratio, are the Drama and Serial-Drama evening shows. The preference, nevertheless, in both cases is least by the A and B income divisions, and definitely highest by the C and D groups. Comparison of these two groups shows only 12 to 15% less appeal to the D class than to the C class in the Drama and Serial-Drama night-time and day-time shows.

## Classical Music

Classical programs, of which there were only four during the interval in consideration, appeal emphatically to the A and B income groups, with twice as much appeal to the A's and B's as to the D group. The appeal to the C class is only 37% more than to the D group.

## Semi-Classical Music

The Semi-Classical programs (a group of five) is liked least by the D income class, and shows evenly divided preference by the B and C levels, with slightly more preference by the A income class.

## Popular Music

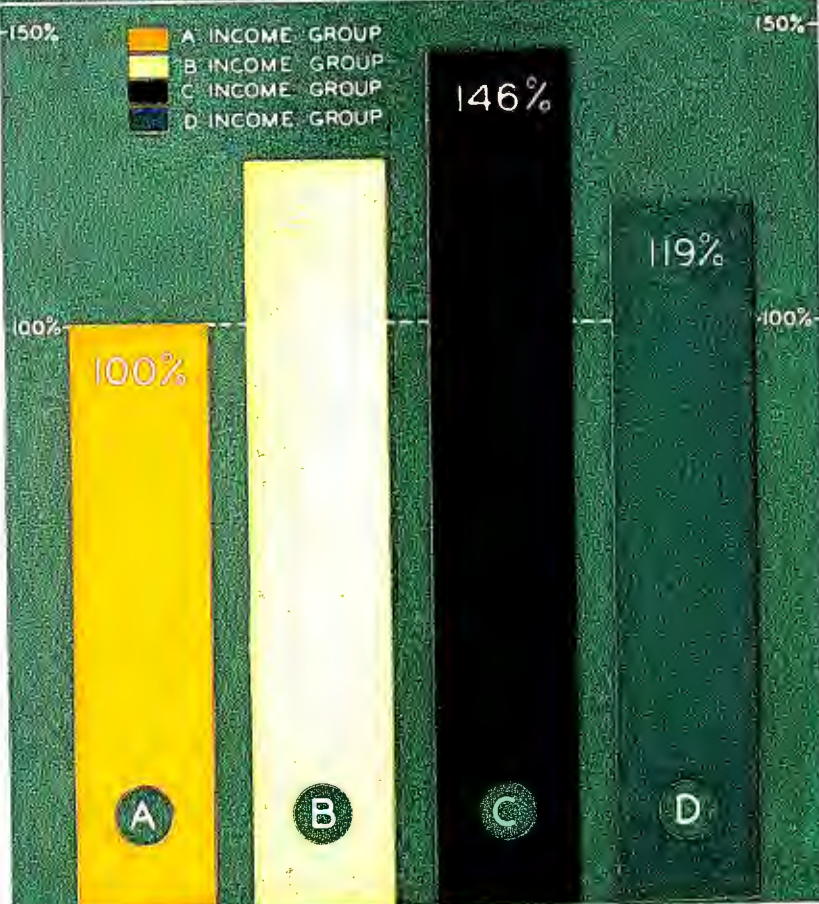
The 15 half-hour Popular Music programs appeal most to the C class and least to the A class. Between the appeal shown by the B and D income groups no striking difference is apparent, indicating that after the decided preference by the C class, the balance of the audience is more or less impartially divided (with the exception of the A level).

# PROGRAM TYPE PREFERENCES BY INCOME GROUPS

## EVENING VARIETY PROGRAMS

[30 MINUTE & 60 MINUTE]

OCTOBER 1937 TO APRIL 1938



# PROGRAM TYPE PREFERENCES BY INCOME GROUPS

## EVENING DRAMA & SERIAL DRAMA [30 MINUTE]

OCTOBER 1937 TO APRIL 1938



*(Note Greatest Appeal to "C" Income Group)*

# PROGRAM TYPE PREFERENCES BY INCOME GROUPS

## DAYTIME DRAMA & SERIAL DRAMA [5 MINUTE, MULTIPLE TIMES WEEKLY]

OCTOBER 1937 TO APRIL 1938

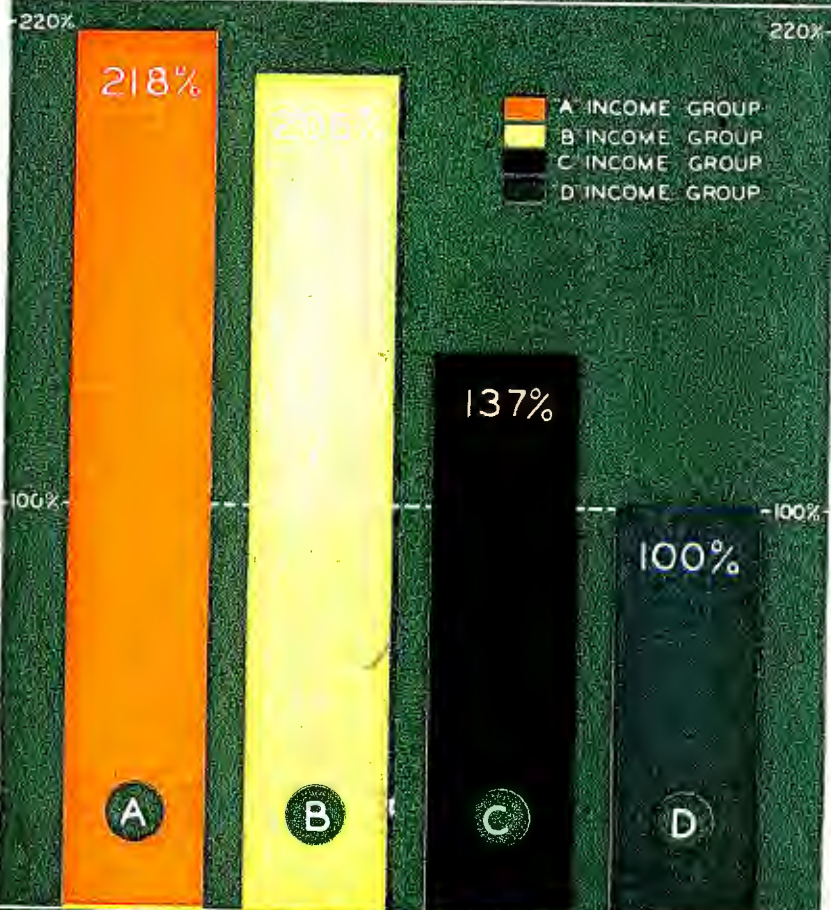


*(Note Least Appeal to A + Greatest Appeal to C Groups)*

# PROGRAM TYPE PREFERENCES BY INCOME GROUPS

## EVENING CLASSICAL MUSIC [60 MINUTE]

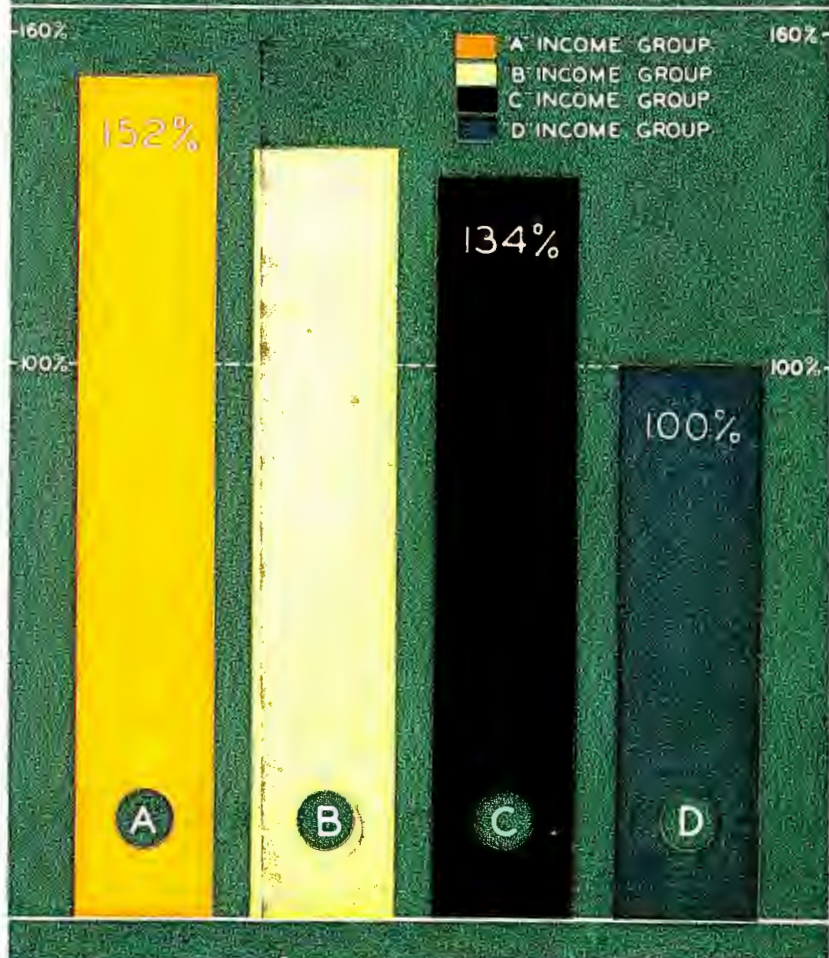
OCTOBER 1937 TO APRIL 1938



*(Note Strong Preference by Higher Income Groups)*

PROGRAM TYPE PREFERENCES  
BY INCOME GROUPS  
EVENING SEMI-CLASSICAL MUSIC  
[30 MINUTE]

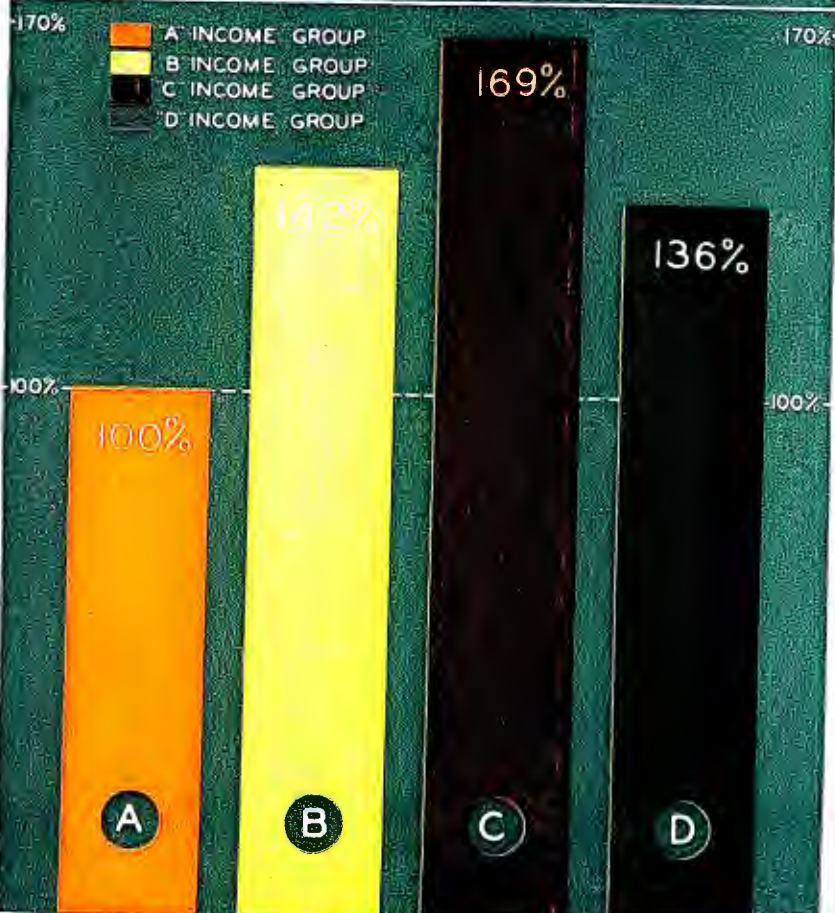
OCTOBER 1937 TO APRIL 1938



# PROGRAM TYPE PREFERENCES BY INCOME GROUPS

## EVENING POPULAR MUSIC [30 MINUTE]

OCTOBER 1937 TO APRIL 1938



*(Note Greatest Preference by the "C" Income Group)*

# PROGRAM LENGTH VS. MEDIAN RATING

## COMPARISON OF EVENING RATINGS BY LENGTH OF BROADCAST: OCTOBER 1935-APRIL 1936

	Evening			Daytime ¼ Hour 4-5 Times Weekly
	1 Hour	½ Hour	¼ Hour Weekly	
<b>October 1935</b>				
{ Median of Programs.....	12.5%	5.5%	4.3%	3.3%
{ No. of Programs.....	15	53	20	14
<b>November 1935</b>				
{ Median of Programs.....	13.1%	6.4%	4.7%	3.6%
{ No. of Programs.....	15	57	25	15
<b>December 1935</b>				
{ Median of Programs.....	13.0%	6.3%	4.6%	3.6%
{ No. of Programs.....	15	61	26	15
<b>January 1936</b>				
{ Median of Programs.....	14.1%	7.4%	4.2%	4.4%
{ No. of Programs.....	14	57	24	17
<b>February 1936</b>				
{ Median of Programs.....	16.8%	7.2%	5.0%	4.3%
{ No. of Programs.....	14	65	29	19
<b>March 1936</b>				
{ Median of Programs.....	15.9%	6.9%	4.2%	4.5%
{ No. of Programs.....	14	63	29	19
<b>April 1936</b>				
{ Median of Programs.....	14.1%	7.0%	5.0%	4.1%
{ No. of Programs.....	14	57	27	20

## COMPARISON OF EVENING RATINGS BY LENGTH OF BROADCAST: MAY-SEPTEMBER 1936

	Evening			Daytime ¼ Hour 4-5 Times Weekly
	1 Hour	½ Hour	¼ Hour Weekly	
<b>May 1936</b>				
{ Median of Programs.....	11.4%	5.5%	3.7%	3.3%
{ No. of Programs.....	15	53	22	19
<b>June 1936</b>				
{ Median of Programs.....	11.1%	4.8%	3.6%	3.2%
{ No. of Programs.....	14	48	16	18
<b>July 1936</b>				
{ Median of Programs.....	11.6%	4.6%	2.9%	2.7%
{ No. of Programs.....	12	44	18	16
<b>August 1936</b>				
{ Median of Programs.....	11.7%	4.7%	3.6%	2.5%
{ No. of Programs.....	13	42	20	17
<b>September 1936</b>				
{ Median of Programs.....	14.2%	6.1%	3.1%	2.7%
{ No. of Programs.....	15	41	23	18

*(Since there were very few forty-five minute weekly broadcasts and but a small number of half-hour multiple-weekly programs during these periods, they are included in medians given under the half-hour heading.)*



LENGTH VS. MEDIAN RATINGS—Continued

COMPARISON OF EVENING RATINGS BY LENGTH OF BROADCAST:  
OCTOBER 1936-APRIL 1937

	Evening			Daytime ¼ Hour 4-5 Times Weekly
	1 Hour	½ Hour	¼ Hour Weekly	
<b>October 1936</b>				
{ Median of Programs.....	12.1%	6.6%	3.7%	2.5%
{ No. of Programs.....	18	51	25	33
<b>November 1936</b>				
{ Median of Programs.....	14.0%	7.0%	5.0%	2.7%
{ No. of Programs.....	19	62	23	16
<b>December 1936</b>				
{ Median of Programs.....	16.2%	7.4%	3.7%	2.9%
{ No. of Programs.....	17	65	23	32
<b>January 1937</b>				
{ Median of Programs.....	14.4%	7.7%	5.0%	3.3%
{ No. of Programs.....	17	62	22	34
<b>February 1937</b>				
{ Median of Programs.....	15.1%	8.4%	4.6%	3.5%
{ No. of Programs.....	17	63	22	35
<b>March 1937</b>				
{ Median of Programs.....	12.4%	7.1%	5.1%	3.6%
{ No. of Programs.....	17	66	20	36
<b>April 1937</b>				
{ Median of Programs.....	12.6%	7.3%	4.4%	3.8%
{ No. of Programs.....	17	62	22	36

COMPARISON OF EVENING RATINGS BY LENGTH OF BROADCAST:  
MAY-SEPTEMBER 1937

	Evening			Daytime ¼ Hour 4-5 Times Weekly
	1 Hour	½ Hour	¼ Hour Weekly	
<b>May 1937</b>				
{ Median of Programs.....	11.0%	6.4%	3.4%	2.9%
{ No. of Programs.....	17	60	24	35
<b>June 1937</b>				
{ Median of Programs.....	10.4%	5.8%	3.3%	2.9%
{ No. of Programs.....	16	60	20	34
<b>July 1937</b>				
{ Median of Progress.....	12.0%	4.8%	3.2%	3.2%
{ No. of Programs.....	12	52	15	27
<b>August 1937</b>				
{ Median of Programs.....	11.7%	5.6%	3.8%	3.3%
{ No. of Programs.....	12	47	16	28
<b>September 1937</b>				
{ Median of Programs.....	14.5%	7.2%	5.8%	3.8%
{ No. of Programs.....	13	49	16	29

(Since there were very few forty-five minute weekly broadcasts and but a small number of half-hour multiple-weekly programs during these periods, they are included in medians given under the half-hour heading.)

LENGTH VS. MEDIAN RATINGS—Continued

COMPARISON OF EVENING RATINGS BY LENGTH OF BROADCAST:  
OCTOBER 1937-APRIL 1938

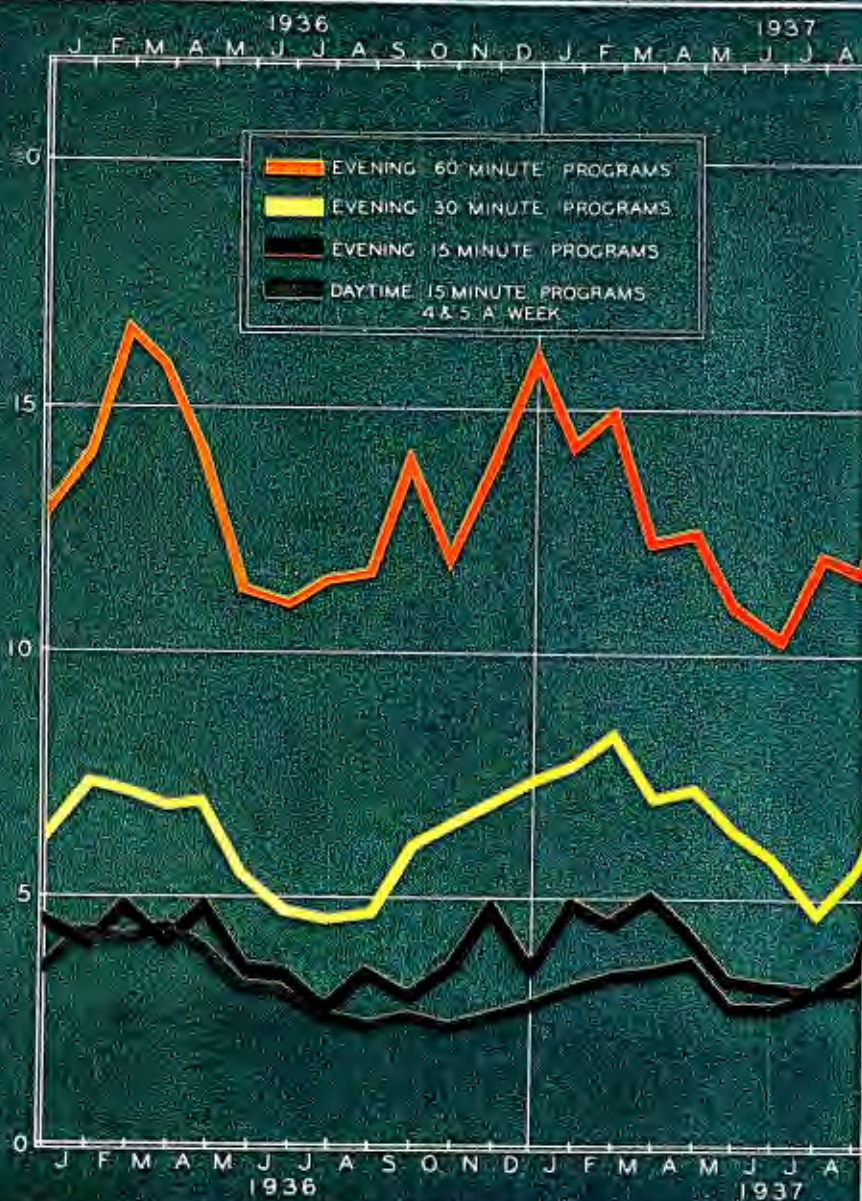
	Evening			Daytime ¼ Hour 4-5 Times Weekly
	1 Hour	½ Hour	¼ Hour Weekly	
<b>October 1937</b>				
{ Median of Programs.....	15.9%	8.2%	7.7%	3.3%
{ No. of Programs.....	14	59	17	38
<b>November 1937</b>				
{ Median of Programs.....	15.7%	7.5%	6.5%	3.7%
{ No. of Programs.....	15	61	19	40
<b>December 1937</b>				
{ Median of Programs.....	14.8%	8.2%	6.2%	3.8%
{ No. of Programs.....	15	60	21	40
<b>January 1938</b>				
{ Median of Programs.....	16.2%	8.8%	6.4%	4.1%
{ No. of Programs.....	15	59	18	52
<b>February 1938</b>				
{ Median of Programs.....	21.5%	10.3%	8.2%	4.5%
{ No. of Programs.....	15	61	17	55
<b>March 1938</b>				
{ Median of Programs.....	21.0%	9.5%	7.4%	4.8%
{ No. of Programs.....	14	61	17	52
<b>April 1938</b>				
{ Median of Programs.....	21.5%	10.4%	5.8%	4.8%
{ No. of Programs.....	13	49	17	47

COMPARISON OF EVENING RATINGS BY LENGTH OF BROADCAST:  
MAY 1938-SEPTEMBER 1938

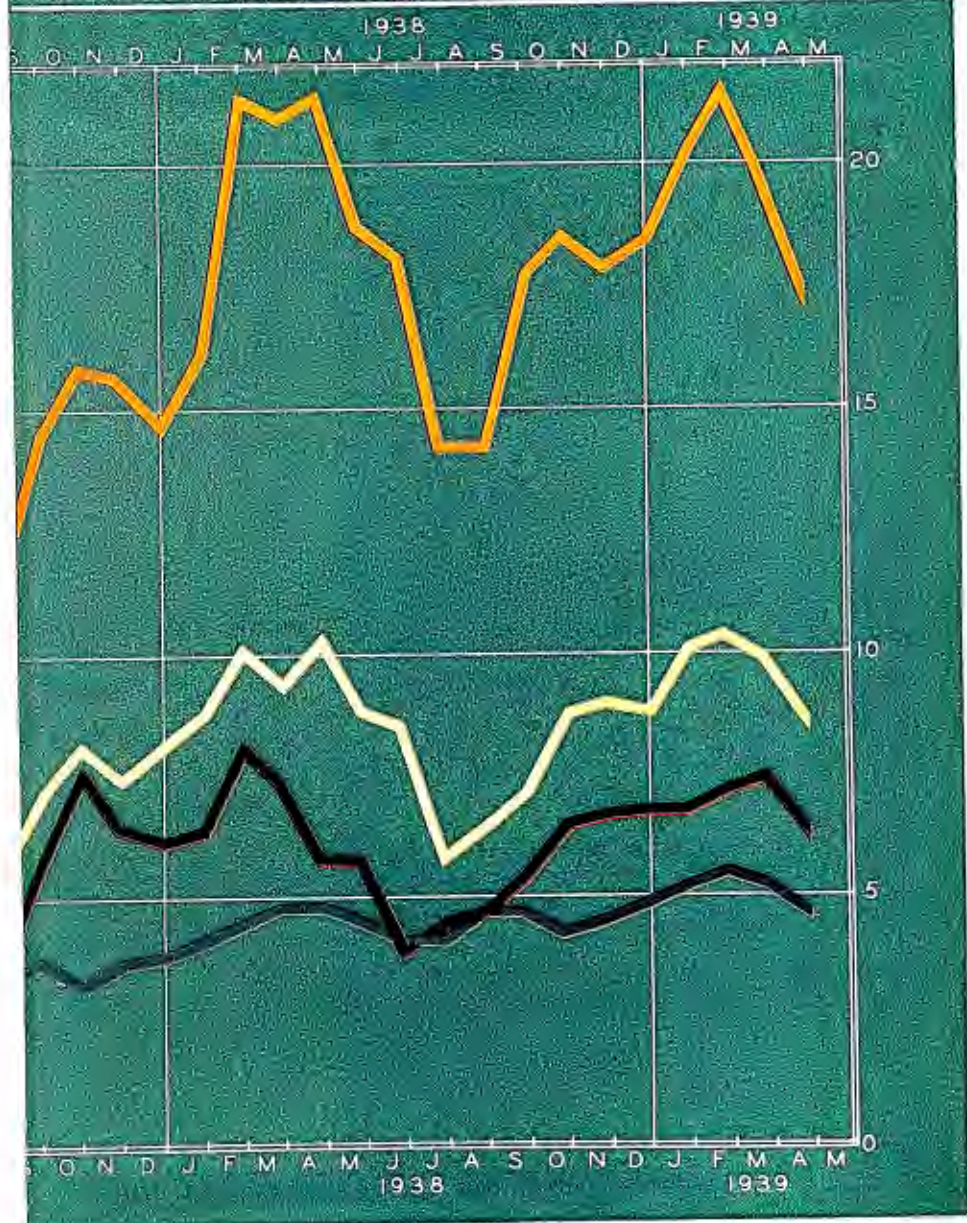
	Evening			Daytime ¼ Hour 4-5 Times Weekly
	1 Hour	½ Hour	¼ Hour Weekly	
<b>May 1938</b>				
{ Median of Programs.....	18.8%	8.8%	5.8%	4.5%
{ No. of Programs.....	13	50	17	43
<b>June 1938</b>				
{ Median of Programs.....	18.1%	8.5%	4.0%	4.1%
{ No. of Programs.....	12	48	16	43
<b>July 1938</b>				
{ Median of Programs.....	14.3%	5.7%	4.5%	4.2%
{ No. of Programs.....	8	39	14	40
<b>August 1938</b>				
{ Median of Programs.....	14.3%	6.4%	4.7%	4.7%
{ No. of Programs.....	7	39	11	38
<b>Aug.-Sept. 1938</b>				
{ Median of Programs.....	18.0%	7.2%	5.4%	4.7%
{ No. of Programs.....	7	36	11	38

(Since there were very few forty-five minute weekly broadcasts and but a small number of half-hour multiple-weekly programs during these periods, they are included in medians given under the half-hour heading.)

# MEDIAN RATINGS OF



# PROGRAMS BY LENGTH



## **A COMPARISON OF RURAL AND URBAN PROGRAM POPULARITY: EVENING PROGRAMS**

The C.A.B., in addition to its regular semi-monthly reports covering 33 cities, each spring makes a study of rural listening as compared with urban listening.

Such springtime surveys have been conducted for the years 1937, 1938 and 1939, based on a total of about 63,000 interviews. The following tables show comparisons in relative popularity of the 10 leading programs in rural and urban areas.

### **Tenacity of Program Leaders**

The rural survey conducted in the spring of 1939 indicated that seven of the 10 leading evening programs in rural areas had been among the 10 leaders in the spring of 1938. Of further significance was the fact that the first five of these rural leaders in 1939 had occupied identical rankings in the 1938 study. Those evening programs which enjoyed first 10 rankings in the large cities in 1939 contained six repeaters from the spring of 1938, three of which (Chase & Sanborn, Jack Benny and Lux Radio Theatre) were in the same ranking order.

### **National Barn Dance; Jack Benny**

It is interesting to note that the National Barn Dance program which ranked fifth in rural areas ranked 44th in large cities.

In similar vein was Lowell Thomas' popularity: ranking fourth in the rural areas, his position in the large cities was 28th.

Major Bowes, enjoying third place in rural ranking, held ninth position in the large cities. Holding equal popularity in both the rural and urban areas were the Chase & Sanborn program, Jack Benny, Kate Smith and Cantor's Camel Caravan.

### SPRING 1939

#### Ratings of the 10 Leading Evening Programs in Rural Areas Compared with Their Large City Ratings

Set Owners = 100%

Program	Rural Areas		Large Cities	
	Rating	Rank	Rating	Rank
Chase & Sanborn.....	34.6	1	39.8	1
Jack Benny.....	29.4	2	34.7	2
Major Bowes.....	26.1	3	20.2	9
Lowell Thomas.....	19.2	4	12.8	28
National Barn Dance.....	18.4	5	9.4	44
Kate Smith Hour.....	18.1	6	20.7	7
Lux Radio Theatre.....	17.0	7	29.4	3
Fitch Bandwagon.....	15.7	8	19.5	11
Fibber McGee & Company.	15.0	9	17.9	15
Burns & Allen.....	14.9	10	20.3	8

### SPRING 1939

#### Ratings of the 10 Leading Evening Programs in Large Cities Compared with Their Rural Ratings

Set Owners = 100%

Program	Large Cities		Rural Areas	
	Rating	Rank	Rating	Rank
Chase & Sanborn.....	39.8	1	34.6	1
Jack Benny.....	34.7	2	29.4	2
Lux Radio Theatre.....	29.4	3	17.0	7
Kraft Music Hall.....	24.9	4	14.0	12
Good News of 1939.....	21.8	5	11.9	20
Big Town.....	21.6	6	13.2	15
Kate Smith Hour.....	20.7	7	18.1	6
Burns & Allen.....	20.3	8	14.9	10
Major Bowes.....	20.2	9	26.1	3
Cantor's Camel Caravan...	19.6	10	14.4	11

### SPRING 1938

#### Ratings of the 10 Leading Evening Programs in Rural Areas Compared with Their Large City Ratings

Set Owners = 100%

Program	Rural Areas		Large Cities	
	Rating	Rank	Rating	Rank
Chase & Sanborn.....	32.2	1	44.9	1
Jack Benny.....	27.8	2	38.6	2
Major Bowes.....	22.1	3	23.2	9
Lowell Thomas.....	20.1	4	14.3	21
National Barn Dance.....	16.7	5	11.1	30
Burns & Allen.....	15.8	6	24.8	6
Town Hall-Allen.....	15.3	7	25.5	4
Lux Radio Theatre.....	14.9	8	27.4	3
One Man's Family.....	14.6	9	17.9	16
Phil Baker.....	14.1	10	22.9	10

### SPRING 1938

#### Ratings of the 10 Leading Evening Programs in Large Cities Compared with Their Rural Ratings

Set Owners = 100%

Program	Large Cities		Rural Areas	
	Rating	Rank	Rating	Rank
Chase & Sanborn.....	44.9	1	32.2	1
Jack Benny.....	38.6	2	27.8	2
Lux Radio Theatre.....	27.4	3	14.9	8
Town Hall-Allen.....	25.5	4	15.3	7
Kraft Music Hall.....	25.5	4	10.9	18
Burns & Allen.....	24.8	6	15.8	6
Rudy Vallee.....	24.3	7	13.7	11
Al Jolson.....	23.6	8	12.7	15
Major Bowes.....	23.2	9	22.1	3
Phil Baker.....	22.9	10	14.1	10

### SPRING 1937

#### Ratings of the 10 Leading Evening Programs in Rural Areas Compared with Their Large City Ratings

Set Owners = 100%

Program	Rural Areas		Large Cities	
	Rating	Rank	Rating	Rank
Jack Benny.....	26.8	1	34.7	1
Maj. Bowes' Amateur Hour	22.2	2	22.2	4
Lowell Thomas.....	17.6	3	12.3	16
Horlick's Lum and Abner..	17.4	4	8.4	30
Lux Radio Theatre.....	16.9	5	24.4	2
Eddie Cantor.....	16.8	6	24.1	3
Fibber McGee and Molly...	14.7	7	11.9	18
Amos 'n' Andy.....	14.3	8	13.1	13
Phil Baker.....	14.0	9	18.7	7
National Barn Dance.....	12.8	10	10.3	29

### SPRING 1937

#### Ratings of the 10 Leading Evening Programs in Large Cities Compared with Their Rural Ratings

Set Owners = 100%

Program	Large Cities		Rural Areas	
	Rating	Rank	Rating	Rank
Jack Benny.....	34.7	1	26.8	1
Lux Radio Theatre.....	24.4	2	16.9	5
Eddie Cantor.....	24.1	3	16.8	6
Maj. Bowes' Amateur Hour	22.2	4	22.2	2
Royal Gelatin Hour-Rudy Vallee.....	21.9	5	10.4	20
Town Hall Tonight-Allen..	21.6	6	12.7	11
Phil Baker.....	18.7	7	14.0	9
Hollywood Hotel.....	18.2	8	10.9	18
Kraft Mus. Hall-Bing Crosby	17.1	9	9.1	24
Al Jolson.....	17.1	9	9.6	22



## **A COMPARISON OF RURAL AND URBAN PROGRAM POPULARITY: DAYTIME PROGRAMS**

Comparison of the five leading daytime programs in the rural areas showed only one program, the *Woman in White*, a dramatic sketch, which had been among the five daytime leaders in the same period of 1938.

### **Bachelor's Children; Woman in White**

Sharp contrasts in ranking were evidenced by *Bachelor's Children*, a serial drama, which placed third in the rural areas and 14th in the large cities. Also, *The Woman in White*, ranking fourth in the rural areas, ranked 12th in the large cities.

### **Ben Bernie; Magic Key**

In the large cities, two daytime programs had great differences in popularity compared with their rural standings. *Ben Bernie*, first in the large cities, was 38th in the rural areas; and the *Magic Key* of RCA, fourth in the large cities, was 35th in the rural areas.

### **Similarities**

Nearly alike in standing in both areas were three programs: *Ma Perkins*, *The Guiding Light* and *Pepper Young's Family*.

### SPRING 1939

#### Ratings of the 5 Leading Daytime Programs in Rural Areas Compared with Their Large City Ratings

Set Owners = 100%

Program	Rural Areas		Large Cities	
	Rating	Rank	Rating	Rank
Ma Perkins.....	10.9	1	7.8	2
The Guiding Light.....	9.8	2	7.7	3
Bachelor's Children.....	9.5	3	5.9	14
The Woman in White.....	9.3	4	6.3	12
Pepper Young's Family....	8.6	5	6.8	5

### SPRING 1939

#### Ratings of the 5 Leading Daytime Programs in Large Cities Compared with Their Rural Ratings

Set Owners = 100%

Program	Large Cities		Rural Areas	
	Rating	Rank	Rating	Rank
Ben Bernie.....	8.6	1	4.9	38
Ma Perkins.....	7.8	2	10.9	1
The Guiding Light.....	7.7	3	9.8	2
Magic Key of RCA.....	7.4	4	5.2	35
Pepper Young's Family....	6.8	5	8.6	5

### SPRING 1938

#### Ratings of the 5 Leading Daytime Programs in Rural Areas Compared with Their Large City Ratings

Set Owners = 100%

Program	Rural Areas		Large Cities	
	Rating	Rank	Rating	Rank
Guy Lombardo . . . . .	10.2	1	10.0	1
Dick Tracy . . . . .	9.8	2	4.8	28
The Woman in White . . . . .	9.3	3	7.9	2
Gospel Singer . . . . .	8.9	4	4.9	25
David Harum . . . . .	8.6	5	6.7	7

### SPRING 1938

#### Ratings of the 5 Leading Daytime Programs in Large Cities Compared with Their Rural Ratings

Set Owners = 100%

Program	Large Cities		Rural Areas	
	Rating	Rank	Rating	Rank
Guy Lombardo . . . . .	10.0	1	10.2	1
The Woman in White . . . . .	7.9	2	9.3	3
Guiding Light . . . . .	6.9	3	6.6	14
Vic and Sade . . . . .	6.9	3	6.1	22
Aunt Jenny's Real Life Stories . . . . .	6.8	5	5.7	30
Terry and the Pirates . . . . .	6.8	5	4.8	38

### SPRING 1937

#### Ratings of the 5 Leading Daytime Programs in Rural Areas Compared with Their Large City Ratings

Set Owners = 100%

Program	Rural Areas		Large Cities	
	Rating	Rank	Rating	Rank
Ma Perkins.....	11.9	1	7.1	6
Betty & Bob.....	11.8	2	5.9	11
Today's Children.....	11.1	3	8.7	1
David Harum.....	9.1	4	7.6	2
Vic and Sade.....	8.7	5	7.0	8

### SPRING 1937

#### Ratings of the 5 Leading Daytime Programs in Large Cities Compared with Their Rural Ratings

Set Owners = 100%

Program	Large Cities		Rural Areas	
	Rating	Rank	Rating	Rank
Today's Children.....	8.7	1	11.1	3
Magic Key of RCA.....	7.6	2	6.8	13
David Harum.....	7.6	2	9.1	4
Guy Lombardo.....	7.5	4	4.3	21
Kaltenmeyer's Kinderg'rten	7.3	5	7.3	9

# A COMPARISON OF RURAL AND URBAN PROGRAM POPULARITY: BY PROGRAM TYPE

In the spring of 1939, evening variety programs again placed at the top of the list as they did in 1938, both for rural and large city areas, although they were crowded closely both in the cities and rural sections by audience participation programs which had come into favor in 1938.

In the cities variety programs had a 30% higher rating than in the rural areas; whereas audience participation had only 15% better rating in the cities.

All types, however, with the exception of commentators and talks, had ratings 14% to 53% better in the large cities than in the rural areas.

## SPRING 1938

### Comparison by Type of 80 Rated Evening Programs

No. of Programs	Type	Rural Areas		Large Cities	
		Average Rating	Rank	Average Rating	Rank
12	Variety .....	11.3	1	16.8	1
4	Novelty .....	11.1	2	11.6	4
3	News Topics and Drama .....	10.3	3	8.8	6
15	Personality .....	10.0	4	13.8	2
8	Serial Drama .....	9.3	5	9.4	5
12	Drama .....	8.1	6	12.2	3
8	Dance Music .....	5.7	7	7.7	7
4	Classical .....	5.1	8	7.6	8
7	Musical Revue .....	4.9	9	7.5	9
5	Semi-Classical .....	4.7	10	7.1	10

The above table includes only those type classifications having 3 or more programs. Not included were the following classifications which include only one program:

Amateur (Major Bowes) .....	22.1	23.2
Popular Singer (Arthur Godfrey) .....	3.7	6.6

## SPRING 1937

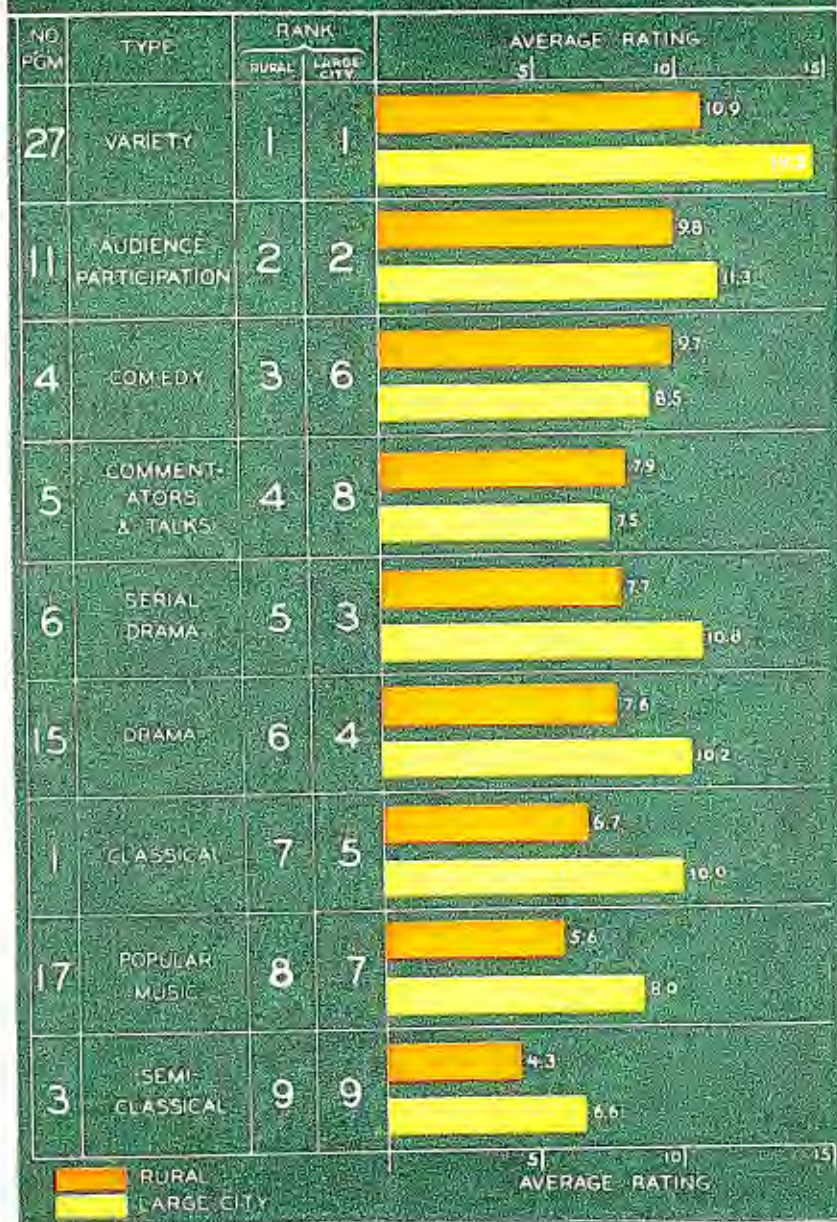
### Comparison by Type of 98 Rated Evening Programs

No. of Programs	Type	Rural Areas		Large Cities	
		Average Rating	Rank	Average Rating	Rank
3	News Topics and News .....	11.6	1	10.6	3
6	Variety .....	9.4	2	14.9	1
22	Personality .....	9.2	3	12.1	2
9	Novelty .....	7.6	4	8.1	5
10	Serial Drama .....	7.3	5	7.1	7
10	Drama .....	7.1	6	9.8	4
5	Classical .....	5.7	7	7.7	6
6	Dance Music .....	4.5	8	7.0	8
6	Semi-Classical .....	4.1	9	5.8	9
18	Musical Revue .....	3.8	10	5.0	10

The above table includes only those type classifications with 3 or more programs. Not included were the following classifications which include only one program each:

Amateur (Major Bowes) .....	22.2	22.2
Popular Singer (Singin' Sam) .....	6.5	4.9
Concert Band (Carborundum Band) .....	3.3	6.3

SPRING 1939 RURAL-LARGE CITY COMPARISON  
OF 89 RATED EVENING PROGRAMS



## SETS IN USE BY MONTHS AND SEASON: 1934-1936-1938

In the accompanying Chart I is shown the relationship between summer and winter listening, indicating that during summer 85%-92% as many sets were used on the average weekday as in the following winter.

Chart II shows that in the years 1934, 1936 and 1938, the peak of listening has been either in January or February, while the seasonal summer decline reached its lowest point during the month of July. Once this July low point has been reached, there follows a consistent rise in the use of sets to November. At the end of November, and during December, there is again a slight drop-off.

During 1938, from 61% to 73% of sets were used on an average weekday. The monthly variation in set use was as follows:

January 72.7%	July 61.2%
February 73.4%	August 62.0%
March 70.7%	September 66.5%
April 71.4%	October 69.6%
May 66.8%	November 69.5%
June 66.9%	December 68.7%

## HOW THE 20 LEADING PROGRAMS ATTAINED THEIR LEADERSHIP

Every sponsor desires a leader. Few attain this desire over night. Success comes only after the expenditure of much effort, patience, ingenuity and money.

With rare exceptions, programs attain high ratings (insuring further longevity) only after many months on the air. Once the cluster of leaders is established, this constellation remains relatively fixed. But in the interim many another program has fallen by the wayside.\*

The winter season of 1938-39 was noteworthy for lack of new programs. The leaders had been on the air for a long time (an average of over three years for the 20 programs considered in accompanying tables). Most of them started the tedious road upward from humble beginnings. Furthermore, the leading full-hour shows have been under current sponsorship for an average of nearly three and a quarter years, as compared with an average sponsorship of around 13 months for all hour shows.

Among the current hour programs, only Chase & Sanborn (Charlie McCarthy, Don Ameche, Dorothy Lamour, etc.) and Major Bowes (Chrys-

*(Continued on page 136)*

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\*Editor's Note: While it takes a long time, generally speaking, to create a leader, it is not always conversely true that a failure can be nursed into success merely by keeping it running.

# CHART I RELATIONSHIP OF SUMMER TO WINTER LISTENING

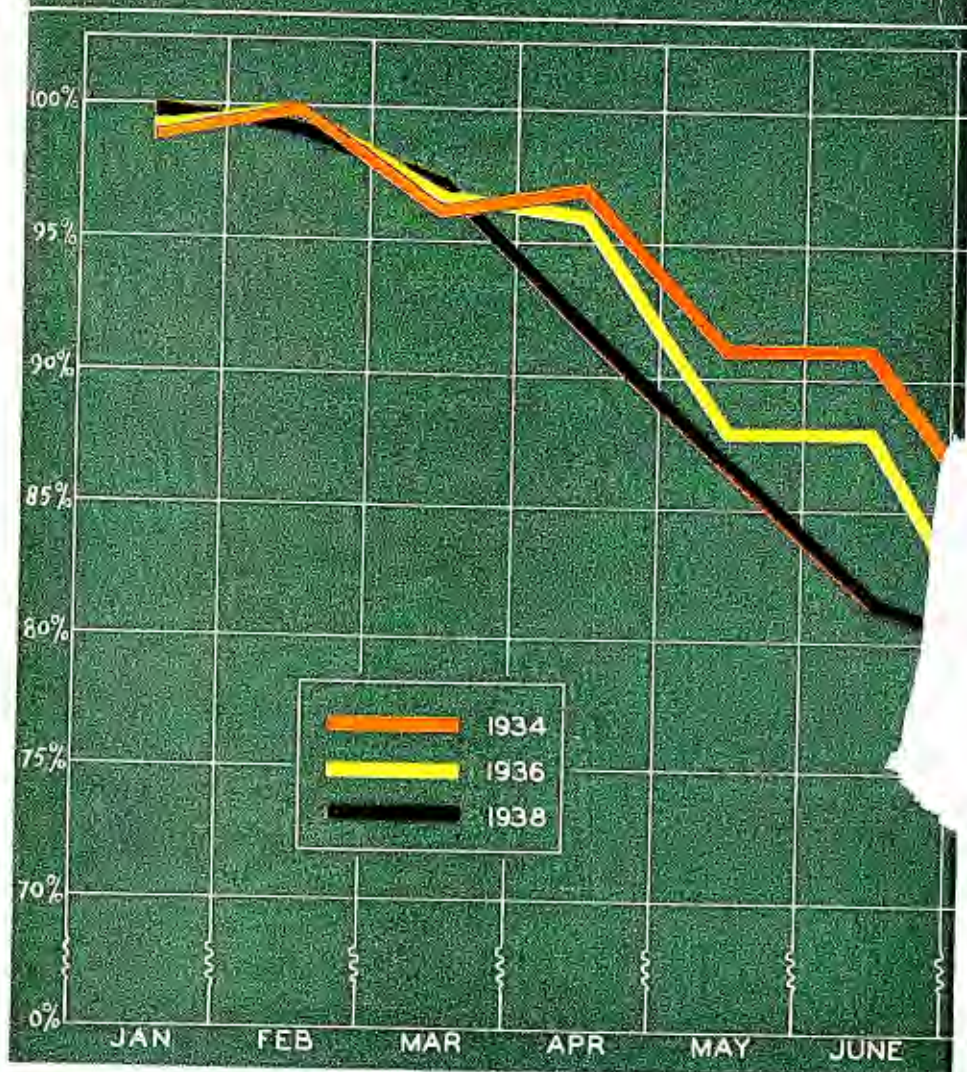
SETS IN USE - AVERAGE WEEKDAY - MONDAY - FRIDAY  
[WINTER = 100%]





# CHART PEAK MONTH IN LISTENING CO 1934 - 19

[SETS IN USE - PEAK MONTH = 100%]

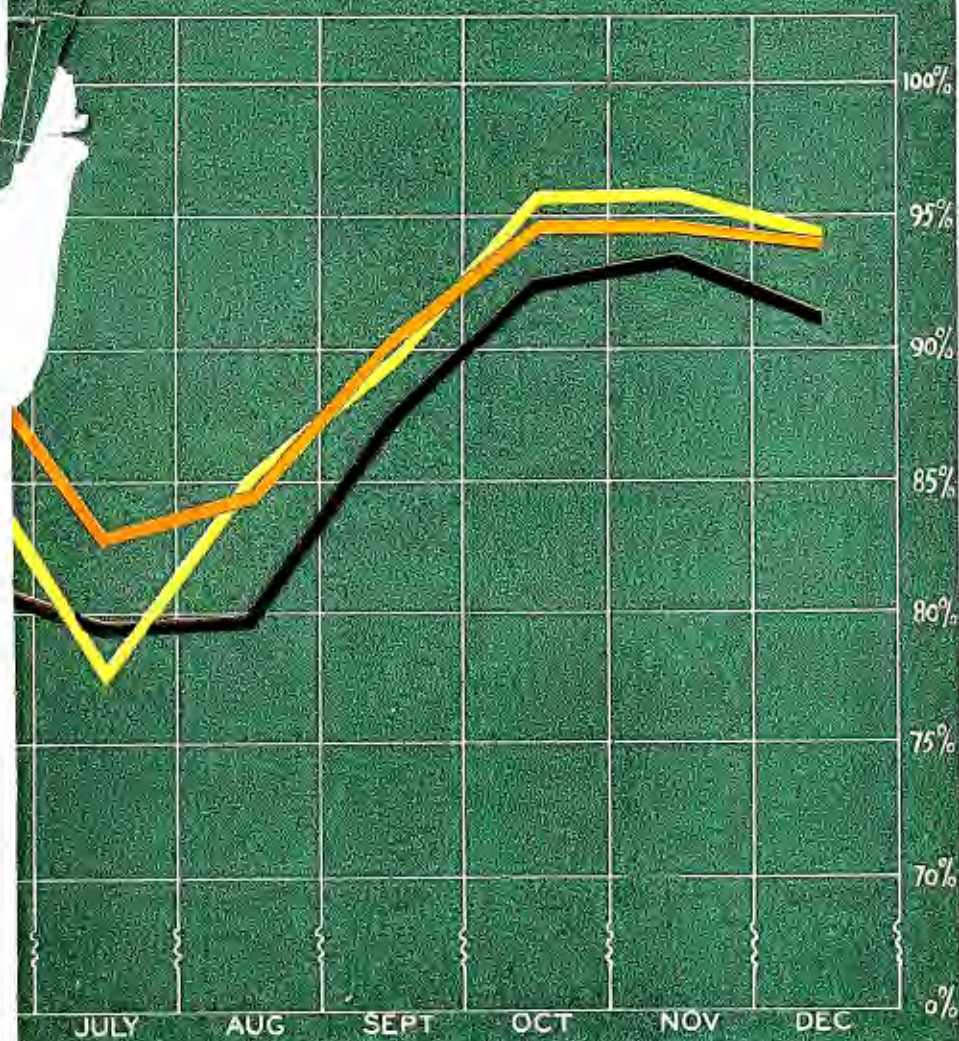


## II

# COMPARED WITH OTHER MONTHS

1936 - 1938

AVERAGE WEEKDAY - MONDAY - FRIDAY



## HISTORY OF 20 LEADERS—Continued

ler) started with high ratings almost immediately, thus proving themselves exceptions to the rule. Major Bowes' initial program rated 18% in April, 1935, and the series rose to 40.7% in January, 1936. (Note: Major Bowes at that time was under the Chase & Sanborn aegis).

On the other hand, the Lux Radio Theatre began its night-time career (after nine months of daytime run) with 8.4%, and required 15 months to break the 20% level. Bing Crosby, already an established artist when he took over the Kraft Music Hall, began with 15.2% in January, 1936, and spent two years and four months attaining his highest rating.

Likewise, Fred Allen's initial half-hour performance for Bristol-Myers garnered only 6.3%. Fourteen months elapsed before he was able to get above 20%. By that time the program had been expanded into a full-hour show.

The five leading 30-minute programs have been on the air for an average of more than 20 months. Individually, their lives range from seven to 43½ months under the same sponsor. This compares with an average life under the same sponsor of 9.3 plus months for all 30-minute series.

These five leading programs repeat the same story as full-hour programs—they attained their coveted positions only over a long period of time, and after starting with relatively low ratings either for present or previous sponsors. Four out of five of the current half-hour leaders are starring talent which previously had risen to radio fame through years of work under other sponsors.

The five leading 15-minute programs, both daytime and evening, once more repeat the keeping-everlastingly-at-it-brings-success pattern. While the average nighttime program of 15 minutes runs about six months, the average life of the leaders in this class is nearly 55 months.

### 60-MINUTE EVENING PROGRAMS

	7 Months' Average Rating Oct. '38-April '39	Highest Rating at Any Time With Same Sponsor	Month of Highest Rating	Date Started With Sponsor	Initial Rating With Current Sponsor	Months On Air Up to April 1939
Chase & Sanborn—Charlie McCarthy .....	42.3%	46.8%	Jan. 1939	May 1937	13.7%	24
Lux Radio Theatre.....	28.2%	32.5%	March 1939	*July 1935	8.4%	41
Kraft Music Hall—Bing Crosby .....	26.4%	32.1%	April 1938	Jan. 1936	15.2%	42½
Major Bowes' Amateur Hour—Chrysler .....	21.2%	25.3%	Nov. 1937	Sept. 1936	23.7%	‡32½
Town Hall—Fred Allen...	20.7%	25.3%	Feb. 1939	†Oct. 1933	6.3%	54½
<b>AVERAGE .....</b>	<b>27.7%</b>	<b>32.4%</b>			<b>13.5%</b>	<b>38.9</b>

\* Daytime show from October, 1934-June, 1935. Not included in this figure. † October-December, 1934, on as 30-minute show (Ipana Troubadors). January-March, 1934, on for 60-minutes (made up of two 30-minute shows). ‡ Includes only time on for Chrysler. Was on 18 months for Chase & Sanborn 1935-1936.

## HISTORY OF 20 LEADERS—Continued

### 30-MINUTE EVENING PROGRAMS

	7 Months' Average Rating Oct. '38-April '39	Highest Rating at Any Time With Same Sponsor	Month of Highest Rating	Date Started With Sponsor	Initial Months Rating With Current Sponsor	On Air Up to April 1939
Jack Benny—Jell-O.....	35.7%	41.0%	Feb.	1938	Oct. 1934	17.6% 43½
Burns & Allen—Liggett & Myers.....	20.6%	21.6%	March	1939	Oct. 1938	20.0% †7
Big Town—Ed. G. Robinson	20.2%	22.5%	Feb.	1939	Oct. 1937	8.1% 16½
Al Jolson—Lever Bros.....	*20.2%	26.7%	Feb.	1938	Dec. 1936	13.5% 11
Cantor's Camel Caravan...	20.1%	21.6%	March	1939	March 1938	19.1% †23½
<b>AVERAGE</b> .....	<b>23.4%</b>	<b>26.7%</b>				<b>15.7% 20.3</b>

\* Five months' average. † On air for Grape-Nuts from April, 1937-July, 1938, and Campbell Tomato Juice from October, 1935-April, 1937. ‡ On air for Texas Co., 1936-1938, for Pebecco in 1935, for Chase & Sanborn in 1931-1934.

### 15-MINUTE EVENING PROGRAMS

	7 Months' Average Rating Oct. '38-April '39	Highest Rating at Any Time With Same Sponsor	Month of Highest Rating	Date Started With Sponsor	Initial Months Rating With Current Sponsor	On Air Up to April 1939
Lowell Thomas—Sunoco..	12.5%	15.6%	{ March 1934 March 1935	June 1932	11.9%	83
Amos 'n' Andy—Campbell Soup Co. (Red & CBS).	12.3%	15.5%	Feb.	1938	Jan. 1938	15.4% *16
Jergens Program—Walter Winchell.....	11.5%	13.1%	Feb.	1939	Dec. 1932	5.3% 77½
Irene Rich—Welch Grape Juice.....	8.0%	9.3%	Feb.	1939	Oct. 1933	2.7% 71
Hollywood Gossip—Jimmie Fidler (Red).....	7.8%	10.2%	Sept.	1938	March 1937	6.8% 26
<b>AVERAGE</b> .....	<b>10.4%</b>	<b>12.7%</b>				<b>8.4% 54.7</b>

\* On air continuously for Pepsodent from August, 1929, to January, 1938.

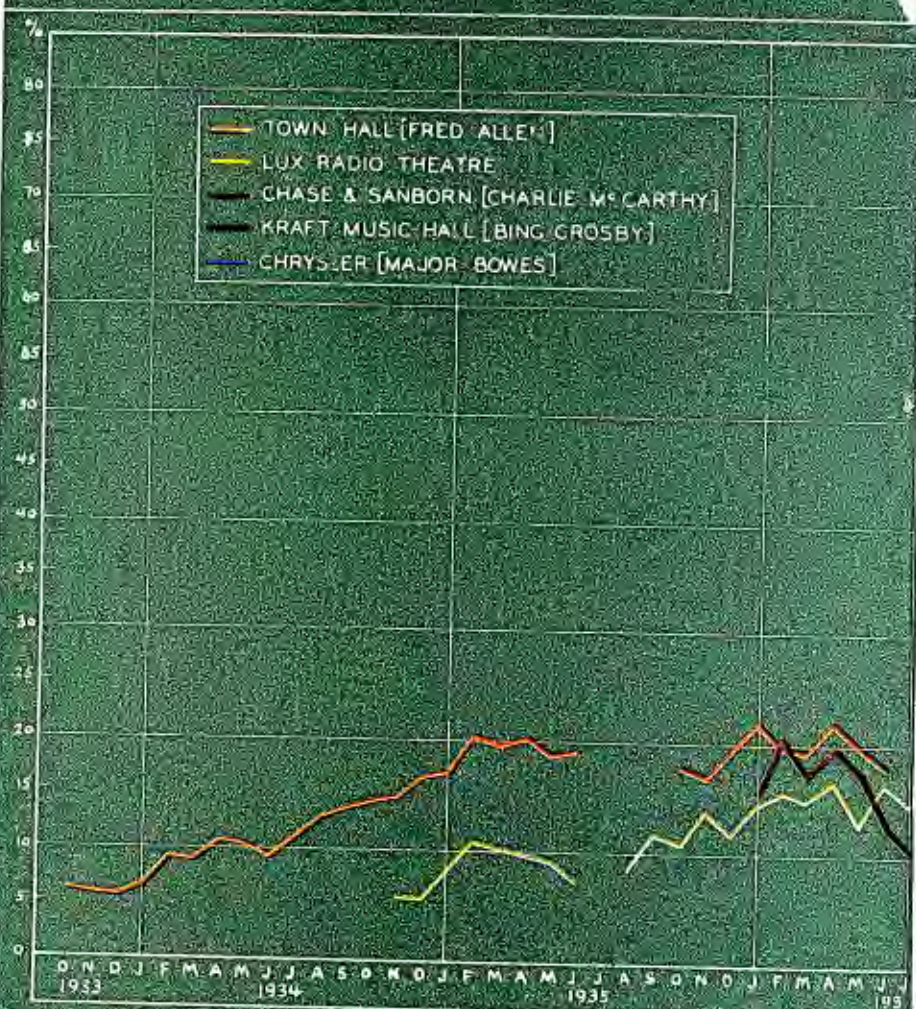
### 15-MINUTE DAYTIME PROGRAMS

	7 Months' Average Rating Oct. '38-April '39	Highest Rating at Any Time With Same Sponsor	Month of Highest Rating	Date Started With Sponsor	Initial Months Rating With Current Sponsor	On Air Up to April 1939
The Guiding Light—P. & G. Ma Perkins—Procter & Gamble (Red).....	8.0%	9.1%	March	1939	Jan. 1937	2.3% 27
*Pepper Young's Family—P. & G. (Red).....	7.8%	9.3%	March	1939	Dec. 1933	L. T. 65
†Mary Marlin—P. & G. (Red).....	7.5%	8.4%	March	1939	Jan. 1936	1.5% 40
‡The Woman in White—Pillsbury.....	7.2%	8.1%	March	1939	March 1937	4.8% 25
	6.8%	8.3%	March	1938	Jan. 1938	7.4% 16
<b>AVERAGE</b> .....	<b>7.5%</b>	<b>8.6%</b>				<b>3.4% 34.6</b>

\* Called "Forever Young" from January-July, 1936. † Previously on air January, 1935-March, 1937, for Kleenex. Initial rating, 1.3%. ‡ Changed from Today's Children.

# HOW THE LEADING 60-MINUTE THEIR RATINGS UNDER

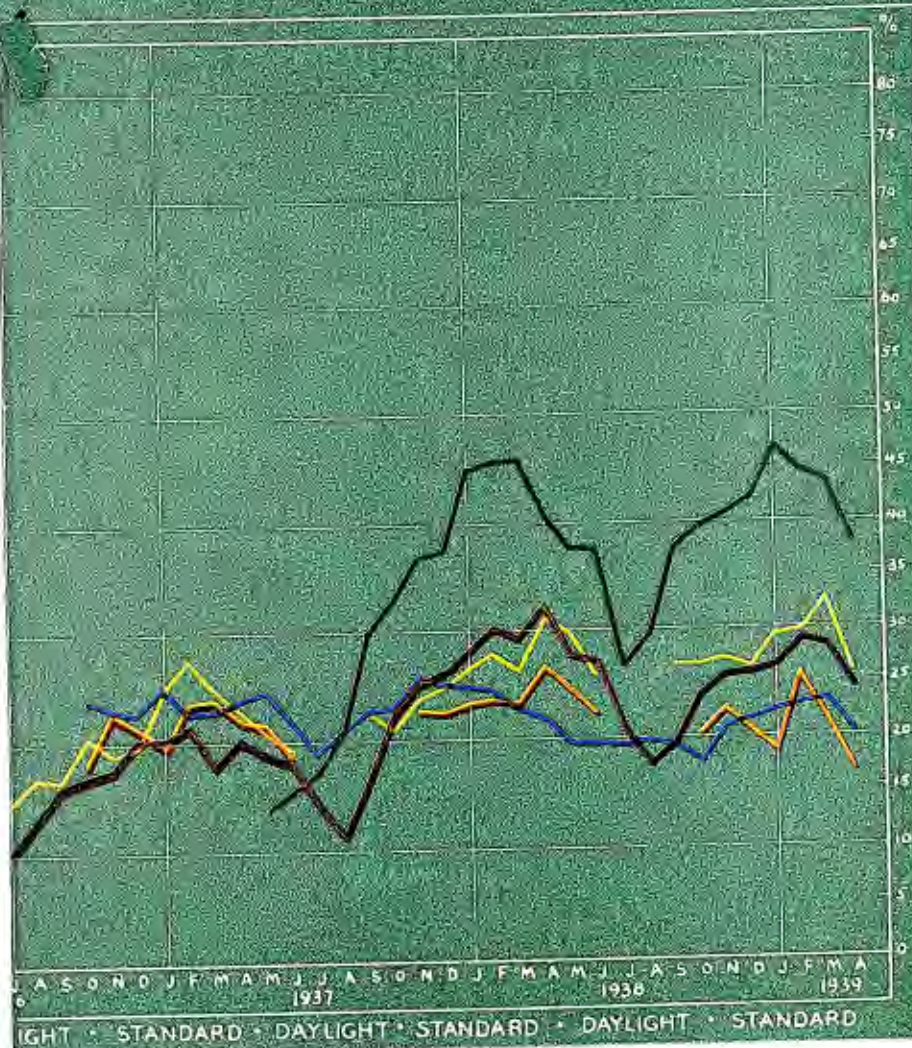
[RATINGS UNDER PRIOR]



DAYLIGHT • STANDARD • DAYLIGHT • STANDARD • DAYL

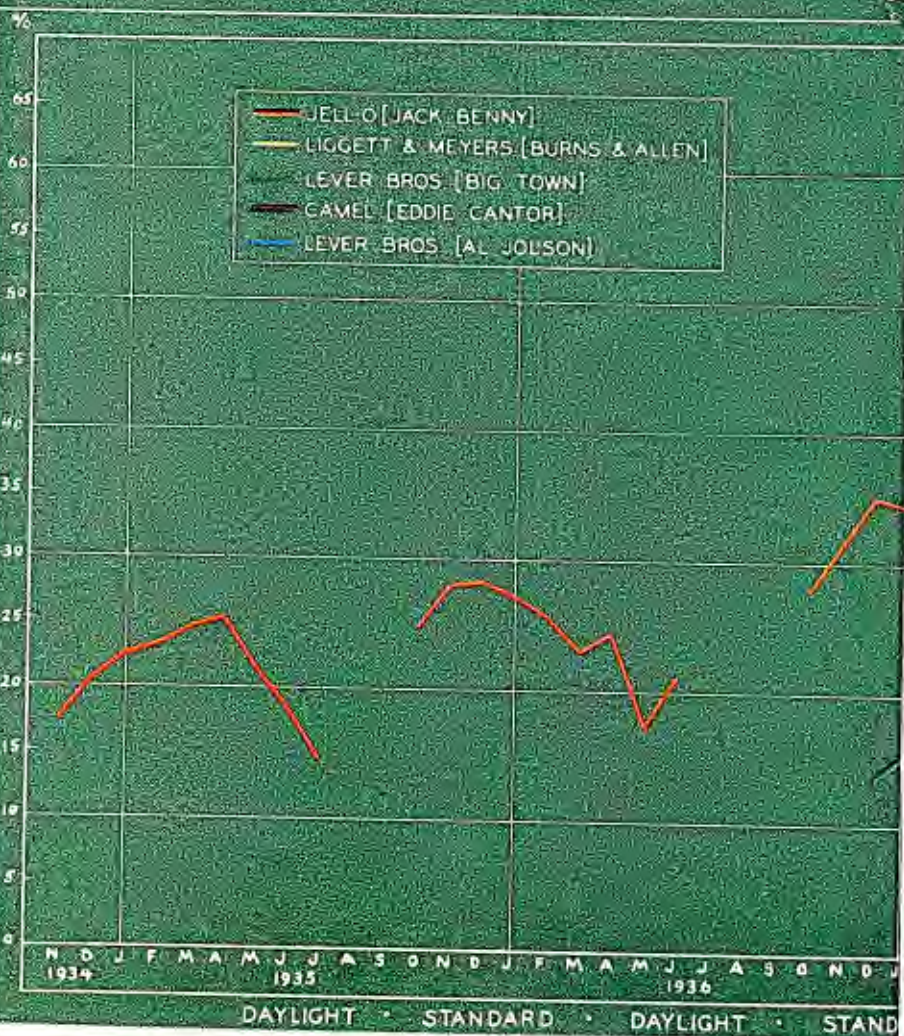
# EVENING PROGRAMS ATTAINED PRESENT SPONSORS

SPONSORSHIP NOT RECORDED]



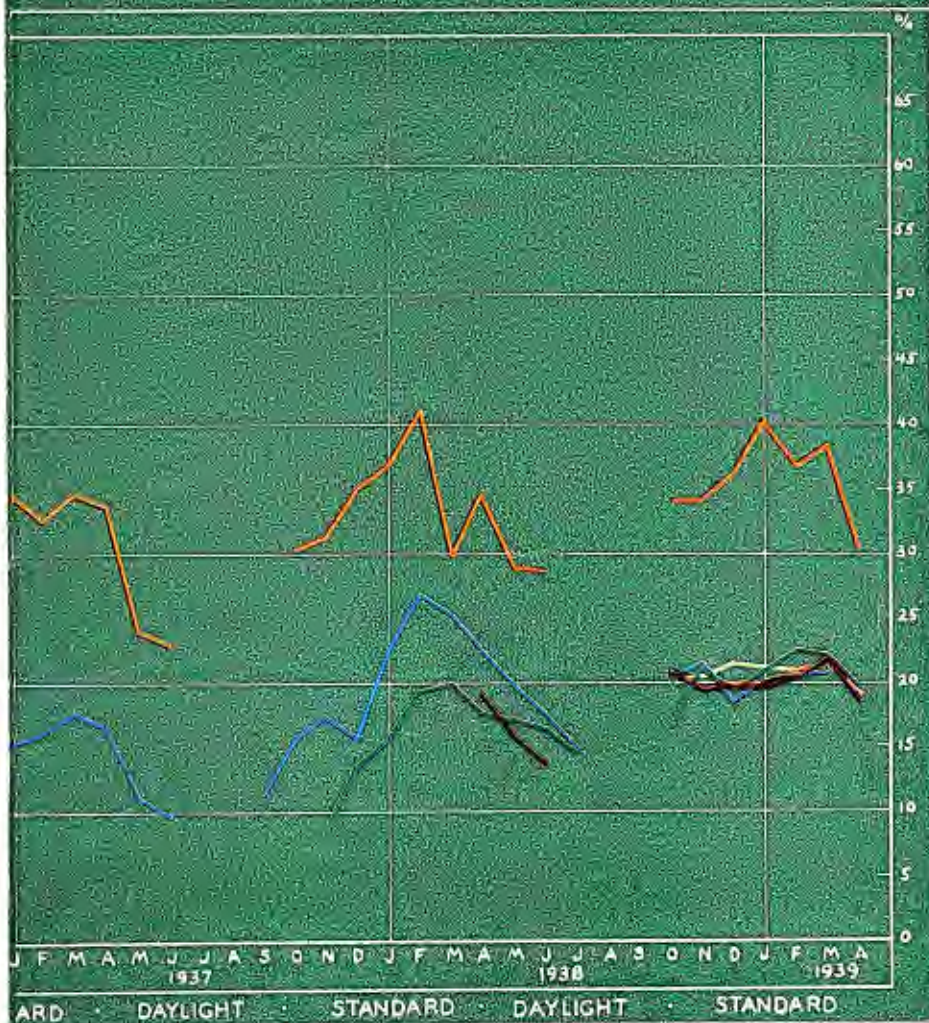
# HOW THE 5 LEADING 30-MINUTE THEIR RATINGS UNDER

[RATINGS UNDER PRIOR



# EVENING PROGRAMS ATTAINED PRESENT SPONSORS

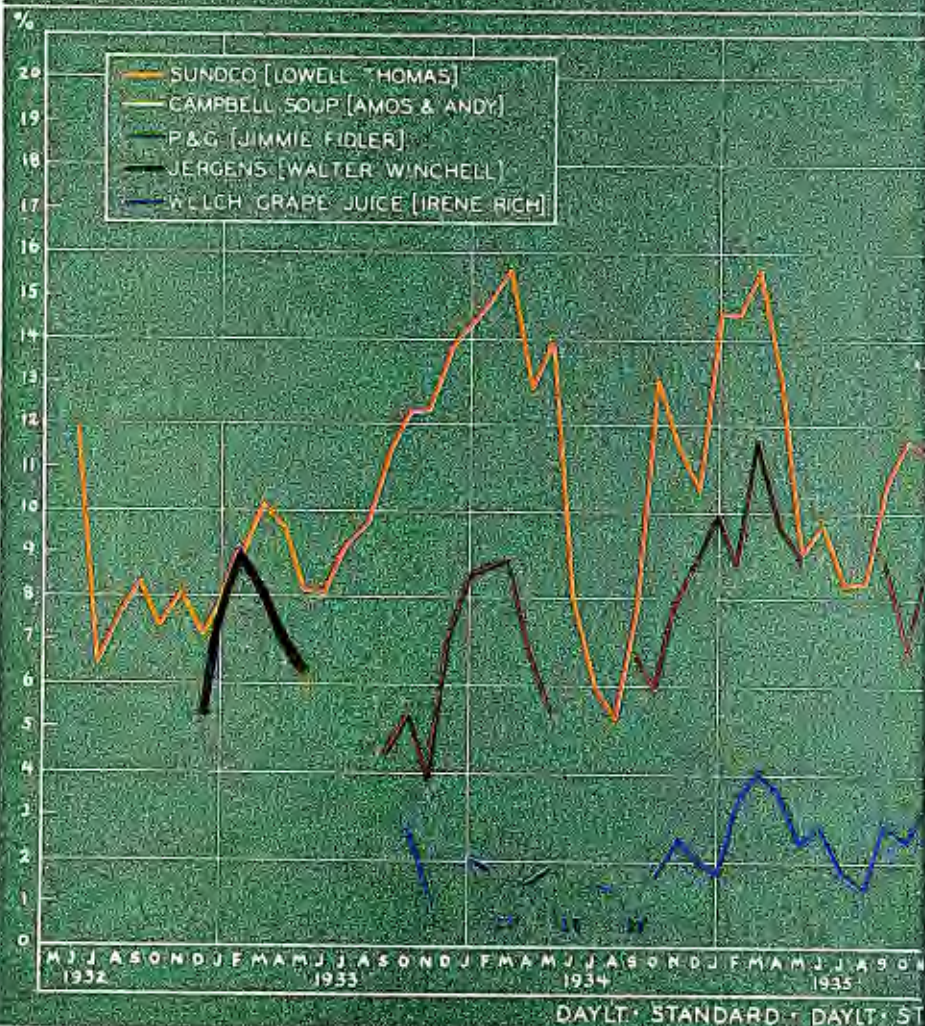
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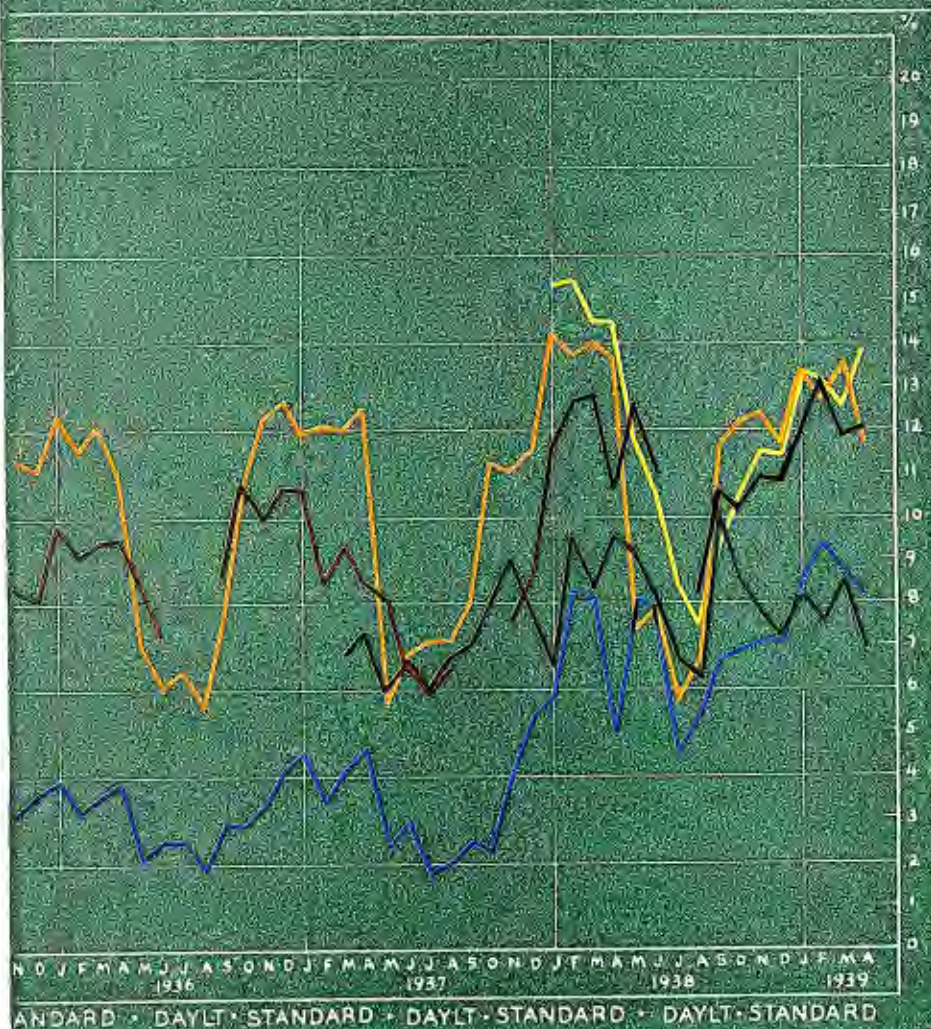
# HOW THE 5 LEADING 15-MINUTE THEIR RATINGS UNDER

[RATINGS UNDER PRIOR



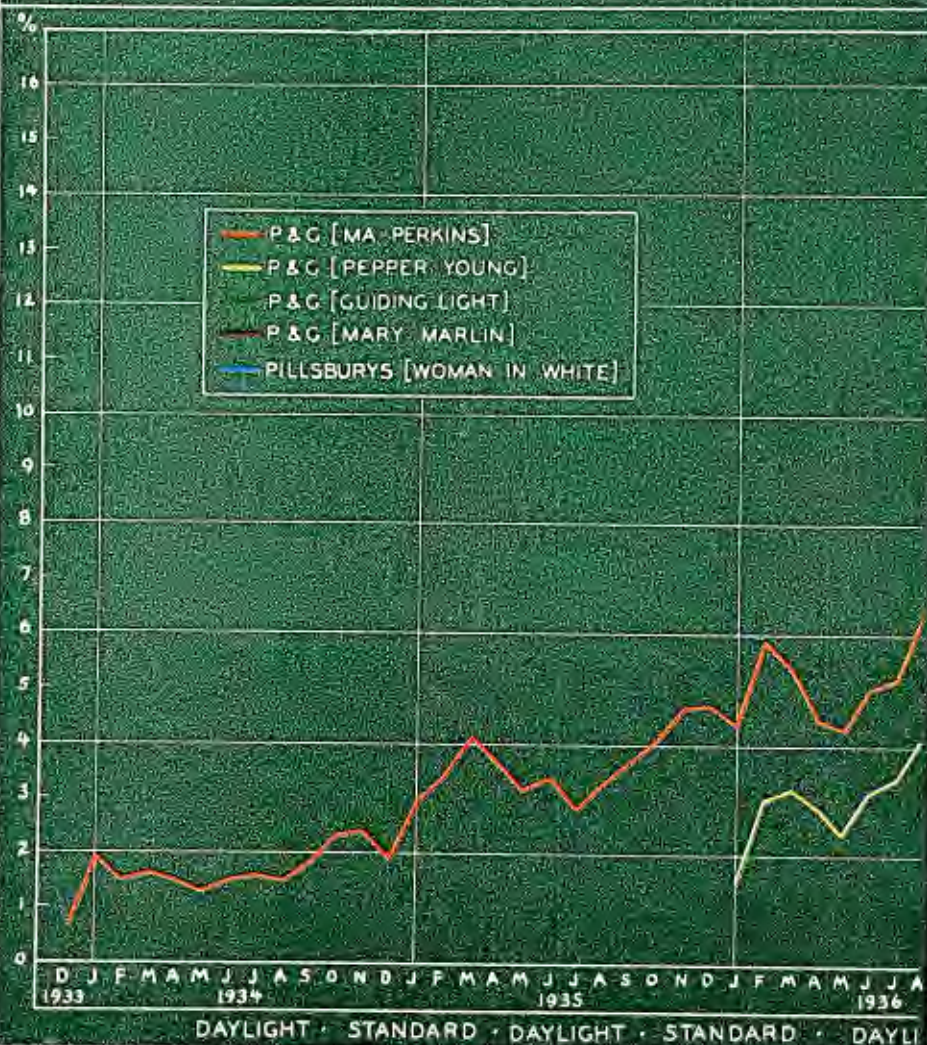
# EVENING PROGRAMS ATTAINED PRESENT SPONSORS

[SPONSORSHIP NOT RECORDED]



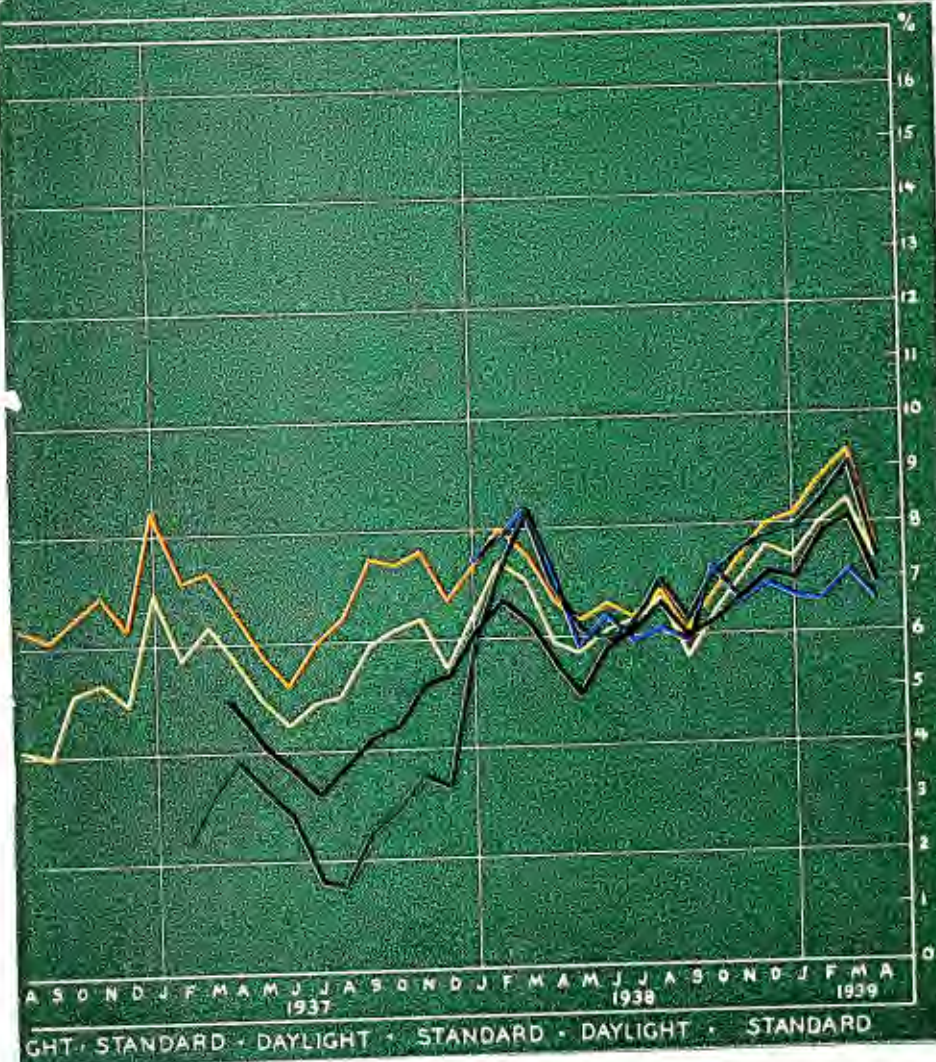
# HOW THE FIVE LEADING 15-DAYTIME PROGRAMS ATTAINED THEIR

[RATINGS UNDER PRIOR



# MINUTE MULTIPLE-PER-WEEK RATINGS UNDER PRESENT SPONSORS

SPONSORSHIP NOT RECORDED]



# INITIAL RATINGS AND THE SPONSORED LIFE OF PROGRAMS

(Sponsored Evening Shows Only)

Is there any relationship between the initial rating of a sponsored program, and the length of time it may be expected to stay under the aegis of its sponsor?

While it would be folly to attempt a pat answer to such a question, it is interesting to note how, in the past, sponsors have behaved when confronted with high or low initial ratings, respectively. An examination was made by the C. A. B. of 102 evening programs whose debut came between October 1935 and December 1936. They were subdivided into categories of 60 minutes, 30 minutes, and 15 minutes.

Table I shows the breakdown for the full-hour programs.

**TABLE I: FULL-HOUR PROGRAMS**

Initial Rating	Average Life With Sponsor (Months)	Total No. Programs	No. Still Running April, 1939
0.0%- 9.9%	8.5	2	None
10.0%-19.9%	*13.3+	7	1
20.0% or Over	*16.5+	2	1

From this sample of past history, it may be seen that full-hour evening programs which start with a rating of 10% or better will, on the average, be retained by their sponsors for 13 or more months; whereas those with initial ratings less than 10% are retained only about nine months.

There are, of course, many factors entering into this picture to elaborate the behavior pattern. Sixty-minute programs, for instance, frequently are launched with talent which has much past radio history and much previous building up. Here might be mentioned Major Bowes, who, prior to his Chrysler sponsorship, was sponsored by Chase & Sanborn, and prior to that had amassed a large New York following over WHN. Similarly, Bing Crosby, before taking over the Kraft Music Hall, had been under the sponsorship of Chesterfield and Woodbury, and had made numerous guest appearances, both via radio and via the stage. Another case in point would be the Packard program, which was built on such established names (but in this instance not necessarily radio names) as Fred Astaire, Charles Butterworth, etc.

Table II shows the relationship between initial rating and sponsored life-span of 63 half-hour programs. (Note: In order to keep these categories from becoming confusing, the 30-minute category was allowed to include two 45-minute programs and one 25-minute twice-a-week series.)

*\*Editor's Note: Inasmuch as several of the programs are still on the air, the average cannot allow for this extension, and thus is marked with a "plus." Should these programs remain on the air a long time to come, the average will, eventually, become much greater than at the present reckoning.*

*It should also be emphasized again what kind of "program life" the C.A.B. is here talking about. The type of life being measured in these tables is life under a single sponsor. That fact cannot be stressed too carefully.*

## INITIAL RATINGS VS. SPONSORSHIP—Continued

### TABLE II: 30-MINUTE PROGRAMS

Initial Rating	Average Life With Sponsor (Months)	Total No. Programs	No. Still Running April, 1939
0.0%-9.9%	*7.6+	52	2
10.0% or Over	*17.1+	11	1

In computing this average life, all periods of hiatus were deducted. Adding time off the air during sponsorship, the average becomes 8.1 plus months for those 30-minute programs with an initial rating between 0.0%-9.9%, and 19.2 plus months for those whose initial ratings were above 10%.

It is apparent from Table II that 30-minute evening programs beginning with ratings of 10% or over will be retained by their sponsors, on the average, twice as long as those starting with less than 10%.

Twenty-eight 15-minute evening programs were analyzed in similar fashion (see Table III). Twenty-four of these had initial ratings between 0.0% and 4.9%; and four started between 5.0% and 9.9%. From this it appears that programs assigned to the lower category have an average sponsored life of a little over five months, while the sponsored life of those in the higher group runs to 13½ months. (Note: Hiatus during sponsorship is deducted; if hiatus is included, the average life of all evening 15-minute programs with initial ratings of 0.0%-4.9% becomes 5.6 plus months.)

Therefore, it might be concluded that the average 15-minute series initially rating between 5.0% and 9.9% will continue under the same sponsor for at least a year, whereas programs starting with a rating of less than 5.0% will in all probability last less than half as long.

### TABLE III: 15-MINUTE PROGRAMS

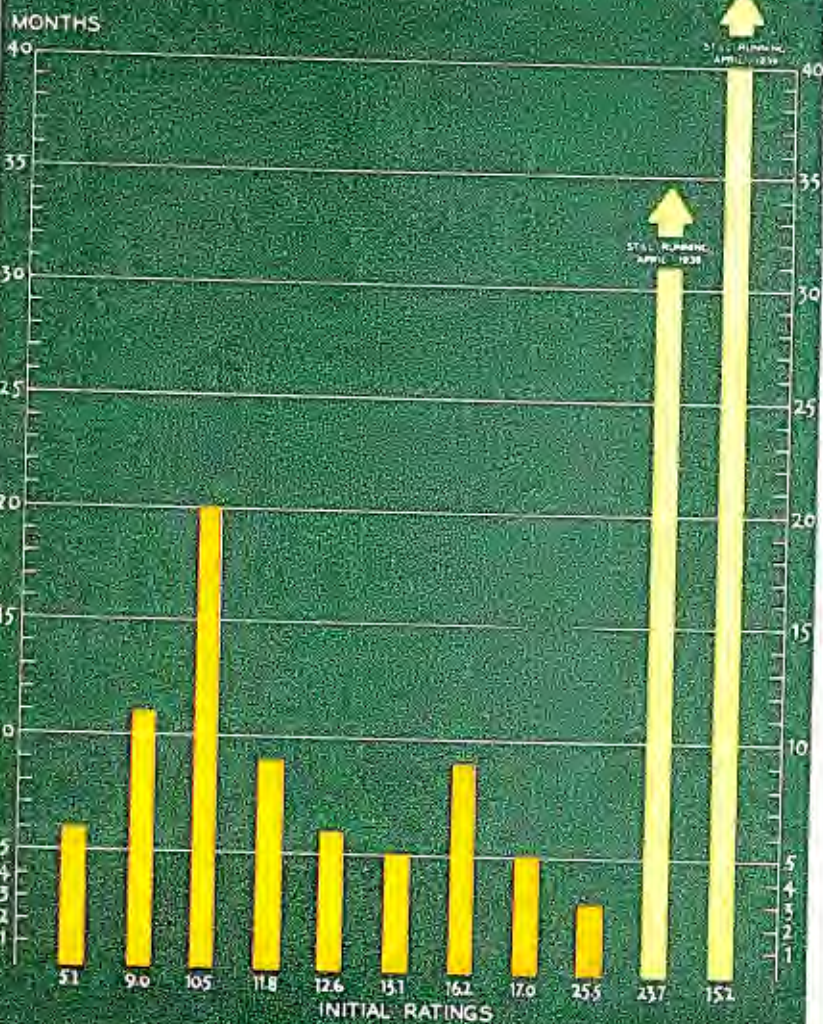
Initial Rating	Average Life With Sponsor (Months)	Total No. Programs	No. Still Running April, 1939
0.0%-4.9%	5.1	24	None
5.0%-9.9%	13.5	4	None

\*See footnote on page 146.



# INITIAL RATINGS & SPONSORED LIFE OF PROGRAMS

[60-MINUTE EVENING]

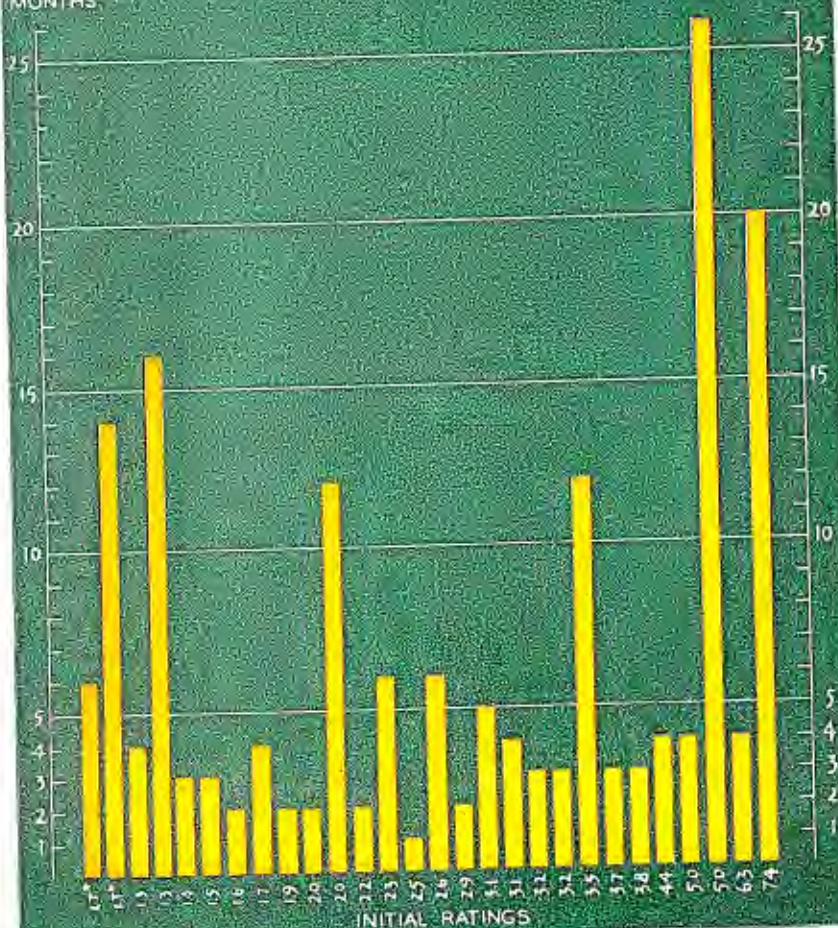


# INITIAL RATINGS & SPONSORED LIFE OF PROGRAMS

[15-MINUTE, EVENING]

\* LESS THAN 1%

MONTHS

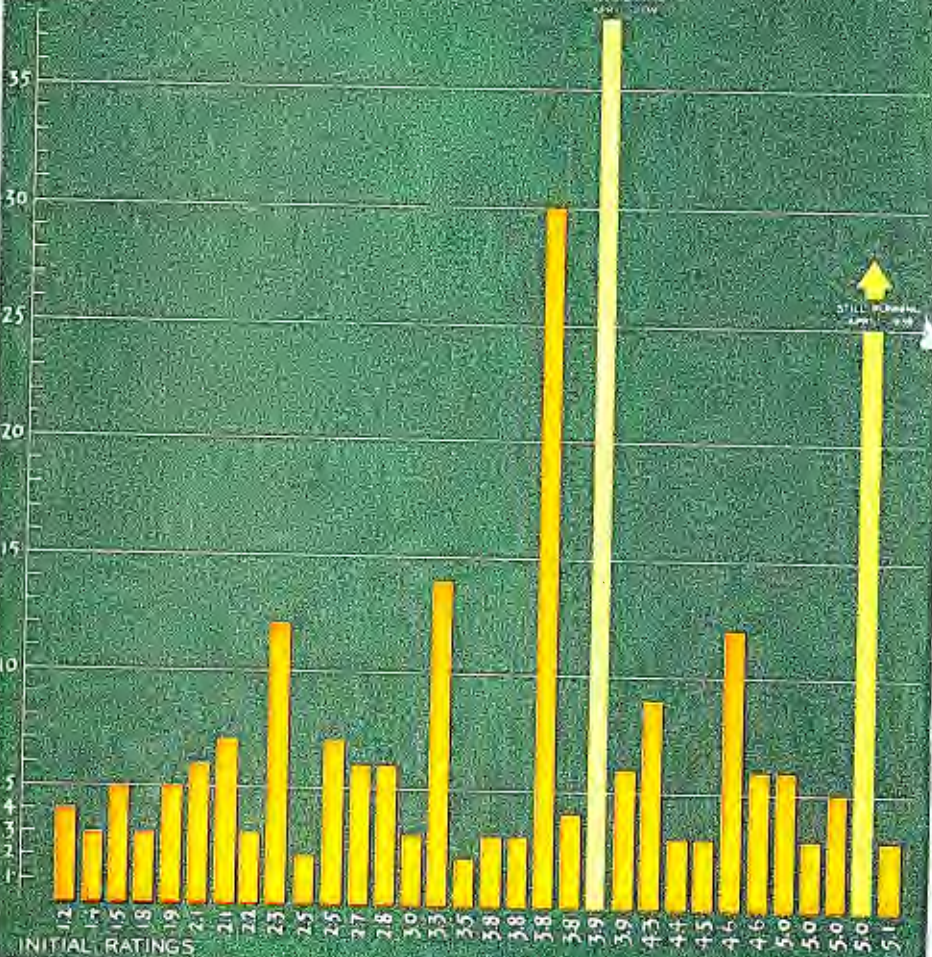




# INITIAL & SPONSORED

[30 MINUTE]

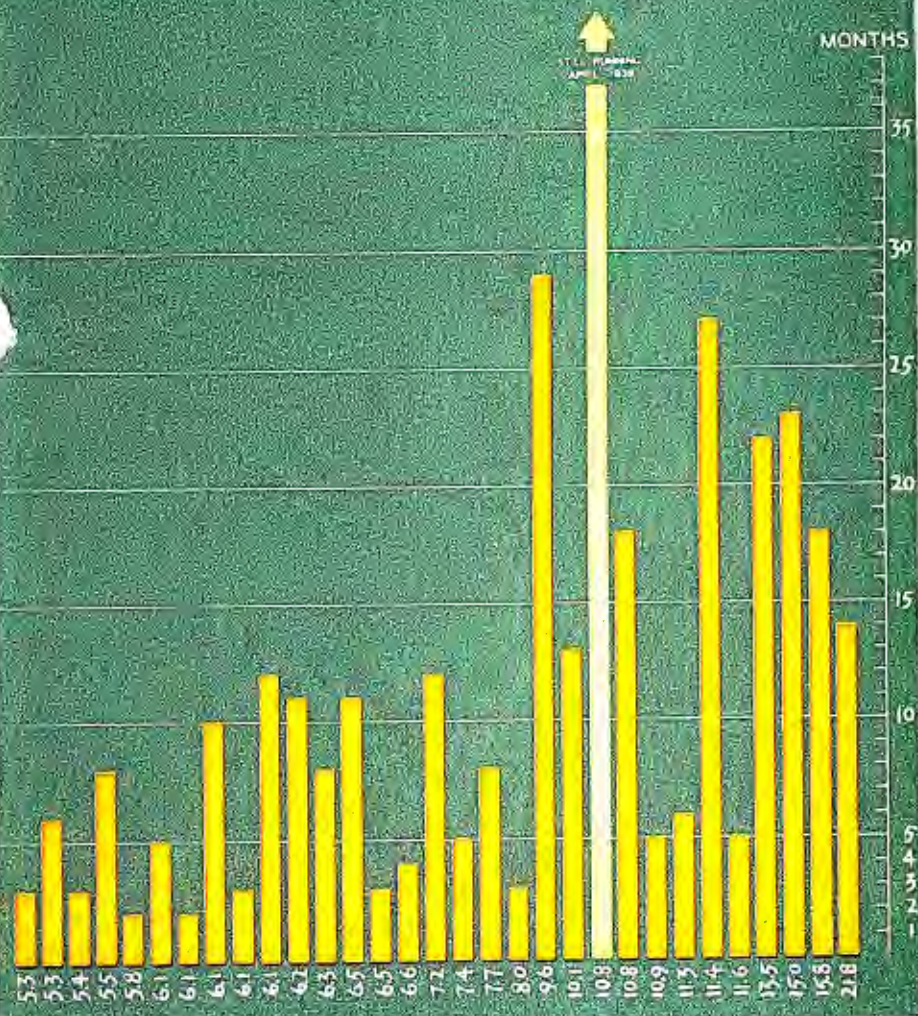
MONTHS



# RATINGS

## LIFE OF PROGRAMS

EVENING]



# RURAL RADIO

"While broadcasting has been the subject of many research studies...practically all of these studies thus far have been made in cities and areas of concentrated population. Rural listeners have been given relatively little specific attention..." With this preface the Joint Committee on Radio Research issued early this year (1939) a rural study, the synopses of which are presented herewith. All figures are as of Jan. 1, 1938.

The Joint Committee is composed of equal representation from the Association of National Advertisers, the American Association of Advertising Agencies, and the National Association of Broadcasters. In the instance of this rural study, the costs of field research, tabulation, and presentation of data were borne jointly by CBS and NBC.

Basis of the study rests on 20,362 personal interviews in 955 townships, in 96 counties, representing all rural areas in the U. S.

NOTE: In this study, the term "Rural population" conforms to the definition of the U. S. Census Bureau—those living on rural farms or in villages of less than 2,500 population. The Census shows several hundred thousand people living on farms in urban areas. These, however, are not classified as "Rural population." The Urban data, shown here (in light-face type) for comparison with the new rural data, are from the Starch Quarterly Urban Radio Surveys for 1937.

## SYNOPSIS OF THE RURAL STUDY

	Rural.	Urban.	Combined.
Total U. S. families.....	13,721,000 (100%)	18,920,000 (100%)	32,641,000 (100%)
Total radio families.....	9,470,900 (69%)	17,195,600 (91%)	26,666,500 (82%)
Radio homes with two or more sets.....	549,312 (5.8%*)	3,404,729 (19.8%*)	3,954,041 (14.8%*)
Median number of years radio families have owned sets .....	7 years	8.2 years	7.7 years
Radio families owning an automobile .....	7,775,609 (82.1%*)	11,675,812 (67.9%*)	19,451,421 (72.9%*)
Radio families owning an Auto-radio .....	1,269,101 (13.4%*)	3,370,338 (19.6%*)	4,639,438 (17.4%*)
Radio families listening some-time daily:			
{ AVERAGE WEEKDAY.....	8,438,572 (89.1%*)	13,825,262 (80.4%*)	22,263,834 (83.5%*)
{ SATURDAYS .....	8,315,450 (87.8%*)	13,189,025 (76.7%*)	21,504,475 (80.6%*)
{ SUNDAYS .....	8,163,916 (86.2%*)	13,189,025 (76.7%*)	21,352,941 (80.1%*)
{ AVERAGE 7 DAYS.....	8,381,746 (88.5%*)	13,722,089 (79.8%*)	22,103,835 (82.9%*)
Median hours of daily use of radio:			
{ BASED ON ALL SETS OWNED .....	4:47 hours	4:09 hours	4:22 hours
{ BASED ON SETS IN USE SOME TIME DURING THE TOTAL DAY .....	5:18 hours	5:12 hours	5:14 hours

\* 100% = all radio homes.

## FAMILY SET OWNERSHIP: URBAN AND RURAL, AS OF JANUARY 1, 1938

STATE.	Urban*		Villages†		Farms		Total Rural		Total	
	1938 Families.	Percent. Radio Owner-ship.	1938 Families.	Percent. Radio Owner-ship.	1938 Families.	Percent. Radio Owner-ship.	1938 Families.	Percent. Radio Owner-ship.	1938 Families.	Percent. Radio Owner-ship.
Alabama	154,600	75	90,400	59	130,200	42	220,600	48	375,200	56
Arizona	33,100	89	33,100	72	13,400	64	46,500	69	79,600	77
Arkansas	88,100	78	57,500	55	109,200	39	166,700	43	254,800	51
California	1,287,100	94	275,600	97	157,100	96	432,700	96	1,719,800	95
Colorado	138,200	91	53,100	81	42,200	60	95,300	70	233,500	81
Connecticut	281,400	92	102,700	93	18,000	86	120,700	92	402,100	92
Delaware	30,800	90	17,700	84	9,100	76	26,800	81	57,600	86
District of Columbia	152,900	91	.....	.....	.....	.....	.....	.....	152,900	91
Florida	189,500	80	79,300	59	29,100	42	108,400	53	297,900	67
Georgia	180,500	74	90,400	58	99,900	32	190,300	40	370,800	52
Idaho	34,200	90	30,600	81	33,900	71	64,500	75	98,700	80
Illinois	1,426,600	93	248,000	86	182,500	73	430,500	80	1,857,100	90
Indiana	480,300	92	173,000	90	163,500	74	336,500	82	816,800	87
Iowa	262,500	93	139,700	86	175,600	74	315,300	79	577,800	85
Kansas	189,300	93	97,500	78	81,000	47	178,500	60	367,800	73
Kentucky	208,600	86	121,600	70	164,700	56	286,300	61	494,900	70
Louisiana	168,100	78	56,300	51	73,000	40	129,300	44	297,400	58
Maine	79,700	91	85,300	94	36,100	86	121,400	91	201,100	91
Maryland	225,100	90	89,000	84	41,000	77	130,000	82	355,100	87
Massachusetts	912,100	92	88,300	96	18,800	94	107,100	96	1,019,200	92
Michigan	771,100	93	189,900	93	161,200	85	351,100	89	1,122,200	92
Minnesota	309,300	93	104,100	88	143,500	71	247,600	77	556,900	85
Mississippi	64,600	71	42,600	51	99,800	31	142,400	35	207,000	42
Missouri	525,600	94	154,800	76	142,400	47	297,200	58	822,800	77
Montana	44,400	91	32,800	78	37,400	73	70,200	75	114,600	81
Nebraska	120,100	93	72,200	82	91,800	68	164,000	74	284,100	81
Nevada	11,000	91	13,600	97	3,900	98	17,500	97	28,500	95
New Hampshire	69,700	91	39,000	91	15,700	98	54,700	93	124,400	92
New Jersey	845,400	94	149,300	92	27,800	90	177,100	91	1,022,500	93
New Mexico	23,700	88	23,100	59	15,500	43	38,600	51	62,300	61
New York	2,623,300	93	353,600	93	155,400	84	509,000	90	3,132,300	93
North Carolina	161,900	79	101,700	54	145,000	42	246,700	47	408,600	55
North Dakota	26,200	94	32,800	73	60,600	73	93,400	73	119,600	77
Ohio	1,130,200	93	297,900	96	213,400	85	511,300	91	1,641,500	92
Oklahoma	202,500	87	109,800	74	142,000	60	251,800	65	454,300	73
Oregon	147,000	94	76,400	98	62,000	97	138,400	97	285,400	95
Pennsylvania	1,553,900	92	495,700	88	156,800	78	652,500	85	2,206,400	90
Rhode Island	142,500	92	10,300	94	2,700	90	13,000	93	155,500	92
South Carolina	69,500	70	66,600	58	71,200	37	137,800	45	207,300	51
South Dakota	31,700	93	38,100	83	63,100	73	101,200	76	132,900	80
Tennessee	211,200	82	101,300	76	147,400	50	248,700	58	459,900	67
Texas	556,200	84	199,800	67	277,500	50	477,300	56	1,033,500	68
Utah	61,800	91	29,500	89	19,700	90	49,200	89	111,000	90
Vermont	30,000	91	35,600	94	23,000	82	58,600	89	88,600	90
Virginia	178,800	82	115,200	65	106,200	49	221,400	56	400,200	65
Washington	254,400	94	107,400	95	81,500	97	188,900	96	443,300	95
West Virginia	111,800	86	158,200	84	78,300	80	236,500	82	348,300	84
Wisconsin	377,000	93	110,000	80	125,700	65	235,700	71	612,700	83
Wyoming	18,100	90	19,700	86	12,000	63	31,700	75	49,800	80

### GEOGRAPHIC DIVISIONS

New England	1,515,400	92	361,200	94	114,300	88	475,500	92	1,990,900	92
Middle Atlantic	5,022,600	93	998,600	90	340,000	82	1,338,600	88	6,361,200	92
E. North Central	4,185,200	93	1,018,800	90	846,300	77	1,865,100	83	6,050,300	90
W. North Central	1,464,700	93	639,200	81	758,000	62	1,397,200	69	2,861,900	80
South Atlantic	1,300,800	82	718,100	66	579,800	45	1,297,900	54	2,598,700	65
E. South Central	639,000	80	355,900	65	542,100	45	898,000	51	1,537,000	60
W. South Central	1,014,900	83	423,400	64	601,700	48	1,025,100	53	2,040,000	65
Mountain	364,500	90	235,500	78	178,000	66	413,500	72	778,000	80
Pacific	1,688,500	94	459,400	97	300,800	96	760,000	96	2,448,500	95
U. S. totals	17,195,600	91	5,210,100	80	4,260,800	59	9,470,900	69	26,666,500	82

\* Auto radios and all other extra sets excluded.

† Villages are communities with less than 2,500 population.

## BASIC RURAL RADIO OWNERSHIP FACTORS BY ECONOMIC GROUPS

	VILLAGE				FARM				TOTAL RURAL			
	High	Middle	Low	U. S. Total	High	Middle	Low	U. S. Total	High	Middle	Low	U. S. Total
% families owning a radio....	95.0	84.0	61.0	80.0	83.0	59.0	35.0	59.0	89.0	71.0	47.0	69.0
% radio families with 2 or more home radio sets	11.8	4.2	1.6	6.3	9.0	3.3	1.6	5.2	10.5	3.8	1.6	5.8
Median number of years radio families have owned sets....	8.7	7.0	6.1	7.4	7.6	6.1	5.6	6.5	8.3	6.6	5.9	7.0
Median age of principal set...	3.4	3.6	3.7	3.5	2.9	3.2	3.2	3.0	3.1	3.4	3.5	3.3
% radio families with set in working order*	98.8	97.4	96.1	97.6	96.5	95.5	92.0	95.2	97.8	96.6	94.4	96.6
% radio families owning an automobile.....	89.9	76.8	57.9	77.0	95.0	89.6	75.2	88.7	92.3	82.2	65.0	82.1
% radio families owning an Auto-Radio .....	24.8	11.6	4.4	14.7	20.0	7.7	3.9	11.8	22.6	10.0	4.2	13.4
% Radio - Auto families owning an Auto-Radio	27.7	15.2	7.6	19.1	21.1	8.7	5.3	13.4	24.6	12.2	6.5	16.5
% of total auto families owning Auto-Radio ...	27.3	14.6	6.8	18.1	19.6	7.8	4.6	11.4	23.5	11.1	5.6	14.6

\* Sets out of order six months = non-radio family.

## MEDIAN HOURS OF DAILY USE OF RURAL RADIO

(By Economic Groups and Geographic Areas Based on All Sets Owned)

BY ECONOMIC GROUPS	VILLAGE				FARM				TOTAL RURAL			
	Avg Satur- W'kday	Satur- day	Sun- day	7-Day Avg	Avg Satur- W'kday	Satur- day	Sun- day	7-Day Avg	Avg Satur- W'kday	Satur- day	Sun- day	7-Day Avg
High .....	4:58	4:48	4:26	4:48	5:12	4:58	5:04	5:07	5:05	4:53	4:40	4:58
Middle .....	4:58	4:47	4:22	4:47	4:53	4:53	4:40	4:50	4:55	4:49	4:27	4:48
Low .....	4:38	4:40	4:08	4:26	4:20	4:49	4:18	4:25	4:29	4:45	4:12	4:26
<b>BY GEOGRAPHIC AREAS</b>												
New England.	5:17	4:56	4:40	5:07	5:07	7:06	4:18	5:08	5:13	5:27	4:27	5:07
Middle Atlan- tic .....	4:39	4:24	4:08	4:23	4:51	4:29	5:09	4:54	4:43	4:26	4:28	4:33
East North Central ...	5:10	4:26	4:24	4:50	5:17	5:49	4:14	5:10	5:13	5:10	4:20	5:01
West North Central ...	4:15	4:20	3:57	4:13	4:03	4:02	4:07	4:03	4:09	4:11	4:02	4:09
South Atlantic	4:25	5:08	3:49	4:21	4:19	4:29	5:07	4:27	4:22	4:46	4:11	4:24
East South Central ...	4:15	4:19	4:24	4:19	3:24	4:39	4:39	4:04	3:58	4:27	4:27	4:14
West South Central ...	5:17	5:25	5:26	5:20	5:34	5:06	5:15	5:28	5:25	5:19	5:23	5:23
Mountain ...	5:14	4:39	4:04	4:47	5:03	5:15	4:55	4:59	5:08	4:53	4:16	4:52
Pacific .....	6:03	5:53	5:47	5:57	6:57	4:49	5:22	5:40	6:21	5:17	5:29	5:51
<b>TOTAL U. S.</b>	<b>4:54</b>	<b>4:46</b>	<b>4:19</b>	<b>4:42</b>	<b>4:55</b>	<b>4:54</b>	<b>4:43</b>	<b>4:52</b>	<b>4:54</b>	<b>4:50</b>	<b>4:26</b>	<b>4:47</b>

## MEDIAN HOURS OF DAILY USE OF RURAL RADIO RELATED TO YEARS OF RADIO OWNERSHIP

No. of Years Families Have Owned Sets	Village Hrs. Min.	Farm Hrs. Min.	Total Rural Hrs. Min.
2 years or less.....	4 25	4 28	4 27
3 and 4 years.....	4 38	4 34	4 36
5 and 6 years.....	4 25	5 04	4 39
7 and 8 years.....	4 48	5 06	4 57
9 years and over.....	4 59	5 06	5 02
<b>Median based on all sets owned..</b>	<b>4 42</b>	<b>4 52</b>	<b>4 47</b>

## RURAL OWNERSHIP FACTORS BY GEOGRAPHIC AREAS

	Rural families owning radio.	Rural radio families with radio in working order.	Rural radio families with more than one radio.	Years typical rural radio family has owned radio.	Rural radio families owning auto.	Rural radio families with auto radio.
<b>NEW ENGLAND</b> (Conn., Me., Mass., N. H., R. I., Vt.)	92%	98.5%	12.7%	10	77.2%	14%
<b>WEST NORTH CENTRAL</b> (Ia., Kans., Minn., Mo., Neb., N. D., S. D.)	69%	94.6%	2.2%	8	85%	12.3%
<b>SOUTH ATLANTIC</b> (Del., Fla., Ga., Md., N. C., S. C., Va., W. Va.)	54%	96.2%	4.7%	5.8	76.9%	9.6%
<b>EAST NORTH CENTRAL</b> (Ill., Ind., Mich., Ohio, Wis.)	83%	97.7%	5.3%	7.6	85.4%	12%
<b>MIDDLE ATLANTIC</b> (N. J., N. Y., Pa.)	88%	96.5%	5.6%	7.9	81.7%	13.5%
<b>WEST SOUTH CENTRAL</b> (Ark., La., Okla., Tex.)	53%	97.2%	4.8%	5.6	85%	18.8%
<b>EAST SOUTH CENTRAL</b> (Ala., Ky., Miss., Tenn.)	51%	95.7%	4.3%	6.2	70.2%	8.4%
<b>MOUNTAIN</b> (Ariz., Colo., Idaho, Mont., Nev., N. Mex., Utah, Wyo.)	72%	93.9%	4.6%	6.7	82.7%	13.8%
<b>PACIFIC</b> (Cal., Ore., Wash.)	96%	99.6%	14.3%	7.9	95.6%	25%
<b>U. S. TOTAL.....</b>	<b>69%</b>	<b>96.6%</b>	<b>5.8%</b>	<b>7</b>	<b>82.1%</b>	<b>13.4%</b>

# RURAL SETS IN USE BY HALF-HOURS: MONDAY-FRIDAY AVERAGE

(Plain Percentage Figures Indicate Farm Sets; Figures in  
Parentheses Indicate Village Sets)

PERIOD.	EASTERN.*	CENTRAL.*	MOUNTAIN.*	PACIFIC.*	U.S. TOT.†
	Percent.	Percent.	Percent.	Percent.	Percent.
<b>MORNING:</b>					
6:00- 6:30 A.M.	6.6 ( 3.1)	18.4 ( 8.5)	6.7 ( 5.4)	4.6 ( 2.8)	↓
6:30- 7:00 A.M.	12.6 ( 6.5)	26.4 (14.3)	17.4 ( 9.7)	21.0 ( 6.4)	↓
7:00- 7:30 A.M.	23.0 (20.1)	34.6 (30.2)	39.6 (27.2)	38.4 (26.7)	↓
7:30- 8:00 A.M.	21.5 (21.2)	31.7 (30.4)	31.5 (26.3)	40.6 (28.2)	↓
8:00- 8:30 A.M.	22.5 (24.2)	25.5 (32.2)	28.5 (25.1)	35.6 (29.5)	↓
8:30- 9:00 A.M.	20.5 (20.7)	24.7 (31.5)	24.8 (23.0)	34.7 (28.2)	↓
9:00- 9:30 A.M.	23.0 (24.3)	25.2 (31.8)	21.8 (23.6)	26.5 (27.5)	23.8 (25.4)
9:30-10:00 A.M.	22.7 (25.2)	25.9 (30.3)	20.8 (26.6)	33.8 (31.0)	24.1 (25.9)
10:00-10:30 A.M.	28.0 (27.4)	22.7 (26.9)	18.8 (28.7)	31.1 (36.4)	27.2 (28.9)
10:30-11:00 A.M.	26.4 (27.4)	19.7 (24.7)	20.5 (28.4)	30.6 (35.6)	27.1 (28.4)
11:00-11:30 A.M.	27.1 (26.1)	19.7 (22.9)	22.1 (26.9)	36.5 (34.9)	25.0 (26.6)
11:30-12:00 Noon	31.1 (29.0)	27.2 (26.5)	26.5 (25.4)	46.6 (35.9)	24.5 (27.2)
6:00-12:00 Noon	59.5 (57.5)	61.8 (64.6)	60.4 (54.1)	70.8 (60.8)	61.7 (60.3)
<b>AFTERNOON:</b>					
12:00-12:30 P.M.	36.6 (33.4)	46.6 (36.2)	42.6 (34.4)	52.1 (40.2)	25.6 (28.6)
12:30- 1:00 P.M.	31.8 (29.8)	44.1 (35.6)	33.9 (31.4)	49.8 (37.4)	28.8 (28.6)
1:00- 1:30 P.M.	21.5 (23.4)	19.9 (20.3)	21.1 (25.7)	34.2 (27.2)	36.3 (29.6)
1:30- 2:00 P.M.	16.0 (20.0)	18.1 (18.8)	19.1 (24.8)	26.5 (24.4)	33.3 (27.6)
2:00- 2:30 P.M.	15.6 (18.1)	18.9 (20.4)	16.4 (22.1)	16.9 (23.4)	20.8 (21.3)
2:30- 3:00 P.M.	15.4 (17.4)	18.7 (19.5)	15.1 (20.8)	16.4 (22.1)	20.1 (20.3)
3:00- 3:30 P.M.	17.2 (19.5)	17.1 (18.4)	12.4 (18.1)	14.6 (24.2)	20.9 (22.1)
3:30- 4:00 P.M.	17.4 (18.6)	14.5 (17.0)	10.7 (15.1)	14.2 (24.7)	20.6 (21.0)
4:00- 4:30 P.M.	18.0 (18.8)	14.5 (17.0)	11.7 (17.8)	14.2 (25.7)	18.6 (19.6)
4:30- 5:00 P.M.	17.8 (18.7)	14.4 (16.5)	14.4 (21.1)	17.4 (24.9)	16.5 (18.7)
5:00- 5:30 P.M.	21.4 (22.1)	21.1 (21.4)	20.1 (27.2)	28.8 (34.1)	16.8 (20.1)
5:30- 6:00 P.M.	25.6 (27.7)	27.5 (26.5)	26.5 (32.0)	38.4 (39.4)	18.0 (22.3)
12:00- 6:00 P.M.	61.7 (58.5)	66.2 (62.1)	59.7 (61.3)	71.7 (64.4)	64.9 (60.5)
6:00 A.M.-6:00 P.M.	74.0 (72.8)	77.5 (76.7)	73.8 (71.6)	79.5 (76.3)	76.4 (72.7)
<b>EVENING:</b>					
6:00- 6:30 P.M.	45.5 (48.4)	49.9 (52.8)	50.3 (56.5)	65.3 (64.9)	28.0 (34.5)
6:30- 7:00 P.M.	54.4 (55.5)	58.2 (58.5)	57.7 (62.8)	67.1 (67.9)	34.5 (40.0)
7:00- 7:30 P.M.	73.6 (68.5)	65.9 (63.5)	67.1 (74.3)	85.4 (79.9)	53.5 (56.6)
7:30- 8:00 P.M.	72.1 (67.3)	64.7 (61.4)	70.1 (72.5)	84.5 (79.9)	58.2 (58.4)
8:00- 8:30 P.M.	67.4 (65.0)	55.2 (57.4)	70.1 (73.1)	84.5 (84.0)	62.9 (61.2)
8:30- 9:00 P.M.	61.9 (61.9)	48.9 (52.5)	65.8 (66.2)	84.0 (81.9)	61.5 (59.7)
9:00- 9:30 P.M.	35.2 (46.1)	27.3 (32.9)	42.6 (43.8)	58.4 (66.7)	50.1 (53.4)
9:30-10:00 P.M.	26.7 (39.3)	18.0 (25.3)	19.8 (29.6)	35.2 (54.2)	44.1 (48.5)
10:00-10:30 P.M.	9.6 (19.7)	5.8 (11.4)	4.7 (15.1)	7.8 (12.7)	27.9 (32.8)
10:30-11:00 P.M.	5.8 (11.4)	3.2 ( 6.1)	2.3 ( 8.5)	1.4 ( 5.6)	21.2 (25.6)
11:00-11:30 P.M.	1.1 ( 3.9)	1.1 ( 2.6)	... ( 2.7)	... ( 1.5)	11.8 (16.0)
11:30-12:00 Mid.	.4 ( 2.4)	.9 ( 1.8)	.3 ( 1.5)	... ( 1.8)	9.0 (12.5)
6:00 P.M.-12:00 Mid.	82.4 (82.6)	80.6 (79.8)	80.2 (86.1)	89.5 (91.3)	81.8 (82.5)
6:00 A.M.-12:00 Mid.	88.6 (90.2)	86.6 (88.3)	83.6 (90.9)	95.0 (96.2)	87.7 (90.1)

\* 100% equals total number of farm and village families (separately) in each time zone. Time given is in terms of local standard time for individual time zones.

† U. S. total is weighted according to the number of farm and village radio families (separately) in each time zone (Eastern 32%, Central 56%, Mountain 5%, Pacific 7%). Each percentage in this column is the simultaneous coast-to-coast audience, in terms of New York time as shown on the left. 100% equals Total U. S. Farm Radio Families.

‡ Data for periods prior to 6 A.M. were not obtained. The earliest hour for which a U. S. Total can be computed is 9 A.M. New York time.

# RURAL SETS IN USE BY HALF-HOURS: SATURDAY ONLY

(Plain Percentage Figures Indicate Farm Sets; Figures in  
Parentheses Indicate Village Sets)

PERIOD.	EASTERN.*	CENTRAL.*	MOUNTAIN.*	PACIFIC.*	U.S. TOT.†
MORNING:	Percent.	Percent.	Percent.	Percent.	Percent.
6:00- 6:30 A.M. ....	5.0 ( 1.5)	19.2 ( 9.0)	11.6 ( 3.0)	1.1 ( ...)	†.....
6:30- 7:00 A.M. ....	7.6 ( 4.4)	26.3 (13.6)	21.1 ( 8.9)	4.0 ( ...)	†.....
7:00- 7:30 A.M. ....	23.2 (15.5)	40.5 (27.9)	32.6 (37.6)	28.4 (16.2)	†.....
7:30- 8:00 A.M. ....	23.4 (15.3)	36.4 (27.5)	32.6 (39.6)	29.0 (22.1)	†.....
8:00- 8:30 A.M. ....	29.1 (20.6)	31.5 (27.9)	27.4 (40.6)	28.4 (33.8)	†.....
8:30- 9:00 A.M. ....	25.7 (19.7)	29.7 (26.7)	22.1 (28.7)	25.0 (30.1)	†.....
9:00- 9:30 A.M. ....	24.5 (25.1)	27.4 (26.2)	18.9 (29.7)	19.9 (34.6)	27.1 (24.4)
9:30-10:00 A.M. ....	25.0 (23.7)	26.6 (25.8)	18.9 (24.8)	21.6 (35.3)	26.5 (23.4)
10:00-10:30 A.M. ....	29.0 (26.7)	23.9 (24.5)	23.2 (23.8)	28.4 (35.3)	28.0 (26.2)
10:30-11:00 A.M. ....	27.1 (27.2)	21.4 (24.1)	20.0 (21.8)	29.0 (34.6)	26.7 (26.3)
11:00-11:30 A.M. ....	27.0 (24.9)	22.7 (21.0)	18.9 (20.8)	39.2 (32.4)	25.0 (25.8)
11:30-12:00 Noon ....	29.4 (27.8)	29.7 (22.8)	25.3 (25.7)	43.2 (32.4)	24.1 (26.5)
6:00-12:00 Noon ....	56.8 (51.5)	66.1 (58.8)	52.6 (60.4)	61.9 (54.4)	62.2 (55.0)
<b>AFTERNOON:</b>					
12:00-12:30 P.M. ....	36.7 (27.7)	47.2 (35.2)	36.8 (23.8)	54.5 (30.9)	27.0 (25.6)
12:30- 1:00 P.M. ....	32.0 (23.8)	42.8 (36.1)	32.6 (23.8)	50.6 (29.4)	29.4 (24.4)
1:00- 1:30 P.M. ....	24.1 (23.4)	19.7 (24.8)	17.9 (18.8)	18.7 (17.6)	31.1 (28.9)
1:30- 2:00 P.M. ....	21.7 (24.2)	18.3 (24.8)	14.7 (18.8)	18.2 (18.4)	34.2 (29.8)
2:00- 2:30 P.M. ....	25.3 (29.7)	18.9 (28.9)	15.8 (17.8)	13.1 (29.4)	23.7 (27.8)
2:30- 3:00 P.M. ....	25.8 (31.2)	19.3 (29.3)	13.7 (15.8)	16.5 (32.4)	23.2 (28.5)
3:00- 3:30 P.M. ....	27.3 (33.9)	18.9 (28.5)	14.7 (14.9)	19.9 (35.3)	24.2 (31.0)
3:30- 4:00 P.M. ....	27.4 (34.0)	18.9 (27.2)	16.8 (15.8)	19.9 (35.3)	24.0 (30.9)
4:00- 4:30 P.M. ....	25.0 (33.7)	17.5 (25.0)	16.8 (16.8)	26.7 (40.4)	20.7 (29.5)
4:30- 5:00 P.M. ....	24.1 (32.0)	18.0 (22.2)	20.0 (17.8)	26.7 (40.4)	20.3 (28.2)
5:00- 5:30 P.M. ....	23.7 (29.9)	19.2 (22.2)	24.2 (21.8)	40.9 (51.5)	19.0 (27.3)
5:30- 6:00 P.M. ....	24.1 (30.0)	23.4 (24.2)	23.2 (24.8)	40.3 (54.4)	19.8 (26.6)
12:00- 6:00 P.M. ....	61.5 (61.8)	65.1 (64.8)	51.6 (47.5)	76.1 (78.7)	64.1 (63.9)
6:00 A.M.-6:00 P.M. .	72.9 (71.8)	78.8 (77.5)	62.1 (73.3)	83.5 (86.0)	76.5 (75.4)
<b>EVENING:</b>					
6:00- 6:30 P.M. ....	41.3 (43.7)	45.5 (46.0)	36.8 (41.6)	57.4 (57.4)	26.2 (33.5)
6:30- 7:00 P.M. ....	45.5 (47.6)	47.9 (51.4)	38.9 (50.5)	58.0 (57.0)	30.1 (36.2)
7:00- 7:30 P.M. ....	60.3 (59.2)	54.3 (55.2)	45.3 (59.4)	69.9 (55.1)	47.9 (50.7)
7:30- 8:00 P.M. ....	60.8 (58.9)	52.8 (53.2)	50.5 (58.4)	69.9 (52.2)	49.3 (52.8)
8:00- 8:30 P.M. ....	62.6 (57.8)	51.0 (49.8)	55.8 (55.4)	58.5 (53.7)	55.1 (55.5)
8:30- 9:00 P.M. ....	61.5 (55.7)	46.7 (46.6)	51.6 (51.5)	55.7 (55.1)	54.0 (54.4)
9:00- 9:30 P.M. ....	45.3 (43.6)	30.4 (33.2)	36.8 (41.6)	45.5 (47.1)	49.4 (48.0)
9:30-10:00 P.M. ....	38.5 (37.7)	25.6 (27.5)	28.4 (32.7)	33.0 (39.0)	44.6 (43.9)
10:00-10:30 P.M. ....	20.8 (19.8)	14.8 (15.7)	11.6 (23.8)	12.5 (19.9)	31.4 (29.8)
10:30-11:00 P.M. ....	15.6 (14.6)	10.1 ( 9.1)	9.5 (15.8)	6.2 ( 9.6)	26.9 (24.7)
11:00-11:30 P.M. ....	7.0 ( 6.7)	6.0 ( 4.6)	2.1 ( 9.9)	2.3 ( 2.9)	16.6 (16.1)
11:30-12:00 Mid. ....	4.2 ( 4.2)	4.1 ( 2.8)	2.1 ( 3.0)	1.1 ( 1.5)	12.4 (12.1)
6:00 P.M.-12:00 Mid.	79.8 (77.9)	76.3 (74.2)	64.2 (74.3)	85.8 (80.1)	77.5 (76.5)
6:00 A.M.-12:00 Mid.	86.9 (88.2)	86.6 (87.8)	76.8 (85.1)	97.2 (93.4)	87.0 (88.4)

\*100% equals total number of farm and village families (separately) in each time zone. Time given is in terms of local standard time for individual time zones.

† U. S. total is weighted according to the number of farm and village radio families (separately) in each time zone (Eastern 32%, Central 56%, Mountain 5%, Pacific 7%). Each percentage in this column is the simultaneous coast-to-coast audience, in terms of New York time as shown on the left. 100% equals Total U. S. Farm Radio Families.

‡ Data for periods prior to 6 A.M. were not obtained. The earliest hour for which a U. S. Total can be computed is 9 A.M. New York time.



# RURAL SETS IN USE BY HALF-HOURS: SUNDAY ONLY

(Plain Percentage Figures Indicate Farm Sets; Figures in  
Parentheses Indicate Village Sets)

PERIOD.	EASTERN.*	CENTRAL.*	MOUNTAIN.*	PACIFIC.*	U.S. TOT.†
MORNING:	Percent.	Percent.	Percent.	Percent.	Percent.
6:00- 6:30 A.M. ....	.8 ( .7)	2.8 ( 4.0)	3.7 ( 1.5)	... ( ...)	†.....
6:30- 7:00 A.M. ....	5.1 ( .6)	3.9 ( 5.9)	8.4 ( 4.6)	... ( ...)	†.....
7:00- 7:30 A.M. ....	12.5 ( 3.7)	13.5 (14.1)	21.5 (14.8)	7.9 ( 7.6)	†.....
7:30- 8:00 A.M. ....	9.7 ( 5.1)	19.3 (17.0)	27.1 (14.8)	8.5 ( 7.6)	†.....
8:00- 8:30 A.M. ....	16.5 (10.6)	31.8 (29.7)	38.3 (20.9)	24.4 (18.9)	†.....
8:30- 9:00 A.M. ....	16.9 (11.2)	30.9 (31.9)	40.2 (19.9)	26.8 (19.7)	†.....
9:00- 9:30 A.M. ....	21.2 (18.7)	34.1 (31.2)	39.3 (25.5)	28.0 (28.8)	25.6 (21.0)
9:30-10:00 A.M. ....	21.2 (18.2)	30.9 (28.8)	34.6 (24.5)	26.2 (32.6)	25.3 (21.6)
10:00-10:30 A.M. ....	24.5 (23.8)	27.5 (27.8)	28.0 (23.0)	31.7 (35.6)	29.3 (25.0)
10:30-11:00 A.M. ....	25.2 (23.3)	27.0 (26.1)	23.4 (22.4)	30.5 (34.1)	27.9 (23.8)
11:00-11:30 A.M. ....	28.0 (22.7)	24.9 (22.7)	19.6 (18.9)	27.4 (28.0)	28.0 (24.4)
11:30-12:00 Noon.....	27.8 (22.5)	25.5 (23.9)	21.5 (17.3)	28.0 (28.8)	27.6 (23.7)
6:00-12:00 Noon.....	50.2 (42.1)	57.7 (55.5)	52.3 (43.4)	53.0 (50.0)	54.7 (48.0)
<b>AFTERNOON:</b>					
12:00-12:30 P.M. ....	26.1 (22.7)	27.5 (26.9)	26.2 (18.9)	29.3 (28.8)	25.7 (23.3)
12:30- 1:00 P.M. ....	21.8 (21.6)	27.9 (26.4)	25.2 (19.4)	29.3 (27.3)	24.3 (23.5)
1:00- 1:30 P.M. ....	27.7 (21.9)	28.3 (26.4)	23.4 (18.9)	29.3 (34.1)	27.5 (24.9)
1:30- 2:00 P.M. ....	26.9 (21.0)	27.5 (27.2)	28.0 (17.9)	28.7 (33.3)	27.5 (24.1)
2:00- 2:30 P.M. ....	30.7 (23.5)	25.1 (26.6)	29.9 (17.9)	23.2 (34.1)	28.9 (24.8)
2:30- 3:00 P.M. ....	30.2 (22.7)	24.0 (24.9)	28.0 (15.3)	20.7 (32.6)	28.3 (24.8)
3:00- 3:30 P.M. ....	29.9 (24.0)	23.0 (22.6)	25.2 (15.3)	20.1 (28.8)	26.9 (25.2)
3:30- 4:00 P.M. ....	29.4 (23.8)	22.7 (22.3)	24.3 (14.8)	20.1 (29.5)	26.3 (24.3)
4:00- 4:30 P.M. ....	24.8 (23.1)	23.0 (22.1)	23.4 (18.9)	17.7 (34.8)	24.4 (23.7)
4:30- 5:00 P.M. ....	22.9 (22.4)	23.0 (22.2)	20.6 (19.4)	17.1 (34.8)	23.5 (23.0)
5:00- 5:30 P.M. ....	22.0 (21.6)	24.0 (28.4)	23.4 (22.4)	29.9 (36.4)	22.8 (22.7)
5:30- 6:00 P.M. ....	26.7 (23.4)	30.9 (32.0)	23.4 (25.0)	33.5 (40.2)	24.1 (23.4)
12:00- 6:00 P.M. ....	64.7 (51.7)	60.5 (58.8)	47.7 (45.4)	61.6 (69.7)	61.3 (55.8)
6:00 A.M.-6:00 P.M. .	75.0 (63.3)	77.3 (74.7)	72.0 (62.2)	75.0 (80.3)	76.1 (69.2)
<b>EVENING:</b>					
6:00- 6:30 P.M. ....	43.4 (41.2)	52.1 (50.1)	37.4 (35.7)	48.2 (47.0)	29.9 (34.2)
6:30- 7:00 P.M. ....	54.4 (46.2)	52.4 (49.6)	43.9 (38.8)	50.6 (49.2)	37.2 (38.0)
7:00- 7:30 P.M. ....	67.2 (60.3)	54.3 (49.9)	54.2 (51.5)	62.8 (68.2)	53.1 (52.3)
7:30- 8:00 P.M. ....	68.2 (59.3)	51.9 (48.2)	53.3 (54.6)	63.4 (69.7)	53.5 (51.8)
8:00- 8:30 P.M. ....	64.2 (59.5)	44.6 (45.0)	50.5 (52.0)	72.6 (70.5)	54.9 (52.6)
8:30- 9:00 P.M. ....	60.1 (58.1)	38.2 (42.0)	46.7 (48.5)	74.4 (68.9)	52.8 (51.7)
9:00- 9:30 P.M. ....	38.9 (42.2)	15.5 (29.0)	28.0 (39.8)	62.2 (57.6)	43.5 (44.1)
9:30-10:00 P.M. ....	28.2 (34.5)	10.7 (25.1)	25.2 (28.1)	47.0 (47.7)	36.6 (39.5)
10:00-10:30 P.M. ....	10.4 (16.1)	4.3 (10.7)	9.3 (10.7)	11.0 (18.9)	19.0 (27.5)
10:30-11:00 P.M. ....	5.7 (10.3)	2.1 ( 7.3)	7.5 ( 7.1)	4.3 ( 9.1)	14.7 (23.2)
11:00-11:30 P.M. ....	1.4 ( 4.1)	1.1 ( 2.5)	3.7 ( .5)	1.8 ( ...)	9.5 (14.4)
11:30-12:00 Mid.....	.8 ( 2.6)	.4 ( 1.4)	.9 ( .5)	1.8 ( ...)	8.1 (11.7)
6:00 P.M.-12:00 Mid.	78.6 (73.8)	71.2 (70.9)	70.1 (67.9)	88.4 (86.4)	74.8 (73.6)
6:00 A.M.-12:00 Mid.	88.0 (83.5)	85.6 (86.1)	84.1 (78.1)	95.7 (98.5)	87.0 (85.6)

\*100% equals total number of farm and village families (separately) in each time zone. Time given is in terms of local standard time for individual time zones.

† U. S. total is weighted according to the number of farm and village radio families (separately) in each time zone (Eastern 32%, Central 56%, Mountain 5%, Pacific 7%). Each percentage in this column is the simultaneous coast-to-coast audience, in terms of New York time as shown on the left. 100% equals Total U. S. Farm Radio Families.

‡ Data for periods prior to 6 A.M. were not obtained. The earliest hour for which a U. S. Total can be computed is 9 A.M. New York time.

# A BOOKKEEPER'S RADIO HISTORY

(See Charts on Pages 160-161)

All the major facts and figures available on radio's 17-year history are recorded in the charts on pages 160-161. Sources of this data, plus whatever explanations may be necessary, are herewith quoted.

## Column 1

Figures on the number of broadcast stations in operation annually were obtained from the Federal Communications Commission. From 1922 through 1926 the totals are mid-year totals. The first 1927 figure (733) indicates the number of stations in existence when the Federal Radio Commission (predecessor of the FCC) was organized; the second 1937 figure (694) is the regular mid-year figure. From 1928 through 1932 the figures represent irregular compilation dates within each year. Since 1932 the compilations pertain to each January 1.

## Column 2

It should be plainly understood that by "gross revenue" is meant a total computed at one-time card rates prior to any discounts whatsoever and including nothing but time sales. The earliest industry gross revenue figure (1931) is derived from page 44 of a "Letter from the Chairman of the Federal Radio Commission to the Senate" (72nd Congress, Document 137). It was herein stated that during 1931 a total of 525 broadcast stations plus NBC, CBS, and the Yankee and Don Lee networks grossed \$77,758,048.79. However, it is apparent that this figure is far too high. The Radio Commission had simply reported network revenue twice by crediting it alike to the chains and to their affiliates. In short, the Radio Commission credited the network-affiliated stations with the payments they received from the networks, but failed to subtract these payments from network income. On the assumption that network compensation was roughly 20% of gross network receipts, and that a leeway must be made for other blunders in computation, a figure of \$72,000,000 is here taken as a compromise in a situation unquestionably calling for one.

The next (1933) figure is an old National Association of Broadcasters' estimate.

The totals for 1934, 1935 and 1936 are also National Association of Broadcasters' compilations—all, of course, figured at one-time card rates.

The 1937 figure is a VARIETY RADIO DIRECTORY estimate computed as follows:

the networks' own figures on their gross time sales were taken as network revenue; the secondary network income (regional and similar networks), was computed by augmenting the secondary network revenue as reported in "Summary of responses by broadcast stations to Commission Order No. 38" by 20%; the national spot sales figure (from "Commission Order No. 38") was similarly increased 20%; and the local sales total was increased 10%. This method of augmenting a net into a gross is naturally not 100% accurate, but percentage-wise it checks very nicely with studies on the difference between "net" and "gross." The 1938 figure was similarly computed.

## Column 3

The figures in this column are from annual reports of the networks, and represent totals computed at one-time card rates (with two exceptions—the Mutual Broadcasting System in 1935 and 1936 issued net figures, but subsequently has conformed to the standard practice of issuing only gross revenue figures).

## Column 4

This column shows the consolidated net operating profit of the industry for those years in which figures are available. Naturally, this profit represents not only profit on the sale of broadcasting time, but also profits derived from the sale of talent, property, programs, etc. The figure for 1931 was obtained thus: 333 stations in that year (see Document 37) reported a total profit of \$5,451,717.05 (not counting depreciation as an expense); 180 other stations reported combined losses of \$2,200,743.76; the networks meantime showed consolidated net operating profits of \$4,671,996 (depreciation most emphatically added to expenses). Adding and subtracting these amounts brings a sum equal to \$7,922,969.

The figure for 1937 is from Table No. 1 of "Summary of responses by broadcast stations to Commission Order No. 38." It seems to the editors of the DIRECTORY, however, that this officially reported

(Continued on page 162)

# A BOOKKEEPER'S

YEAR	BROADCAST STATIONS IN OPERATION	GROSS INDUSTRY REVENUE <small>(TIME SALES ONLY)</small>	NETWORK GROSS REVENUE <small>[TIME SALES ONLY]</small>			INDUSTRY NET OPERATING PROFIT	NETWORK CONSOLIDATED NET OPERATING PROFIT	
			NBC	CBS	MBS		NBC	CBS
1922	382	?	—	—	—	?	—	—
1923	573	?	—	—	—	?	—	—
1924	530	?	—	—	—	?	—	—
1925	571	?	—	—	—	?	—	—
1926	528	?	—	—	—	?	—	—
1927	733 694	?	\$ 3,760,010	—	—	?	D# -44,385	D# 220,066
1928	677	?	\$ 780,333	\$ 647,364	—	?	\$ 428,239	D# 178,425
1929	618	?	\$ 743,103,382	\$ 4,785,781	—	?	\$ 713,849	\$ 474,203
1930	612	?	\$ 10,385,887	\$ 7,605,203	—	?	\$ 1,946,371	\$ 874,716
1931	608	\$ 72,000,000	\$ 25,000,000	\$ 895,037	—	\$ 792,969	\$ 2,325,230	\$ 3,346,765
1932	606	?	\$ 26,504,871	\$ 2,608,885	—	?	\$ 1,059,114	\$ 1,628,451
1933	610	\$ 57,000,000	\$ 2,452,732	\$ 10,063,566	—	?	\$ 508,951	\$ 923,795
1934	591	\$ 72,887,169	\$ 27,833,616	\$ 14,815,745	—	?	\$ 2,063,302	\$ 2,274,120
1935	605	\$ 87,523,848	\$ 31,148,931	\$ 17,637,804	\$ 1,293,103	?	\$ 3,090,807	\$ 2,810,079
1936	632	\$ 107,580,886	\$ 34,523,950	\$ 23,168,148	\$ 1,884,613	?	\$ 3,563,669	\$ 3,755,523
1937	676	\$ 141,000,000	\$ 38,651,286	\$ 28,722,118	\$ 2,239,072	\$ 18,883,935	\$ 3,658,886	\$ 4,297,567
1938	721	\$ 163,000,000	\$ 46,463,679	\$ 27,343,177	\$ 2,920,347	\$ 18,854,784	\$ 4,451,971	\$ 3,541,741

FOR SOURCES AND EXPLANATIONS

# RADIO HISTORY

DEPRECIATED VALUE OF INVESTMENT <small>(STATIONS ONLY)</small>	ANNUAL EMPLOYEE PAYROLL <small>(ARTISTS EXCLUDED)</small>	NUMBER OF STATIONS NETWORK AFFILIATED			GRAND TOTAL SALES OF APPARATUS FOR RADIO RECEPTION	U. S. RADIO HOMES	PERCENT RADIO OWNERSHIP
		NBC	CBS	MBS			
?	?	—	—	—	\$ 60,000,000	60,000	Negligible
?	?	—	—	—	\$ 136,000,000	1,000,000	Negligible
?	?	—	—	—	\$ 358,000,000	2,500,000	Negligible
?	?	—	—	—	\$ 430,000,000	3,500,000	Negligible
?	?	19	—	—	\$ 506,000,000	5,000,000	Negligible
?	?	48	15	—	\$ 425,600,000	6,500,000	22.8%
?	?	56	28	—	\$ 690,550,000	7,700,000	26.6%
?	?	70	47	—	\$ 842,547,000	9,000,000	30.5%
?	?	73	70	—	\$ 496,431,300	12,048,762	40.1%
\$ 30,571,680	\$ 16,284,437	85	83	—	\$ 304,270,000	15,000,000	49.6%
?	?	87	93	—	\$ 106,190,000	16,000,000	52.3%
?	?	87	94	—	\$ 212,558,100	16,800,000	54.2%
?	?	88	99	4	\$ 235,628,000	17,950,000	57.0%
?	\$ 17,300,000	89	100	19	\$ 370,052,895	21,455,799	67.6%
?	?	105	95	46	\$ 482,068,000	22,869,000	71.2%
\$ 25,795,104	\$ 25,984,911	142	112	83	\$ 460,340,770	24,500,000	75.7%
?	?	166	115	108	\$ 295,000,000	26,666,500	81.7%

SEE PAGES 159 AND 162

## BOOKKEEPER'S RADIO HISTORY—Continued

(Continued from page 159)

profit is rather low. For the FCC credited the major networks with only \$6,330,448 net income (apparently quite comparable to consolidated net operating profit), whereas NBC and CBS alone had a profit in that year of some \$7,997,000.

In the 1938 figure (unlike the 1937 certain Federal and other taxes are not deducted due to the difficulty in finding them on the FCC record sheet. The actual industry profit in 1938 was probably between \$15,000,000 and \$16,000,000.

### Column 5

These figures were separately reported to the FCC by NBC and CBS in January, 1939. The 1927 NBC figure includes two months of 1926 operation, and the NBC 1938 figure is an estimate.

### Column 6

This column shows the depreciated value of investments in *stations only*. The 1931 total is from Document 137, page 43. By "investment" here is meant the depreciated value of technical equipment, real estate, furniture and fixtures. The 1937 figure is from "Summary of responses to Order No. 38," and shows investment in "total broadcasting property" at depreciated values. The replacement value of this same property would be \$42,747,869, with technical equipment accounting for slightly more than half of that sum. Network investment in property, other than in network-owned stations (included in the 1937 figure), was \$8,820,880 *before depreciation*. The depreciated value of such property would probably come to around \$6,250,000.

### Column 7

Annual station payments in salaries and wages are recorded in this column, *but with talent (announcers, actors, etc.) excluded*. It was not deemed advisable to include talent, because many actors, announcers, etc., are not employed by stations direct, but are engaged by advertisers and agencies. Hence any talent salary figures would at best be highly incomplete. The 1931 total is from Document 37, page 45. The 1935 figure is an approximation derived from statistics in the Census of Business for that year. It was computed by taking 67.2% of the total annual payroll for full-time employees of stations and networks (the other 22.8%

went to actors and announcers), and 22% of the total annual payroll of part-time employees (stations only). The 1937 total is from "Summary of Responses to Order No. 38," and represents addition of items 1 (b), 2(b) and 6 (b) in Table No. 1. (Note: This payroll data is accredited here to 1937 because it was gathered by the FCC early in 1938 — during the week of March 6.)

### Column 8

Figures on stations affiliated with NBC, CBS and MBS are from a table prepared by Dr. Frank Stanton, research director of CBS, and presented as sworn testimony before the FCC. It should be remembered that the affiliated stations of the various networks overlap somewhat due to dual affiliation. As of Dec. 31, 1938, exactly 30 stations had affiliations with more than one major chain. Thus the 1938 total of network affiliated stations would not be 389—as addition of the three sub-columns seems to show—but 359.

### Column 9

Data on the grand total sales of radio apparatus for broadcast reception was obtained (except for the year 1938) from the U. S. Department of Commerce which, in turn, had secured the figures from trade publications, chiefly *Radio Retailing*. The grand total is composed of: value of radio sets sold; value of tubes sold; value of "B" and "C" batteries; value of wind-driven chargers; and value of gas-driven chargers. The 1938 estimate was obtained from Dr. Orestes Caldwell, editor of *Radio Today*, and includes: value of sets sold; value of tubes sold; and value of parts sold. The precipitous decline in 1938 dollar volume is largely due to the great decline in 1938 set sales.

### Column 10

Figures on U. S. radio families from 1922 through 1929 are compilations of the McGraw-Hill Publishing Co. The 1930 figure is from the U. S. Census. The figures from 1931 through 1935 are CBS Market Research Division estimates. Figures for 1936, 1937 and 1938 are compilations of the Joint Committee on Radio Research.

### Column 11

Computations of the CBS Market Research Division and the Joint Committee on Radio Research.

# ANALYSIS OF RADIO HOMES, RETAIL SALES, AND STATION NET SALES: 1937

The table below is a condensation of material contained in Table No. 30 of "Summary of responses by broadcast stations to Commission Order Number 38." Total U. S. families, shown in the first figure column, represent estimates for July, 1937, by the Joint Committee on Radio Research. Radio families, shown in column two, are estimated as of Jan. 1, 1938, by the Joint Committee on Radio Research.

Retail sales (figure columns three and four) were compiled by the U. S. Census of Business, 1935: Retail Distribution. Station net sales, shown in the last two figure columns, are for the year 1937 as compiled by the Federal Communications Commission. The FCC's definition of "net sales" is sales including talent from which frequency and agency discounts have been subtracted.

State	Total Families	Radio Families	Retail Sales (add 000)			Station Net Sales		
			Amount	%	Total	Amount	%	Total
NORTHERN DISTRICT.	21,167,000	18,673,100	\$23,466,400	70.76		\$57,147,840		69.99
Northeastern Region....	9,733,000	8,917,700	12,053,392	36.35		25,751,497		31.54
Connecticut .....	437,000	402,100	556,722	1.68		1,105,619		1.35
Delaware .....	67,000	57,600	76,877	.23	}	1,411,852	}	1.73
Maryland .....	410,000	355,100	462,874	1.40				
Maine .....	221,000	201,100	232,599	.70				
New Hampshire.....	136,000	124,400	152,583	.46				
Vermont .....	99,000	88,600	99,121	.30		600,830		.74
Massachusetts .....	1,104,000	1,019,200	1,461,180	4.41		2,977,308		3.65
New Jersey.....	1,098,000	1,022,500	1,220,299	3.68		2,914,967		3.57
New York.....	3,372,000	3,132,300	4,749,708	14.32		9,660,264		11.83
Pennsylvania .....	2,452,000	2,206,400	2,490,910	7.51		5,351,358		6.55
Rhode Island.....	169,000	155,500	219,706	.66		646,355		.79
District of Columbia..	168,000	152,900	330,813	1.00		1,082,964		1.33
Great Lakes Region....	7,854,000	6,893,500	7,891,054	23.79		21,610,899		26.47
Illinois .....	2,063,000	1,857,100	2,173,069	6.55		6,180,421		7.57
Indiana .....	934,000	816,800	780,508	2.35		1,457,829		1.79
Kentucky .....	708,000	494,900	388,278	1.17		950,033		1.16
Michigan .....	1,220,000	1,122,200	1,388,236	4.19		3,714,294		4.55
Ohio .....	1,777,000	1,641,500	1,956,941	5.90		7,074,042		8.66
West Virginia.....	417,000	348,300	332,190	1.00		670,635		.82
Wisconsin .....	735,000	612,700	871,832	2.63		1,563,645		1.92
Midwest Region.....	3,580,000	2,861,900	3,521,954	10.62		9,785,444		11.98
Iowa .....	680,000	577,800	650,029	1.96		1,821,734		2.23
Kansas .....	501,000	367,800	448,261	1.35		731,203		.90
Minnesota .....	652,000	556,900	820,010	2.47		2,042,269		2.50
Missouri .....	1,072,000	822,800	946,125	2.85		3,473,621		4.25
Nebraska .....	352,000	284,100	359,757	1.09		1,096,369		1.34
North Dakota.....	156,000	119,600	150,208	.45		384,025		.47
South Dakota.....	167,000	132,900	147,564	.45		236,223		.29
SOUTHERN DISTRICT.	7,914,000	4,766,900	5,400,579	16.29		13,138,725		16.09
Southeastern Region....	5,779,000	3,279,100	3,676,522	11.09		8,225,516		10.07
Alabama .....	670,000	375,200	337,217	1.02		556,225		.68
Arkansas .....	501,000	254,800	240,724	.73	}	514,697	}	.63
Mississippi .....	494,000	207,000	178,348	.54				
Florida .....	443,000	297,900	425,807	1.28		1,141,724		1.40
Georgia .....	716,000	370,800	484,693	1.46		1,015,856		1.24
Louisiana .....	510,000	297,400	344,393	1.04		1,050,722		1.29
North Carolina.....	736,000	408,600	463,219	1.40		1,123,457		1.38
South Carolina.....	407,000	207,300	248,206	.75		329,292		.40
Tennessee .....	689,000	459,900	482,586	1.45		1,570,134		1.92
Virginia .....	613,000	400,200	471,329	1.42		923,409		1.13

**ANALYSIS OF RADIO HOMES AND SALES—Continued**

State	Total Families	Radio Families	Retail Sales (add 000)		Station Net Sales		
			Amount	% Total	Amount	% Total	Total
South Central Region...	2,135,000	1,487,800	1,724,057	5.20	4,913,209	6.02	
Oklahoma .....	619,000	454,300	434,793	1.31	1,188,873	1.46	
Texas .....	1,516,000	1,033,500	1,289,264	3.89	3,724,336	4.56	
WESTERN DISTRICT...	3,560,000	3,226,500	4,294,297	12.95	11,363,153	13.92	
Mountain Region.....	975,000	778,000	1,100,728	3.32	3,027,614	3.71	
Arizona .....	104,000	79,600	121,083	.37	333,629	.41	
Colorado .....	288,000	233,500	302,559	.91	{ 1,126,634	{ 1.38	
Wyoming .....	62,000	49,800	82,681	.25			
Idaho .....	124,000	98,700	140,167	.42	193,335	.24	
Montana .....	142,000	114,600	189,457	.57	361,185	.44	
Nevada .....	30,000	28,500	43,932	.13	{ 210,559	{ .26	
New Mexico.....	102,000	62,300	88,751	.27			
Utah .....	123,000	111,000	132,098	.40	802,272	.98	
Pacific Region.....	2,585,000	2,448,500	3,193,569	9.63	8,335,539	10.21	
California .....	1,818,000	1,719,800	2,329,009	7.02	5,505,111	6.74	
Oregon .....	299,000	285,400	335,851	1.01	998,432	1.22	
Washington .....	468,000	443,300	528,709	1.60	1,831,996	2.25	
United States.....	32,641,000	26,666,500	\$33,161,276	100.00	\$81,649,718	100.00	

**INCOME BY METROPOLITAN DISTRICTS: 1937**

This data is a condensation of Table No. 27 of "Summary of responses by broadcast stations to Commission Order Number 38."

Stations are divided into two classes: those with net sales of \$25,000 or more, and those with net sales less than \$25,000. The first class of station is shown separately, and the second is simply added to the totals under "all commercial stations." Net sales means sales (including talent) from which frequency and agency discounts have been subtracted. The data pertains to the year 1937.

Districts	Stations with \$25,000 or more net sales				All commercial stations	
	Stations	Network	Local	Natl Spot	Stations	Net Sales
NORTHERN DISTRICT						
Northeastern Region:						
Albany-Schenectady-Troy ..	3	\$342,907	\$589,700	\$66,142	4	\$980,340
Allentown-Bethlehem-Easton, Pa. ....	3	1,083	73,179	24,522	3	97,866
Baltimore, Md. ....	4	413,372	619,421	273,975	4	1,246,400
Boston, Mass. ....	8	813,299	1,293,230	301,945	8	2,243,548
Buffalo-Niagara, N. Y. ....	5	340,099	539,020	286,028	5	1,153,123
New York-Northeastern New Jersey .....	21	2,548,230	3,040,024	2,977,541	28	8,656,665
Philadelphia, Pa. ....	8	708,663	1,127,881	631,064	9	2,470,147
Pittsburgh, Pa. ....	5	507,107	1,023,239	377,451	5	1,917,352
Providence, R. I.-Fall River-New Bedford, Mass. ....	5	344,436	365,757	139,793	5	786,144
Rochester, N. Y. ....	3	217,869	151,882	332,976	3	720,123
Washington, D. C. ....	4	321,589	658,006	111,776	4	1,082,964
Other metropolitan districts.	22	898,838	1,291,341	693,068	27	2,925,330
Total: metropolitan districts.	91	7,457,492	10,772,680	6,216,281	105	24,280,002
Places not in metropolitan districts .....	20	243,742	779,898	192,239	35	1,471,495
Total, N.E. Region.....	111	\$7,701,234	\$11,552,578	\$6,408,520	140	\$25,751,497

Districts	Stations with \$25,000 or more net sales				All commercial stations		
	Stations	Network	Local	Natl	Spot	Stations	Net Sales
					Stations	Net Sales	
<b>Great Lakes Region:</b>							
Chicago, Ill.....	15	\$1,116,728	\$1,912,565	\$2,553,664	18	\$5,673,617	
Cincinnati, O.....	5	2,323,914	294,434	1,630,434	5	4,003,466	
Cleveland, O.....	4	591,146	774,013	305,958	4	1,604,920	
Columbus, O.....	3	100,464	220,021	141,288	3	470,721	
Detroit, Mich.....	6	964,218	1,030,379	1,150,373	6	3,020,019	
Louisville, Ky.....	3	272,400	233,129	248,326	3	714,157	
Milwaukee, Wis.....	3	171,152	338,824	358,019	3	956,560	
Other metropolitan districts.	22	546,890	1,671,750	884,806	23	3,136,453	
Total: metropolitan districts.	61	6,086,912	6,475,115	7,272,868	65	19,579,913	
Places not in metropolitan districts.....	26	94,816	1,135,347	180,266	45	1,835,448	
<b>Total G. L. Region.....</b>	<b>87</b>	<b>\$6,181,728</b>	<b>\$7,610,462</b>	<b>\$7,453,134</b>	<b>110</b>	<b>\$21,415,361</b>	
<b>Midwest Region:</b>							
Des Moines, Ia.....	3	\$320,855	\$163,895	\$614,138	3	\$1,103,862	
Kansas City, Mo. and Kans..	6	421,949	335,513	373,320	6	1,200,525	
Minneapolis-St. Paul.....	5	334,439	674,302	582,850	5	1,650,932	
Omaha, Neb.-Council Bluffs, Ia.....	3	243,462	198,048	207,525	3	627,445	
St. Louis, Mo.....	5	472,990	844,069	653,432	6	2,043,492	
Other metropolitan districts.	6	211,192	285,978	132,979	6	601,719	
Total: metropolitan districts.	28	2,004,887	2,501,805	2,564,244	29	7,227,975	
Places not in metropolitan districts.....	28	402,263	1,191,187	806,926	49	2,753,007	
<b>Total Midwest Region.....</b>	<b>56</b>	<b>\$2,407,150</b>	<b>\$3,692,992</b>	<b>\$3,371,170</b>	<b>78</b>	<b>\$9,980,982</b>	
<b>SOUTHERN DISTRICT</b>							
<b>Southeastern Region:</b>							
Atlanta, Ga.....	3	\$254,885	\$213,835	\$304,664	4	\$736,075	
Birmingham, Ala.....	3	67,730	165,220	56,710	3	299,044	
Memphis, Tenn.....	4	125,847	219,144	147,673	4	468,263	
Nashville, Tenn.....	3	219,362	188,758	217,334	3	637,932	
New Orleans, La.....	3	191,935	206,368	235,909	4	618,663	
Other metropolitan districts.	18	580,396	932,147	713,195	22	2,332,184	
Total: metropolitan districts.	34	1,440,155	1,925,472	1,675,485	40	5,092,161	
Places not in metropolitan districts.....	36	515,526	1,387,390	739,507	71	3,133,355	
<b>Total S. E. Region.....</b>	<b>70</b>	<b>\$1,955,681</b>	<b>\$3,312,862</b>	<b>\$2,414,992</b>	<b>111</b>	<b>\$8,225,516</b>	
<b>South Central Region:</b>							
Dallas, Tex.....	3	\$239,594	\$285,762	\$226,686	3	\$882,001	
Fort Worth, Tex.....	3	81,074	216,117	185,860	3	498,467	
Houston, Tex.....	3	165,590	299,226	232,366	3	665,826	
Oklahoma City, Okla.....	4	193,314	238,645	234,469	4	655,456	
San Antonio, Tex.....	4	202,559	264,964	179,973	5	652,063	
Other metropolitan districts.	3	92,800	248,050	149,930	3	511,861	
Total: metropolitan districts.	20	974,931	1,552,764	1,209,284	21	3,865,674	
Places not in metropolitan districts.....	15	50,497	579,049	140,739	34	1,047,535	
<b>Total S. C. Region.....</b>	<b>35</b>	<b>\$1,025,428</b>	<b>\$2,131,813</b>	<b>\$1,350,023</b>	<b>55</b>	<b>\$4,913,209</b>	
<b>WESTERN DISTRICT</b>							
<b>Mountain Region:</b>							
Total: metropolitan districts.	6	\$496,216	\$915,038	\$232,695	6	\$1,640,001	
Places not in metropolitan districts.....	18	125,649	666,136	218,930	41	1,387,613	
<b>Total Mountain Region....</b>	<b>24</b>	<b>\$621,865</b>	<b>\$1,581,174</b>	<b>\$451,625</b>	<b>47</b>	<b>\$3,027,614</b>	



## METROPOLITAN RADIO INCOME—Continued

Districts	Stations with \$25,000 or more net sales			All commercial stations		
	Stations	Network	Local	Natl Spot	Stations Net Sales	
					Stations	Net Sales
<b>Pacific Region:</b>						
Los Angeles, Calif. ....	13	\$742,018	\$1,628,050	\$498,568	14	\$2,828,256
Portland, Ore. ....	4	261,171	263,953	244,162	6	816,723
San Francisco-Oakland, Calif. ....	9	552,476	696,936	398,872	11	1,592,564
Seattle, Wash. ....	6	192,147	387,870	202,566	7	818,261
Spokane, Wash. ....	3	158,932	158,005	100,715	4	465,866
Other metropolitan districts. ....	6	204,801	314,062	93,228	7	617,399
Total: metropolitan districts. ....	41	2,111,545	3,448,876	1,538,111	49	7,139,069
Places not in metropolitan districts .....	19	136,506	693,908	129,561	34	1,196,470
<b>Total Pacific Region. ....</b>	<b>60</b>	<b>\$2,248,051</b>	<b>\$4,142,784</b>	<b>\$1,667,672</b>	<b>83</b>	<b>\$8,335,539</b>
<b>UNITED STATES</b>						
Metropolitan districts. ....	281	\$20,572,138	\$27,591,750	\$20,708,968	315	\$68,824,795
Places not in metropolitan districts .....	162	1,568,999	6,432,915	2,408,168	309	12,824,923
<b>Grand Total. ....</b>	<b>443</b>	<b>\$22,141,137</b>	<b>\$34,024,665</b>	<b>\$23,117,136</b>	<b>624</b>	<b>\$81,649,718</b>

Note: Of the 624 items in this table, 5 cover 2 stations each. Thus the table actually embraces data for 629 stations.

## NBC-CBS DAY vs. EVENING REVENUE, 1931-1938

The dividing line between day and evening is here taken to be 6 P.M. Revenue from the summer months of the past three years roughly paralleled the figure for the entire year as regards day-evening. In June, July and August of 1936, day revenue was 21%; in 1937, 24%, and in 1938, 34%.

	Day.	% of Total.	Evening.	% of Total.	Total.
1931. ....	\$7,921,671	21.1	\$29,580,409	78.9	\$37,502,080
1932. ....	8,486,296	21.7	30,620,480	78.3	39,106,776
1933. ....	6,887,904	21.9	24,628,394	78.1	31,516,298
1934. ....	9,589,344	22.5	33,070,117	77.5	42,659,461
1935. ....	11,090,157	22.7	37,696,578	77.3	48,786,735
1936. ....	13,725,976	23.8	43,966,122	76.2	57,692,098
1937. ....	21,281,652	31.6	46,091,752	68.4	67,373,404
1938. ....	23,603,642	34.3	45,199,434	65.7	68,808,076

# MONEY

## RADIO TIME SALES: 1938, 1937, 1936

(At One-time Card Rates)

	1938.	1937.	1936.
Total Industry Sales.....	\$143,500,000	\$141,000,000	\$107,550,886
Network Sales .....	71,728,400	69,612,480	59,671,244

(Note: The 1938 and 1937 gross industry time sales figures are projections on Federal Communications Commission reports of time sales after trade—i.e., frequency—discounts. The 1936 figure is from compilations by the National Association of Broadcasters).

## COMPARISON BETWEEN MAJOR MEDIA: 1938, 1937, 1936

	1938.	1937.	1936.
Radio Broadcasting.....	\$143,500,000	\$141,000,000	\$107,550,886
National Magazines.....	148,320,420	169,764,913	143,790,669
Newspapers .....	544,000,000	630,000,000	568,593,000

(Note: Figures on magazines are by courtesy of Publishers' Information Bureau, Inc., copyright owner of the data. Magazine revenue for 1937 and 1938 includes five national farm magazines, plus the "American Weekly" and "This Week." The latter two publications accounted for \$12,276,384 in 1937 and \$8,993,618 in 1938. Newspaper revenue data is by courtesy of the American Newspaper Publishers Association. It should be specifically noted that the 1938 and 1937-1936 newspaper figures are not exactly comparable. The 1937-1936 figures include all daily papers in all of the U. S. The 1938 total [computed for the ANPA by Media Records] includes only English language dailies in 760 cities of 10,000 or more population. The 1938 figure can be broken down thus: national revenue, \$148,000,000; local revenue, \$396,000,000).

## NETWORK GROSS CLIENT EXPENDITURES

The following income by years is computed at the gross card rates before agency, or other discounts. In the case of the National Broadcasting Co., the Red and the Blue network grosses are combined:

	NBC	CBS	Mutual
1927.....	\$3,760,010	.....	.....
1928.....	8,780,333	\$1,647,364	.....
1929.....	14,310,382	4,785,981	.....
1930.....	20,088,887	7,605,203	.....
1931.....	25,607,041	11,895,039	.....
1932.....	26,504,891	12,601,885	.....
1933.....	21,452,732	10,063,566	.....
1934.....	27,833,616	14,825,845	.....
1935.....	31,148,931	17,637,804	*\$1,293,103
1936.....	34,523,950	23,168,148	*1,884,615
1937.....	38,651,286	28,722,118	2,239,076
1938.....	41,462,679	27,345,397	2,920,324

\* Note: In 1935 and 1936 Mutual computed its income as net and not as gross.

# COMBINED BROADCASTING INDUSTRY INCOME STATEMENT: AS OF DEC. 31, 1938

*(Prepared by the Accounting, Statistical, and Tariff Dept., Federal Communications Commission; This Statement Covers the Three Major Networks and Licensees of 660 Standard Broadcast Stations)*

Particulars	Amount
<b>(a) Revenues</b>	
1. Network portion of network time sales.....	\$35,455,510
2. Time sales by stations.....	\$82,669,401
Less payments to other stations.....	745,452
	81,923,949
3. Total time sales by networks and stations.....	117,379,459
4. Deduct: Commission to agencies, representatives and brokers.....	16,487,200
	100,892,259
5. Net revenue received from sale of time.....	6,081,344
6. Sale and placing of talent.....	1,085,469
7. Recoveries by networks from others on communication line charges.....	3,278,836
8. Miscellaneous sales and revenue services.....	20,470
9. Sustaining programs.....	20,470
10. Total revenues of networks and stations.....	\$111,358,378
<b>(b) Expenses</b>	
1. Technical expenses.....	\$13,048,588
2. Program, talent, and communication line expense (including sustaining programs purchased, royalties, and similar items).....	38,196,994
3. Advertising, promotional, and selling expenses.....	9,963,136
4. General and administrative expenses.....	15,088,718
5. Other direct broadcast expenses.....	5,209,099
6. Indirect broadcast expenses (depreciation, amortization, taxes, uncollectible revenue, and rents).....	10,997,059
7. Total broadcast expenses.....	\$92,503,594
(c) Broadcast income (a) minus (b).....	\$18,854,784
(d) 1. Income from broadcast assets leased to others.....	277,155
2. Total income from others who use licensee stations for their own time sales.....	928,218
(e) Income from general services to licensees.....	92,958
(f) Total income from activities related to broadcasting.....	\$20,153,115
(g) Income from business or activities other than broadcasting.....	*53,672,999
(h) Extraordinary income amounts for the year (net debits).....	(79,035)
(i) Total income from all sources reported.....	\$73,747,079
(j) Contractual payments to others from income.....	\$214,228
(k) State and federal taxes on net income.....	11,522,636
	11,736,864
(l) Net income from all sources for the year, after taxes.....	\$62,010,215

Dividends declared (and withdrawals by partners and proprietors) during the year were reported by licensees in the amount of \$22,976,676.

\* Editor's note: This item includes the income of parent firms, such as manufacturers, newspapers, insurance companies, etc., when such parent firms are the direct licensees of broadcasting stations. If a parent firm holds a broadcasting license by means of an intervening subsidiary, then the revenue of the parent firm is not included in this figure.

## TOTAL RADIO TIME SALES: 1938

The figures below are from FCC compilations of "net" revenue for the year 1938 ("net" meaning one-time card rates less frequency discounts). This table was prepared by the VARIETY RADIO DIRECTORY and was tentatively stated to be correct by the Federal Communications Commission Accounting, Statistical, and Tariff Dept. at the time the DIRECTORY went to press. The reader should bear in mind that a certain margin of error is inevitable in re-classifying the FCC data.

The 1938 time sales, if converted into a "gross" total (i.e., one-time card rates) would probably be about \$143,500,000.

		\$35,455,510 retained by NBC, CBS, MBS	
		?	
		retained by secondary networks	
		\$35,455,510	\$35,455,510
NETWORK.....		\$19,483,369 paid stations by NBC, CBS, MBS*	
		1,185,596 paid stations by secondary networks	
		\$20,668,965	
		175,379 "in transit" payments by major networks to stations	
		313,071 inter-station payments	
		\$21,157,415	
		745,452 deduct: inter-station and/or network payments	
		\$20,411,963	\$20,411,963
			\$55,867,473
NETWORK TOTAL.....			\$55,867,473
National and Regional Spot.....			†28,109,185
Local .....			‡33,402,801
GRAND TOTAL 1938 TIME SALES.....			¶\$117,379,459

\* This item includes \$496,858 paid to other networks and \$504,737 paid to foreign and territorial stations.

† This item may include some revenue classified the previous year as "revenue retained by secondary and other networks." Since this classification was dropped in 1938, the money was accredited to individual stations and may have found its way into the national and regional spot category. Ordinarily, secondary and other networks retain about \$2,000,000.

‡ The editors of the DIRECTORY believe that the FCC was perfectly justified in showing a rather large drop in local business during 1938. A considerable number of stations revised base rates downward in 1938, indicating a drop-off in local business.

¶ The editors of the DIRECTORY also believe that the FCC total time sales figure is a dead-right figure. The FCC indicates that 1938 time sales were 99.5% of 1937 total time sales. As a cross-check, it should be noted that radio receipts of the American Society of Composers, Authors and Publishers were, in 1938, about 99.1% of 1937 receipts. These two sets of data match so perfectly that there can be little dispute as to accuracy.

See page 170 for comparable 1937 figures

## TOTAL RADIO TIME SALES: 1937

In the table below all figures represent "net" revenue—that is, frequency discounts have been subtracted. Agency and broker commissions, however, are not subtracted. Commissions in the agency-broker category amounted to \$16,982,920 for the year.

If these net figures were converted into a "gross"—that is, a total prior to any frequency, agency or broker discounts—they would probably be about \$141,000,000

	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; border-right: 1px solid black; padding-right: 5px;">\$33,902,486 retained by major networks</td> <td style="width: 50%;"></td> </tr> <tr> <td style="border-right: 1px solid black; padding-right: 5px;">1,857,102 retained by secondary networks</td> <td></td> </tr> <tr> <td style="border-right: 1px solid black; padding-right: 5px;">52,949 retained by other networks</td> <td></td> </tr> <tr> <td style="border-top: 1px solid black; border-right: 1px solid black; padding-top: 5px; padding-right: 5px;">\$35,812,537</td> <td style="padding-left: 10px;">\$35,812,537</td> </tr> </table>	\$33,902,486 retained by major networks		1,857,102 retained by secondary networks		52,949 retained by other networks		\$35,812,537	\$35,812,537							
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NETWORK . . . . .	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; border-right: 1px solid black; padding-right: 5px;">\$19,266,127 paid stations by major networks</td> <td style="width: 50%;"></td> </tr> <tr> <td style="border-right: 1px solid black; padding-right: 5px;">698,642 paid stations by secondary networks</td> <td></td> </tr> <tr> <td style="border-right: 1px solid black; padding-right: 5px;">135,626 paid stations by other networks</td> <td></td> </tr> <tr> <td style="border-top: 1px solid black; border-right: 1px solid black; padding-top: 5px; padding-right: 5px;">\$20,100,395</td> <td></td> </tr> <tr> <td style="border-right: 1px solid black; padding-right: 5px;">2,036,484 paid stations for commissions, etc.*</td> <td></td> </tr> <tr> <td style="border-right: 1px solid black; padding-right: 5px;">4,258 accruing to stations as result of intra-net-works sale of facilities to advertisers</td> <td></td> </tr> <tr> <td style="border-top: 1px solid black; border-right: 1px solid black; padding-top: 5px; padding-right: 5px;">\$22,141,137</td> <td style="padding-left: 10px;">\$22,141,137</td> </tr> </table>	\$19,266,127 paid stations by major networks		698,642 paid stations by secondary networks		135,626 paid stations by other networks		\$20,100,395		2,036,484 paid stations for commissions, etc.*		4,258 accruing to stations as result of intra-net-works sale of facilities to advertisers		\$22,141,137	\$22,141,137	
\$19,266,127 paid stations by major networks																
698,642 paid stations by secondary networks																
135,626 paid stations by other networks																
\$20,100,395																
2,036,484 paid stations for commissions, etc.*																
4,258 accruing to stations as result of intra-net-works sale of facilities to advertisers																
\$22,141,137	\$22,141,137															
<b>NETWORK TOTAL</b> . . . . .		\$57,953,674														
<b>National Spot</b> . . . . .		†23,117,136														
<b>Local</b> . . . . .		36,838,163														
<b>GRAND TOTAL 1937 TIME SALES</b> . . . . .		\$117,908,973														
Deduct intra-industry commission and sustaining time payments (marked * above) . . . . .		2,036,484														
<b>GRAND TOTAL 1937 TIME SALES TO ADVERTISERS</b> . . . . .		\$115,872,489														

† Stations having less than \$25,000 net sales in 1937 were not deemed as doing any national spot business; their income is credited entirely to local business.

‡ All figures in this table were checked and stated to be correct by the Federal Communications Commission accounting department on Jan. 17, 1939.

## CBS GROSS CLIENT REVENUE FOR 1938

(With same clients' 1937 rank and expenditures)

	1938.	1937.
1. Lever Bros. Co. . . . .	\$2,790,141	( 1 ) \$2,182,123
a. Lux . . . . .	\$739,757	
b. Lifebuoy . . . . .	376,350	
c. Spry . . . . .	557,902	
d. Rinso . . . . .	1,116,132	
2. General Foods Corp. . . . .	2,720,386	(21) 432,751
a. Swansdown & Calumet . . . . .	\$679,385	
b. Minute Tapioca . . . . .	161,090	
c. Sanka . . . . .	261,091	
d. Huskies . . . . .	693,826	
e. Postum . . . . .	450,159	
f. Post Toasties . . . . .	135,135	
g. Diamond Salt . . . . .	40,180	
h. La France & Satina . . . . .	299,520	

**CBS REVENUE—Continued**

	1938.	1937.
3. Colgate-Palmolive-Peet Co.....	1,779,439	( 2 ) 1,880,870
a. Palmolive Soap.....	\$515,443	
b. Shaving Cream.....	368,128	
c. Dental Products.....	363,155	
d. Super Suds.....	532,713	
4. Procter & Gamble Co.....	1,310,707	.....
a. Drene.....	\$43,910	
b. Ivory.....	342,750	
c. Crisco.....	235,402	
d. Oxydol.....	389,247	
e. Chipso.....	246,732	
f. Dreft.....	52,666	
5. American Tobacco Co.....	1,283,826	( 5 ) 1,562,480
a. Lucky Strikes.....	\$1,112,343	
b. Roj Tan Cigars.....	88,458	
c. Half & Half Tobacco.....	83,025	
6. William Wrigley, Jr., Co.....	1,241,705	( 6 ) 1,241,054
7. Liggett & Myers Tobacco Co.....	1,118,355	( 3 ) 1,806,541
8. Ford Motor Co.....	1,052,895	( 4 ) 1,649,309
9. Chrysler Sales Corp.....	1,003,612	(10) 911,051
10. R. J. Reynolds Tobacco Co.....	1,000,184	(13) 790,315
11. Campbell Soup Co.....	713,788	( 8 ) 1,166,128
12. Continental Baking Co.....	650,260	(15) 620,209
a. Wonder Bread and Hostess Cake.....	\$76,200	
b. Wonder Bread.....	574,060	
13. P. Lorillard Co.....	644,905	(47) 103,490
14. Pet Milk Sales Corp.....	594,013	(18) 537,094
15. General Mills, Inc.....	557,035	( 7 ) 1,238,912
a. Wheaties, Softasilk, Bis- quick, Gold Medal.....	\$551,095	
b. Corn Kix.....	5,940	
16. Philip Morris & Co., Ltd.....	463,380	(25) 357,735
17. U. S. Tobacco Co.....	435,120	(22) 388,905
18. The Texas Co.....	405,265	(17) 558,045
19. Gulf Refining Co.....	399,960	(26) 352,710
20. Lady Esther Co.....	372,150	(28) 316,180
21. Coca-Cola Co.....	358,940	(31) 265,170
22. Nash-Kelvinator Corp.....	345,334	(19) 534,673
23. Cudahy Packing Co.....	340,767	(32) 220,378
24. U. S. Rubber Products Co.....	304,155	.....
25. Anacin Co.....	297,697	Not listed separately*
26. Bayer Co.....	282,254	Not listed separately*
27. Edna Wallace Hopper, Inc.....	267,194	Not listed separately*
28. E. I. du Pont de Nemours & Co.....	250,455	(24) 367,205
29. Lambert Co.....	242,395	(68) 23,780
30. H. J. Heinz Co.....	225,960	(14) 730,633
31. Lehn & Fink Products Co.....	219,494	(16) 583,003
a. Hind's Honey & Almond Cream.....	\$74,449	
b. Pebecco.....	79,974	
c. Tussy.....	4,620	
d. Lysol.....	60,451	
32. Chesebrough Manufacturing Co.....	211,050	(58) 50,760
33. Household Finance Corp.....	208,320	.....
34. Kolynos Sales Co.....	193,433	Not listed separately*
35. Brewers' Radio Show Assn.....	192,750	.....

\* Anacin Co., Edna Wallace Hopper, Inc., Kolynos Sales Co., and A. S. Boyle Co. were not listed separately in 1937, but as members of the American Home Products Co., which in that year spent \$1,144,318 with CBS. Similarly, the Bayer Co. was listed as a member of Sterling Products, Inc., which in 1937 spent \$119,339 with CBS.

**CBS REVENUE—Continued**

	1938.	1937.
36. Kellogg Co.....	192,724	.....
37. Vick Chemical Co.....	180,015	(27) 323,320
38. Griffin Manufacturing Co.....	174,049	.....
39. International Cellucotton Co.....	166,665	.....
40. Campana Sales Corp.....	156,100	.....
41. R. B. Davis Co.....	154,020	(34) 195,690
42. McKesson & Robbins, Inc.....	150,150	.....
43. Hudson Motor Car Co.....	139,735	(38) 147,690
44. A. S. Boyle Co.....	136,309	Not listed separately*
a. Old English Floor Wax.....	\$94,260	
b. Hill's Nose Drops.....	42,049	
45. General Motors Corp.....	130,615	(11) 864,460
46. Philco Radio & Television Corp.....	129,360	(12) 790,805
47. Noxzema Chemical Co.....	109,555	(70) 17,610
48. Zenith Radio Corp.....	108,515	(63) 33,420
49. General Baking Co.....	108,267	(37) 151,856
50. Barbasol Co.....	106,600	.....
51. International Silver Co.....	85,095	(52) 79,325
52. Skelly Oil Co.....	62,450	(65) 29,220
53. Penick & Ford, Ltd.....	62,060	.....
54. Florida Citrus Commission.....	61,975	(61) 40,225
55. Phillips Petroleum Corp.....	59,990	(41) 136,700
56. Joe Lowe Corp.....	51,156	.....
57. Carborundum Co.....	43,405	(45) 114,690
58. Durkee's Famous Foods.....	34,200	(62) 37,295
59. Rio Grande Oil Co.....	27,725	(71) 17,610
60. F & F Laboratories.....	15,600	(51) 85,315
61. Pennsylvania Publicity Commission.....	14,995	(84) 3,775
62. Euclid Candy Co.....	14,080	(88) 990
63. Pure Oil Co.....	13,829	.....
64. Atlantic Refining Co.....	13,050	(30) 274,810
65. Bayuk Cigars, Inc.....	12,870	.....
66. Tidewater Associated Oil Co.....	11,104	(66) 26,752
67. Brown & Williamson Tobacco Co.....	10,834	(64) 30,870
68. Wilmington Transportation Co.....	10,450	.....
69. Cardinet Candy Co.....	10,170	.....
70. S & W Fine Foods.....	7,950	.....
71. Mennen Co.....	7,320	.....
72. Holland Furnace Co.....	5,827	(81) 4,308
73. Beneficial Management Corp.....	5,823	(35) 190,509
74. Soil Off Manufacturing Co.....	5,042	.....
75. Roma Wine Co.....	4,950	(86) 1,485
76. Tillamook County Creamery Assn.....	4,305	.....
77. Sales Affiliates, Inc.....	4,290	.....
78. Ralston Purina Co.....	3,660	.....
79. California Prune & Apricot Growers Assn.....	3,050	.....
80. Tea Garden Products Co.....	2,295	.....
81. George W. Caswell Co.....	2,145	.....
82. Richfield Oil Corp.....	536	.....
83. Refrigeration & Air Conditioning Inst.....	360	.....
Political Advertisers (see page 178 for details).....	52,803	.....
<b>TOTAL</b> .....	<b>\$27,345,397</b>	<b>†\$28,722,118</b>
<b>AVERAGE EXPENDITURE</b> .....	<b>328,826</b>	<b>326,388</b>
		<i>(Political accounts excluded)</i>
<b>MEDIAN EXPENDITURE</b> .....	<b>150,150</b>	<b>115,978</b>
		<i>(Political accounts excluded)</i>

\*See footnote on page 171.

†88 Advertisers.

# MUTUAL GROSS CLIENT REVENUE FOR 1938

(With same clients' 1937 rank and expenditures)

	1938.	1937.
1. Bayuk Cigars, Inc.....	\$259,436	.....
2. Gospel Broadcasting Assn.....	182,842	( 3 ) \$96,556.05
3. Gordon Baking Co.....	182,574	( 1 ) 193,882.71
4. Ironized Yeast Co.....	179,724	.....
5. Lone Ranger (Cooperative Program).....	149,550	.....
6. General Mills.....	137,492	(35) 18,270.00
a. Corn Kix.....	\$16,290	
b. Wheaties.....	120,572	
7. P. Lorillard Co.....	99,948	.....
8. Lutheran Laymen's League.....	94,034	( 9 ) 69,063.90
9. Vadsco Sales Corp.....	90,973	.....
10. Philip Morris & Co., Ltd.....	78,310	.....
11. Journal of Living Publications.....	72,166	( 5 ) 81,618.00
12. J. B. Williams Co.....	70,426	.....
13. Wheeling Steel Corp.....	68,215	.....
14. Hecker Products Corp.....	65,421	( 2 ) 166,647.90
a. Hecker's H-O.....	\$41,350	
b. Silverdust.....	24,071	
15. Musterole Co. & E. W. Rose Co.....	63,464	(14) 57,309.30
16. Lambert Co.....	58,108	.....
17. D. L. & W. Coal Co.....	53,872	(29) 26,166.00
18. "Show of the Week" (Local Co-op.).....	49,996	.....
19. "30 Minutes in Hollywood" (Local Co-op.).....	48,809	.....
20. Brown & Williamson Tobacco Co.....	48,650	.....
21. Elizabeth Arden.....	41,958	(61) 3,496.50
22. Wheateana Corp.....	38,257	.....
23. American Tobacco Co.....	37,866	(53) 5,600.00
24. Kellogg Co. (Pep Cereal).....	36,844	(38) 16,720.00
25. Green Hornet (Co-operative).....	36,452	.....
26. Cudahy Packing Co.....	31,721	(21) 40,030.80
27. General Shoe Corp.....	29,353	.....
28. Oakland Chemical Co.....	28,750	.....
29. Mennen Co.....	26,926	(11) 63,817.56
30. Allis-Chalmers Manufacturing Co.....	24,130	.....
31. Maine Development Commission.....	23,754	(30) 25,532.00
32. Rocke News Syndicated Program.....	20,412	(62) 3,288.00
33. Bosco Co.....	17,517	.....
34. Emerson Drug Co.....	17,024	.....
35. Lamplighter (Co-operative).....	14,297	.....
36. Humphrey Homeopathic Medicine Co.....	12,761	(49) 7,858.32
37. Thomas Leeming & Co.....	11,700	.....
38. American Bird Products Co.....	10,543	(60) 3,744.00
39. E. Fougere & Co.....	10,050	(59) 4,050.00
40. R. B. Semler.....	9,620	.....
41. Gambarelli & Davitto.....	9,255	.....
42. Famous Jury Trials (Co-op.).....	8,169	.....
43. Barbasol Co.....	7,114	(32) 23,796.25
44. Varady of Vienna, Inc.....	6,989	( 6 ) 79,027.50
45. Slide Fasteners, Inc.....	5,880	.....
46. Atchison, Topeka and Santa Fe R. R.....	5,061	.....
47. Admiracion Laboratories.....	4,144	( 4 ) 91,774.00
48. Macfadden Publications.....	3,615	( 7 ) 72,755.00
49. W. A. Sheaffer Pen Co.....	2,835	(41) 12,720.00
50. Little Crow Milling Co.....	1,400	(45) 10,926.67
51. Miscellaneous (comprising special co-operative hook-ups).....	303,793	.....
Political advertisers (see page 178 for details)....	28,124	5,072.00
<b>TOTAL</b> .....	<b>\$2,920,324</b>	<b>*\$2,239,076.54</b>

\* 67 Advertisers.



# NBC GROSS CLIENT REVENUE FOR 1938

(With same clients' 1937 rank and expenditures)

	1938.	1937.
1. Procter & Gamble Co.....	\$4,860,155	(1) \$4,456,525
a. Camay .....	\$658,218	
b. Chipso .....	445,396	
c. Crisco .....	507,954	
d. Dash .....	2,921	
e. Dreft .....	113,872	
f. Drene .....	514,472	
g. Ivory Flakes.....	701,930	
h. Ivory Soap.....	661,002	
i. Lava Soap.....	119,458	
j. Oxydol .....	597,977	
k. White Naphtha Soap.....	536,955	
2. Standard Brands, Inc.....	2,670,467	(2) 2,508,139
a. Chase & Sanborn Coffee....	\$965,434	
b. Foil Yeast for Health.....	168,093	
c. Royal Desserts.....	397,449	
d. Royal Desserts—Yeast for Health .....	375,299	
e. Tender Leaf Tea.....	544,363	
f. Yeast for Bread.....	219,829	
3. General Foods Corp.....	2,519,220	(3) 2,332,193
a. Diamond Crystal Salt.....	\$28,656	
b. Grape Nuts.....	484,796	
c. Huskies .....	32,814	
d. Jell-O .....	651,441	
e. Log Cabin Syrup.....	108,512	
f. Maxwell House Coffee.....	836,814	
g. Post 40% Bran Flakes.....	376,187	
4. Sterling Products, Inc.....	2,486,452	(4) 2,169,836
a. Bayer Aspirin.....	\$414,553	
b. Cal-Aspirin.....	36,633	
c. Dr. Lyon's Toothpowder....	815,264	
d. Haley's M-O.....	48,867	
e. Phillips' Milk of Magnesia..	273,984	
f. Phillips' Milk of Magnesia Creams .....	143,202	
g. Phillips' Milk of Magnesia and Face Cream.....	310,696	
h. Phillips' M of M Toothpaste and Tablets.....	443,253	
5. American Home Products Co.....	1,683,340	(6) 1,403,496
a. Aero White.....	\$24,477	
b. Anacin .....	473,050	
c. BiSoDol .....	475,304	
d. Edna Wallace Hopper Cos- metics .....	83,177	
e. Fly-Ded .....	40,021	
f. Freezone .....	39,708	
g. Hill's Cold Tablets.....	23,506	
h. Hill's Nose Drops.....	22,197	
i. Kolynos .....	188,559	
j. Louis Philippe Cosmetics..	184,752	
k. Old English Floor Wax....	128,589	
6. Campbell Soup Co.....	1,565,637	
a. Food Products.....	\$1,468,353	
b. Tomato Juice.....	97,284	
7. National Dairy Products Corp.....	1,466,957	(7) 1,275,202
a. Kraft .....	\$973,029	
b. Sealtest .....	493,928	
8. Miles Laboratories, Inc.....	1,387,906	(5) 1,457,470
9. American Tobacco Co.....	1,331,884	(12) 772,374

NBC REVENUE—Continued

	1938.		1937.
a. Lucky Strikes.....	\$1,074,549		
b. Pall Mall.....	257,335		
10. General Mills, Inc.....	1,200,886	(35)	293,713
a. Cereals and Flour.....	\$823,459		
b. Corn Kix.....	68,343		
c. Sperry Flour Products.....	117,488		
d. Wheaties.....	191,596		
11. Bristol-Myers Co.....	942,930	(13)	762,200
a. Ipana-Sal Hepatica.....	\$708,012		
b. Vitalis.....	234,918		
12. Quaker Oats Co.....	878,068	(43)	222,426
a. Aunt Jemima Pancake Flour	247,720		
b. Puffed Rice and Puffed			
Wheat.....	159,926		
c. Quaker Oats.....	470,422		
13. Radio Corp. of America.....	827,640	( 9)	1,153,585
a. Institutional.....	\$804,939		
b. RCA-Manufacturing.....	22,701		
14. S. C. Johnson & Son, Inc.....	675,190	(25)	455,744
15. Brown & Williamson Tobacco Corp.....	656,306	(30)	322,534
a. Avalon.....	\$144,898		
b. Bugler Tobacco.....	30,584		
c. Kool and Raleigh.....	480,824		
16. Cities Service Co.....	638,205	(17)	575,603
17. Firestone Tire & Rubber Co.....	635,206	(20)	537,634
a. Farm Tractor Tires.....	\$32,472		
b. Tires and Tubes.....	602,734		
18. Sun Oil Co.....	631,667	(18)	567,409
19. Andrew Jergens Co.....	622,277	(11)	841,457
a. Jergens' Lotion.....	\$206,373		
b. Woodbury Soap and Cos-			
metics.....	415,904		
20. Liggett & Myers Tobacco Co.....	571,015		
21. Pillsbury Flour Mills Co.....	563,400	(22)	504,521
22. Carnation Co.....	560,872	(24)	462,168
a. Alber Bros. Milling.....	\$47,232		
b. Carnation Milk.....	513,640		
23. Cummer Products Co.....	555,367	(32)	320,983
a. Energine.....	\$205,428		
b. Molle.....	349,939		
24. Philip Morris & Co., Ltd.....	526,664	(23)	465,992
25. Kellogg Co.....	496,404	(19)	563,373
a. Breakfast Food.....	\$231,784		
b. Krispies.....	264,620		
26. Lady Esther Co.....	459,397	(15)	683,860
27. B. T. Babbitt, Inc.....	437,700	(26)	385,032
28. Lewis-Howe Co.....	419,840	(34)	312,548
29. General Electric Co.....	391,871	(27)	372,635
30. Stewart-Warner Corp.....	384,195	(116)	8,480
a. Alemite.....	\$128,065		
b. Radios.....	128,065		
c. Refrigerators.....	128,065		
31. Ralston-Purina Co.....	380,246	(28)	367,484
a. Ralston Cereal.....	\$186,950		
b. Ry-Krisp.....	193,296		
32. F. W. Fitch Co.....	364,563	(40)	257,462
33. Campana Sales Corp.....	364,298	(16)	583,123
34. Pacific Coast Borax Co.....	339,296	(39)	278,236
35. Pepsodent Co.....	339,260	( 8)	1,269,158
a. All Products.....	\$282,320		
b. Antiseptic.....	56,940		
36. Lamont, Corliss & Co.....	305,536	(36)	290,664
a. Danya Hand Lotion.....	\$15,184		
b. Nestle's Eveready Cocoa...	14,976		
c. Pond's Creams and Face			
Powders.....	275,376		

## NBC REVENUE—Continued

	1938.		1937.
37. Wander Co.....	304,952	(33)	317,330
38. Borden Co.....	301,459		
39. Welch Grape Juice Co.....	267,080	(45)	191,788
40. Nehl, Inc.....	247,792		
41. Sherwin-Williams Co.....	231,409	(31)	321,295
a. Acme Paints.....	\$99,588		
b. S-W Paints.....	131,821		
42. Time, Inc.....	220,023	(74)	68,328
43. Richfield Oil Corp.....	202,940	(44)	214,124
44. Grove Laboratories, Inc.....	182,140	(46)	172,464
45. Macfadden Publications, Inc.....	172,032	(37)	283,476
46. J. B. Williams Co.....	167,336		
47. Goodyear Tire & Rubber Co.....	165,139		
48. Wm. R. Warner Co.....	156,114	(54)	136,134
49. Packard Motor Car Co.....	146,220	(14)	757,820
50. National Biscuit Co.....	130,520	(64)	101,320
a. Biscuits.....	\$93,616		
b. Shredded Wheat.....	36,904		
51. Bowey's, Inc.....	129,172	(47)	159,432
52. G. Washington Coffee Refining Co.....	129,001	(60)	112,096
53. Falstaff Brewing Corp.....	125,232	(97)	30,228
54. Princess Pat, Ltd.....	123,560	(55)	133,674
55. Colgate-Palmolive-Peet Co.....	118,576		
56. Vick Chemical Co.....	116,448		
57. National Ice Advertisers, Inc.....	114,456	(53)	143,836
58. Group of American Banks.....	103,365	(69)	75,919
59. Regional Advertisers, Inc.....	99,744	(62)	107,248
60. Drackett Co.....	93,984	(72)	70,856
61. Standard Oil Co. of California.....	92,785	(68)	84,508
62. Swift & Co.....	88,487	(81)	53,130
a. Institutional.....	\$2,307		
b. Sunbrite Cleanser.....	86,180		
63. Emerson Drug Co.....	88,463	(85)	44,408
64. Servel, Inc.....	86,532		
65. Ward Baking Co.....	80,848		
66. Richardson & Robbins.....	79,823		
67. Fels Co.....	78,493		
68. Adam Hat Stores, Inc.....	76,736		
69. Larus & Brother Co.....	71,436	(114)	10,476
70. Penn Tobacco Co.....	69,769		
71. Musterole Co.....	69,216		
72. Household Finance Corp.....	67,770	(41)	244,348
73. Lambert Co.....	67,320	(78)	58,344
74. Allis-Chalmers Manufacturing Co.....	67,236		
75. C. F. Mueller Co.....	67,200	(63)	102,336
76. John Morrell & Co.....	65,651	(84)	47,304
77. Signal Oil Co.....	61,921	(83)	49,512
78. H. Fendrich, Inc.....	59,712	(89)	38,870
79. Horlick's Malted Milk Corp.....	58,632	(21)	519,200
80. Union Oil Co.....	53,172	(80)	53,436
a. Bif Fly Spray-Glass Cleaner.....	\$5,148		
b. Gas and Oil.....	48,024		
81. American Rolling Mills Co.....	52,962	(88)	41,669
82. Glass Container Association of America.....	51,155		
83. Gilmore Oil Co.....	49,652	(93)	35,796
84. Packer's Tar Soap, Inc.....	49,140	(50)	148,902
85. Canada Dry Ginger Ale, Inc.....	48,276		
86. Wesson Oil & Snowdrift Corp.....	45,552	(87)	42,072
87. Benjamin Moore & Co.....	42,924	(96)	33,044
88. Glidden Corp.....	42,078		
89. Cardinet Candy Co.....	35,032	(95)	33,200
90. Gallenkamp Stores Co.....	30,420	(103)	22,578
91. S & W Fine Foods, Inc.....	30,168	(90)	38,528

## NBC REVENUE—Continued

	1938.	1937.
92. J. W. Marrow Manufacturing Co.....	28,028	(67) 84,542
93. Charles Gulden, Inc.....	27,736	.....
94. George W. Luft Co.....	24,024	.....
95. Ballard & Ballard Co.....	23,780	.....
a. Flour .....	\$7,928	
b. Poultry and Dairy Feed... ..	15,852	
96. Mennen Co.....	21,892	.....
97. Tidewater Associated Oil Co.....	21,444	(102) 23,638
98. Modern Food Process Co.....	21,432	(104) 20,580
99. Thomas Cook & Son-Wagon Lits, Ltd.....	19,364	(126) 4,590
100. Pepperell Manufacturing Co.....	16,719	(91) 36,720
101. General Motors Corp. (Buick).....	13,158	( * ) 46,825
102. Tillamook County Creamery Assn.....	10,220	(113) 10,924
103. International Shoe Co. (Peters Division).....	10,062	(119) 7,332
104. Globe Grain & Milling Co.....	8,576	(123) 5,360
105. Vocational Service, Inc.....	6,912	(132) 3,072
106. Griswold Manufacturing Co.....	5,764	(120) 7,240
107. Pittsburgh Coal Co.....	5,546	.....
108. Nestle's Milk Products, Inc.....	4,212	.....
109. Charles B. Knox Gelatine Co., Inc.....	4,088	.....
110. American Oil Co.....	3,541	(128) 3,722
111. American Radiator & S. S. Corp.....	3,200	(52) 144,104
112. Oxo, Ltd.....	3,136	(133) 2,744
113. United Drug Co.....	2,920	(100) 24,403
114. Johnson, Carvell & Murphy.....	2,236	.....
115. Pacific Guano Co.....	2,236	(134) 1,872
116. Local Loan Co.....	492	(124) 5,136
Political Advertisers (see page 178 for details).....	54,369	.....
<b>TOTAL</b> .....	<b>\$41,462,679</b>	<b>†\$38,651,286</b>
<b>AVERAGE EXPENDITURE</b> .....	356,968	288,442 <i>(Political accounts excluded)</i>
<b>MEDIAN EXPENDITURE</b> .....	101,555	84,525 <i>(Political accounts excluded)</i>

\* No ranking for the year 1937 can be assigned to the Buick account, for in that year it was grouped with all the General Motors Corp. (parent company) accounts. In 1937 General Motors spent \$953,831 with the NBC, ranking 10th on this expenditure which was distributed as follows: Buick (\$46,825), Institutional (\$446,026), LaSalle (\$14,952), Oldsmobile (\$142,451), and Pontiac (\$303,577).

† 134 Advertisers.



## CBS POLITICAL ADVERTISERS, 1938

*(All expenditures are gross card rates before discounts)*

1. Haight for Governor of California .....	\$7,050	17. California Volunteers .....	1,080
2. Merriam for Governor of California .....	3,600	18. No to Proposition No. 1 on California State Ballot .....	1,080
3. Thomas E. Dewey Non-Partisan Citizens Committee .....	3,553	19. Paul A. Dever for Attorney General of Massachusetts .....	1,050
4. Bancroft Campaign Committee .....	3,255	20. New York State Democratic Committee .....	1,040
5. Democratic State Central Committee .....	3,240	21. Sheridan Downey .....	720
6. Hatfield for Governor of California .....	2,730	22. New York State Republican Women .....	595
7. Massachusetts Voters' Campaign Committee for Curley .....	2,375	23. Massachusetts Republican Finance Committee .....	465
8. Richard Whitcomb for Governor of Massachusetts .....	2,275	24. O'Connor for Governor of California .....	390
9. Campaign Committee for Election of Edward Corsi .....	2,030	25. Preston for Senator of California .....	390
10. Albany County Democratic Committee .....	2,040	26. Louise Ward Watkins for Senator of California .....	390
11. William G. McAdoo for Senator .....	1,950	27. Federation Against Proposition No. 25 .....	360
12. New York State Republican Committee .....	1,760	28. Olson for Governor of California .....	360
13. Democratic State Committee of Massachusetts .....	1,750	29. Ray L. Riley for Senator of California .....	360
14. Good Government Democrats of California .....	1,440	30. Southern Californians, Inc. ....	360
15. Earl Warren .....	1,440	31. Massachusetts Republican State Committee .....	350
16. Independent Citizens' Committee for Election for Lehman and Poletti .....	1,190	32. Leverett Saltonstall for Governor of Massachusetts .....	290
		TOTAL .....	\$52,803

## MUTUAL POLITICAL ADVERTISERS, 1938

*(All expenditures are gross card rates before discounts)*

1. New York State Democratic Committee .....	\$20,291	4. New York County Republican Committee .....	938
2. John L. O'Brien Citizen's Committee .....	5,064	5. Non-Partisan Citizens' Committee .....	893
3. Democratic National Committee .....	938	TOTAL .....	\$28,124

## NBC POLITICAL ADVERTISERS, 1938

*(All expenditures are gross card rates before discounts)*

1. Thomas E. Dewey Non-Partisan Citizens' Committee .....	\$12,366	6. Merriam for Governor .....	3,096
2. Phillip Bancroft for U. S. Senate .....	8,784	7. Statewide Council Against Single Tax .....	1,824
3. Republican State Committee .....	4,622	8. Earl Warren for Attorney General .....	1,792
4. Olson for Governor .....	3,320	9. Democratic State Committee .....	1,769
5. William Gibbs McAdoo for U. S. Senate .....	3,200	10. Democratic State Central Committee .....	1,596

## NBC POLITICAL ADVERTISERS—Continued

11. John Lord O'Brien Election Committee .....	1,453	18. Citizens' Federation Against Proposition No. 25.....	696
12. Frederic H. Bontecou Non-Partisans Citizens' Committee....	1,102	19. William H. Neblett for Governor	688
13. Edward F. Corsi Campaign Committee .....	1,081	20. E. E. Patterson for Lieutenant-Governor .....	688
14. Louise Ward Watkins for U. S. Senator .....	912	21. Daniel C. Murphy for Governor.	680
15. Communist State Committee....	856	22. Democratic County Committee..	603
16. Richard Schandrett.....	855	23. Progressive Republican League.	600
17. Women's Division of Thomas E. Dewey Non-Partisans Citizens' Committee .....	746	24. Veterans' Committee for Olson.	468
		25. John W. Preston for Senator...	344
		26. Legg for Governor.....	228
		<b>TOTAL .....</b>	<b>\$54,369</b>

## NBC-CBS REVENUE FROM RANKING INDUSTRIES, 1933-1938

These figures represent a six-year review of the foremost sources of NBC-CBS revenue when sponsors are classified by industries.

All figures, totals, percentages, etc., in the tables are based on combined NBC-CBS gross revenue (i.e., revenue as computed at card rates before frequency or other discounts).

1933	
1. Foods-Food Beverages.....	\$9,504,649
2. Drugs-Toiletries .....	7,985,187
3. Petroleum products.....	3,389,148
4. Tobacco products .....	2,909,632
5. Automotive .....	2,318,309
6. Confectionery-Soft drinks..	1,227,634
<hr/>	
<b>Total .....</b>	<b>\$27,334,559</b>
<b>Portion of total revenue....</b>	<b>86.73%</b>

1934	
1. Drugs-Toiletries .....	\$13,982,287
2. Foods-Food Beverages.....	11,747,601
3. Automotive .....	3,772,486
4. Tobacco Products.....	3,181,988
5. Petroleum Products.....	2,958,799
6. Laundry Soaps-Housekeepers' Supplies.....	1,957,116
<hr/>	
<b>Total .....</b>	<b>\$37,600,277</b>
<b>Portion of total revenue....</b>	<b>88.14%</b>

1935	
1. Drugs-Toiletries .....	\$15,986,507
2. Foods-Food Beverages.....	13,031,268
3. Automotive .....	4,227,046
4. Petroleum Products.....	3,711,079
5. Tobacco Products.....	3,481,938
6. Laundry Soaps-Housekeepers' Supplies.....	2,452,523
<hr/>	
<b>Total .....</b>	<b>\$42,890,361</b>
<b>Portion of total revenue....</b>	<b>87.91%</b>

1936	
1. Drugs-Toiletries .....	\$16,054,169
2. Foods-Food Beverages.....	14,923,017
3. Automotive .....	5,439,502
4. Tobacco Products.....	4,602,153
5. Petroleum Products.....	4,290,964
6. Laundry Soaps-Housekeepers' Supplies.....	3,519,566
<hr/>	
<b>Total .....</b>	<b>\$48,829,371</b>
<b>Portion of total revenue....</b>	<b>84.64%</b>

1937	
1. Drugs-Toiletries .....	\$18,437,444
2. Foods-Food Beverages.....	17,446,035
3. Tobacco Products.....	6,756,974
4. Automotive .....	6,634,168
5. Laundry Soaps-Housekeepers' Supplies.....	5,626,316
6. Petroleum Products.....	4,038,807
<hr/>	
<b>Total .....</b>	<b>\$58,939,744</b>
<b>Portion of total revenue....</b>	<b>87.48%</b>

1938	
1. Foods-Food Beverages.....	\$21,156,602
2. Drugs-Toiletries .....	18,459,526
3. Tobacco Products.....	8,256,260
4. Laundry Soaps-Housekeepers' Supplies.....	7,568,395
5. Automotive .....	3,903,597
6. Petroleum Products.....	2,977,443
<hr/>	
<b>Total .....</b>	<b>\$62,321,823</b>
<b>Portion of total revenue....</b>	<b>90.57%</b>

# NETWORK 1938 REVENUE BY INDUSTRY CLASSIFICATION

NBC

Classification	Total Gross Expenditures	Number of Advertisers	% of Total	% Change Over 1937
Automotive .....	\$927,251	4	2.24%	— 66.00%
Building materials.....	56,162	2	.13	— 76.20
Cigars, cigarettes and tobacco.....	3,286,786	7	7.93	+ 91.47
Clothing and dry goods.....	76,736	1	.18	+ 2.09
Confectionery and soft drinks.....	331,100	3	.80	+169.87
Drugs and toilet goods.....	12,686,022	27	30.60	— 4.78
Financial and insurance.....	171,627	3	.41	— 52.39
Foods and food beverages.....	14,559,775	33	35.12	+ 32.26
Garden and field.....	2,236	1	.01	— 57.00
House furniture and furnishings.....	743,407	6	1.79	+289.99
Laundry soaps and cleansers.....	4,491,316	11	10.83	+ 32.39
Lubricants, petroleum products and fuel....	1,983,534	12	4.78	— 3.05
Machinery, farm equipment and mechanical supplies .....	99,708	2	.24	+647.21
Paints and hardware.....	274,333	2	.66	— 22.58
Radios, phonographs and musical instruments .....	955,705	2	2.30	— 25.05
Schools and correspondence courses.....	6,912	1	.02	— 22.68
Shoes and leather goods.....	64,959	3	.16	— 64.91
Stationery and publishers.....	392,055	2	.95	— 10.40
Travel and hotels.....	19,364	1	.05	+321.87
Wines and beers.....	125,232	1	.30	+115.84
Miscellaneous .....	208,459	4	.50	— 73.86
Containers .....	\$51,155			
Dog food.....	87,083			
Political .....	54,369			
Poultry and dairy feed.....	15,852			
<b>TOTAL .....</b>	<b>\$41,462,679</b>	<b>*116</b>	<b>100.00%</b>	<b>+ 7.27%</b>

\* This column totals to more than 116 because the products of a few advertisers fall into two or more classifications. Political not included.

## CBS

Automotive .....	\$2,976,346
Building materials.....	5,827
Confectionery and soft drinks..	1,676,051
Drugs and toilet goods.....	5,773,504
Financial and insurance.....	214,143
Foods and food beverages.....	6,596,827
Jewelry and silverware.....	85,095
Lubricants and fuel.....	993,909
Machinery .....	43,405
Radios .....	237,875
Shoes .....	174,049
Soaps, house supplies.....	3,077,079
Tobacco .....	4,969,474
Travel .....	10,450
Wines, beer.....	192,750
Miscellaneous .....	265,810
Political .....	52,803
<b>TOTAL .....</b>	<b>\$27,345,397</b>

## MUTUAL

Automotive .....	\$871
Building materials.....	68,215
Clothing and dry goods.....	5,880
Confectionery and soft drinks..	9,030
Drugs and toilet goods.....	954,334
Foods and food beverages....	627,661
Lubricants, petroleum and fuel.	55,455
Machinery and farm equipment	24,130
Shoes and leather goods.....	29,353
Soaps, house supplies.....	55,793
Stationery and publishers.....	78,616
Tobacco .....	524,209
Travel and hotels.....	5,061
Wines, beer.....	9,255
Political .....	30,933
Miscellaneous .....	441,528
<b>TOTAL .....</b>	<b>\$2,920,324</b>

## RANKING SPONSORS' PERCENTAGE OF NETWORK DOLLAR VOLUME

The table below shows the percentage of total network revenue (dollar volume) derived in 1936, 1937 and 1938 from the leading 10 advertisers on each chain. Figures in parentheses indicate the number of sponsors whose time purchases amounted to \$1,000,000 or more.

NBC, 1936.....	43.32% (7)	CBS, 1936.....	47.17% (6)
NBC, 1937.....	49.10% (9)	CBS, 1937.....	51.47% (9)
NBC, 1938.....	51.06% (10)	CBS, 1938.....	55.95% (10)

## WHAT READER-LISTENERS PAID FOR RADIO, MAGAZINES, NEWSPAPERS, AND FARM PAPERS DURING 1938

<b>Total money spent by readers in the purchase of magazine subscriptions and single-copy sales.....</b>		<b>\$171,656,300*</b>
251 Monthlies .....	\$99,260,107	
47 Weeklies .....	45,330,327	
18 Group Publications.....	15,566,584	
13 Semi-Monthlies .....	9,195,791	
16 Bi-Monthlies .....	1,181,061	
1 Daily .....	655,839	
4 Quarterlies .....	208,813	
3 Miscellaneous .....	157,755	
1 Semi-Annual .....	74,653	
2 Annuals .....	25,370	
14 Free Publications.....	.....	
3 Groups, Data Missing.....	.....	
118 Publications, Data Missing.....	.....	
<b>Total money spent by readers in the purchase of morning, evening, and Sunday newspapers.....</b>		<b>\$524,144,586†</b>
15,107,981 daily morning circulation at \$9.24....	\$139,597,744	
24,463,858 daily evening circulation at \$9.24....	226,046,048	
30,480,922 Sunday circulation at \$5.20.....	158,500,794	
<b>Total money spent by readers in the purchase of farm papers.....</b>		<b>\$10,978,000*</b>
87 Monthlies .....	\$6,528,520	
22 Bi-Weeklies .....	2,003,605	
14 Weeklies .....	1,481,206	
17 Semi-Monthlies .....	474,215	
5 Dailies .....	341,223	
2 Semi-Weeklies .....	106,903	
1 Bi-Monthly .....	42,328	
8 Free Publications.....	.....	
32 Publications, Data Missing.....	.....	
<b>Total money spent by listeners in the purchase, operation, repair and upkeep of radio sets.....</b>		<b>\$505,000,000**</b>
New set sales.....	\$210,000,000	
Repair services.....	60,000,000	
Use of electricity and cost of batteries.....	150,000,000	
Parts and supplies used in repairs.....	45,000,000	
Tubes .....	40,000,000	

\* Compiled from the January, 1939, Magazine and Farm Paper Section of *Standard Rate & Data Service*. Circulation figures therein pertain generally to the Spring of 1938.

† Aggregate morning, evening and Sunday newspaper circulation figures supplied through the courtesy of *Editor & Publisher*. They pertain to Dec. 31, 1938.

\*\* Data supplied by Dr. Orestes H. Caldwell, editor of *Radio Today*.



# AGENCIES

## COMPARATIVE AGENCY SPENDING: 1938

(With CBS, Mutual and NBC)

It should be noted that at the foot of this compilation are figures indicating the leading agencies' total spending, plus the percentage which this spending represents as against total network gross revenue. The figures for 1937 include three agencies not appearing in the 1937 column: Neisser-Myerhoff, Inc., Maxon, Inc., and Roche, Williams & Cunyngham, Inc. The figures for 1936 include four agencies not appearing in the 1936 column: Hutchins Advertising Co., Inc., Paris & Peart, Campbell-Ewald Co., and Roche, Williams & Cunyngham, Inc.

Ward Wheelock Co.—marked with an asterisk in the 1938 column—in previous years was listed as F. Wallis Armstrong Co.

AGENCY	1938	1937	1936
1. Blackett-Sample-Hummert ...	\$9,093,125	(1) \$7,293,490	(1) \$6,294,641
2. J. Walter Thompson Co.....	5,320,608	(3) 5,283,134	(3) 5,148,557
3. Young & Rubicam, Inc.....	5,093,640	(4) 3,821,010	(7) 2,330,114
4. Benton & Bowles, Inc.....	4,800,399	(5) 3,634,240	(6) 2,419,182
5. Lord & Thomas.....	4,791,586	(2) 5,549,195	(2) 5,613,774
6. Ruthrauff & Ryan, Inc.....	4,015,959	(6) 3,407,886	(11) 1,310,180
7. Compton Advertising, Inc.....	3,107,788	(7) 3,001,600	(8) 2,018,344
8. Ward Wheelock Co.*.....	2,258,425	(16) 1,128,540	(12) 1,256,154
9. Newell-Emmett Co.....	1,693,314	(9) 1,951,261	(14) 1,194,705
10. Batten, Barton, Durstine & Osborn .....	1,588,554	(10) 1,801,696	(5) 2,738,222
11. Pedlar & Ryan, Inc.....	1,588,185	Not among 20 first spenders.	
12. Lennen & Mitchell, Inc.....	1,500,635	(13) 1,380,063	(18) 843,711
13. N. W. Ayer & Son.....	1,397,535	(8) 2,842,215	(4) 3,276,155
14. Wade Adv. Agency.....	1,383,741	(12) 1,457,470	(13) 1,220,132
15. H. W. Kastor & Sons.....	1,245,302	Not among 20 first spenders.	
16. Gardner Advertising Co.....	1,109,681	(19) 928,326	Not among 20.
17. Erwin, Wasey & Co.....	1,105,072	(20) 920,263	(10) 1,567,014
18. William Esty & Co.....	1,096,359	(17) 1,033,263	(15) 1,166,123
19. Biow Co.....	1,081,115	Not among 20 first spenders.	
20. Stack-Goble .....	1,007,060	(11) 1,495,307	(9) 1,586,843
Total .....	\$54,278,083	\$50,267,217	\$43,393,742
Portion of total network gross revenue .....	75.7%	72.2%	72.7%

## CBS GROSS BILLINGS TO AGENCIES: 1938

(With same agencies' 1937 rank and expenditures)

	1938.	1937.
1. Ruthrauff & Ryan, Inc.....	\$3,359,373	(1) \$3,243,443
2. Benton & Bowles, Inc.....	3,298,840	(2) 2,433,779
3. Young & Rubicam, Inc.....	2,405,105	(9) 990,428
4. Blackett-Sample-Hummert, Inc.....	2,057,048	(3) 2,052,412
5. Lord & Thomas.....	1,662,262	(6) 1,671,007
6. Newell-Emmett Co., Inc.....	1,118,355	(5) 1,806,541
7. William Esty & Co.....	1,081,013	(11) 942,162

CBS AGENCY BILLINGS—Continued

	1938.	1937	
8. N. W. Ayer & Son, Inc.....	1,065,945	( 4 )	2,043,329
9. J. Walter Thompson Co.....	1,040,996	(12)	838,492
10. Neisser-Myerhoff, Inc.....	920,170	( 7 )	1,232,960
11. Lennen & Mitchell, Inc.....	778,410	(18)	528,706
12. Ward Wheelock Co.....	692,788	( 8 )	1,128,540
13. Batten, Barton, Durstine & Osborn, Inc.....	683,701	(10)	949,326
14. Gardner Advertising Co.....	593,803	(17)	530,614
15. Compton Advertising, Inc.....	578,152	(39)	85,500
16. Biow Co., Inc.....	463,380	(23)	357,735
17. Arthur Kudner, Inc.....	435,120	(19)	440,040
18. Buchanan & Co., Inc.....	405,265	(15)	558,045
19. D'Arcy Advertising Co.....	358,940	(28)	265,170
20. Geyer, Cornell & Newell, Inc.....	345,334	(24)	348,850
21. Roche, Williams & Cunnyngnam, Inc.....	340,767	(29)	220,378
22. Frances Hooper Advertising.....	331,985	(57)	8,094
23. Lambert & Feasley, Inc.....	302,385	(34)	160,480
24. Campbell-Ewald Co.....	299,655	(22)	375,425
25. Knox Reeves Advertising, Inc.....	247,993	(16)	551,632
26. Pedlar & Ryan, Inc.....	246,732	.....	.....
27. Maxon, Inc.....	225,960	(14)	730,633
28. McCann-Erickson, Inc.....	211,410	(33)	185,870
29. U. S. Advertising Corp.....	192,750	.....	.....
30. Morse International, Inc.....	180,015	(25)	323,320
31. Bermingham, Castleman & Pierce.....	174,049	.....	.....
32. Aubrey, Moore & Wallace, Inc.....	156,100	.....	.....
33. Brooke, Smith & French, Inc.....	139,735	(35)	147,690
34. MacManus, John & Adam.....	130,615	(20)	437,900
35. Hutchins Advertising Co.....	129,360	(13)	790,805
36. Erwin, Wasey & Co.....	106,600	.....	.....
37. Lawrence C. Gumbinner.....	88,458	(46)	29,525
38. Bowman & Columbia.....	87,750	.....	.....
39. Brown & Tarcher.....	62,400	.....	.....
40. H. W. Kastor & Sons Advertising Co.....	43,910	.....	.....
41. Botsford, Constantine & Gardner.....	40,800	(44)	38,405
42. Hixson-O'Donnell, Inc.....	28,261	(49)	17,610
43. Walsh Advertising Co.....	26,000	(64)	2,500
44. Cockfield, Brown & Co., Ltd.....	21,000	(45)	37,588
45. Walker & Downing.....	14,995	(62)	3,775
46. Baker Advertising.....	14,220	(63)	2,700
47. Sidney Garfinkel Adv. Agency.....	14,080	(66)	990
48. Leo Burnett Co., Inc.....	13,829	.....	.....
49. McKee, Albright & Ivey, Inc.....	12,870	.....	.....
50. Tomaschke-Elliott, Inc.....	10,170	.....	.....
51. Emil Brisacher & Staff.....	7,950	.....	.....
52. Arnold & Chase.....	7,770	.....	.....
53. H. M. Kiesewetter Advertising Agency, Inc.....	7,320	.....	.....
54. A. McKim, Ltd.....	6,920	(59)	5,940
55. Albert Frank-Guenther-Law, Inc.....	5,823	(32)	190,509
56. Walter Biddick Co.....	5,445	.....	.....
57. Milton Weinberg Co.....	5,370	(48)	22,420
58. Marschalk & Pratt, Inc.....	5,348	.....	.....
59. Long Advertising Service.....	5,195	.....	.....
60. Hillman-Shane Advertising Agency.....	5,042	.....	.....
61. Joe Lowe Advertising Agency.....	5,040	.....	.....
62. James Houlihan, Inc.....	4,950	(65)	1,485
63. MacLaren Advertising Co.....	4,500	.....	.....
64. H. M. Frost Co.....	4,125	.....	.....
65. Gillham Advertising.....	3,870	(58)	6,480
66. Dowd Ostreicher, Inc.....	3,325	.....	.....
67. Lockwood-Shackelford Adv. Agency.....	2,730	.....	.....
68. Shattuck & Ettinger.....	2,520	.....	.....
69. Burton A. Osterhoudt.....	2,040	.....	.....

**CBS AGENCY BILLINGS—Continued**

	1938.	1937
70. C. Ellsworth Wylie.....	1,950	.....
71. R. H. Alber Co.....	1,500	.....
72. Kelly, Nason & Winsten.....	1,190	.....
73. Larsen & Aurrecochea.....	1,080	.....
74. Fishler, Zealand & Co., Inc.....	1,040	.....
75. Mason L. Ham, Advertising.....	815	.....
76. James R. Lunke.....	360	.....
76. Ray Davidson.....	360	.....
78. C. Brewer Smith Adv. Agency.....	290	.....
No Agency (Billed Direct).....	2,675	.....
Totals (78 Agencies and Direct).....		\$27,345,397
* Sixty-six Agencies.		\$28,722,118

**MUTUAL GROSS BILLINGS TO AGENCIES: 1938**

*(With same agencies' 1937 rank and expenditures)*

	1938.	1937
1. Erwin, Wasey & Co.....	\$397,393	( 1 ) \$224,611.03
2. Ivey & Ellington, Inc.....	259,436	.....
3. Ruthrauff & Ryan, Inc.....	244,411	( 4 ) 125,573.00
4. R. H. Alber & Co.....	182,842	( 6 ) 96,556.05
5. Young & Rubicam, Inc.....	182,574	(15) 57,902.40
6. Blackett-Sample-Hummert, Inc.....	137,492	( 3 ) 154,410.70
7. Franklin Bruck Adv. Co.....	110,926	( 5 ) 98,633.00
8. Lennen & Mitchell, Inc.....	99,948	.....
9. Redfield-Johnstone, Inc.....	98,805	(21) 32,466.00
10. Kelly, Stuhlman & Zahrndt.....	94,034	(12) 69,063.90
11. Biow Co., Inc.....	91,071	(38) 7,858.32
12. J. Walter Thompson Co.....	87,450	(13) 67,727.00
13. Critchfield & Co.....	82,473	(46) 4,100.00
14. Russel M. Seeds Co.....	75,615	(31) 12,720.00
15. Albert M. Ross.....	72,019	(16) 54,731.00
16. Lambert & Feasley, Inc.....	58,108	.....
17. Scholts Adv. Agency.....	53,742	(17) 46,410.66
18. Lord & Thomas.....	49,217	(41) 5,600.00
19. N. W. Ayer & Son, Inc.....	46,844	(28) 16,720.00
20. Cecil, Warwick & Legler.....	41,958	(23) 28,586.50
21. Rohrbaugh & Gibson.....	38,257	.....
22. Roche, Williams & Cunyngham, Inc.....	31,721	(19) 40,030.80
23. Badger & Browning.....	29,353	(34) *12,003.75
24. Kleppner Co., Inc.....	28,750	.....
25. Batten, Barton, Durstine & Osborn, Inc.....	27,221	( 9 ) 88,207.90
26. H. M. Kiesewetter Advertising Agency, Inc.....	26,926	(14) 63,817.56
27. Brooke, Smith, French & Dorrance.....	23,754	( 2 ) 224,228.71
28. Emil Reinhardt.....	22,008	.....
29. Rocke Productions, Inc.....	20,412	(49) 3,288.00
30. Flack Adv. Agency.....	20,360	.....
31. Fishler, Zealand & Co.....	20,291	(42) 5,072.00
32. Lawrence C. Gumbinner.....	18,954	.....
33. Kenyon & Eckhardt, Inc.....	17,517	.....
34. Sterling Adv. Agency.....	14,297	.....
35. Wm. Esty & Co.....	11,700	( 8 ) 91,101.00
36. Weston-Barnett, Inc.....	10,543	(48) 3,744.00
37. Gardner Advertising Co.....	10,400	.....
38. Small & Seiffer.....	10,050	(47) 4,050.00
39. Buchanan & Co.....	9,840	.....

\* Listed in 1937 as Badger, Browning & Hersey.

## MUTUAL AGENCY BILLINGS—Continued

	1938.	1937	
40. De Biasi Adv. Agency.....	9,255	.....	.....
41. Philip Klein Adv. Agency.....	9,030	.....	.....
42. J. Ralph Corbett.....	8,169	.....	.....
43. Baggaley, Horton & Hoyt, Inc.....	6,989	(11)	79,027.50
44. G. Lynn Sumner.....	5,880	.....	.....
45. Morgan Reichner & Co.....	5,064	.....	.....
46. Stack-Goble Adv. Agency.....	5,061	(29)	16,610.00
47. Charles Dallas Reach.....	4,144	(7)	91,774.00
48. Marschalk & Pratt, Inc.....	1,831	.....	.....
49. Gem Adv. Agency.....	1,650	.....	.....
50. L. W. Ramsey Co.....	1,500	.....	.....
51. Rogers & Smith.....	1,400	(35)	10,926.67
No Agency (Billed Direct).....	1,639	.....	35,700.00
<b>Totals (51 Agencies &amp; Direct).....</b>	<b>\$2,920,324</b>		<b>*\$2,239,076.54</b>

\* Fifty-three Agencies and Direct.

## NBC GROSS BILLINGS TO AGENCIES: 1938

*(With same agencies' 1937 rank and expenditures)*

	1938.	1937	
1. Blackett-Sample-Hummert, Inc.....	\$6,898,585	(1)	\$5,086,667
2. J. Walter Thompson Co.....	4,192,162	(2)	4,376,915
3. Lord & Thomas.....	3,080,107	(3)	3,872,588
4. Compton Advertising, Inc.....	2,529,636	(4)	2,916,100
5. Young & Rubicam, Inc.....	2,505,961	(5)	2,772,680
6. Ward Wheelock Co.....	1,565,637	.....	.....
7. Benton & Bowles, Inc.....	1,501,559	(7)	1,200,461
8. Wade Advertising Agency.....	1,383,741	(6)	1,457,470
9. Pedlar & Ryan, Inc.....	1,341,453	(16)	609,161
10. H. W. Kastor & Sons Advertising Co.....	1,201,392	(9)	873,255
11. Stack-Goble Advertising Agency.....	1,001,999	(8)	1,192,559
12. Batten, Barton, Durstine & Osborn, Inc.....	877,632	(12)	764,162
13. Needham, Louis & Brorby, Inc.....	675,190	(23)	455,744
14. Hays MacFarland & Co.....	648,815	(70)	8,480
15. Sweeney & James Co.....	635,206	(18)	537,634
16. Roche, Williams & Cunyngham, Inc.....	631,667	(14)	698,101
17. McCann-Erickson, Inc.....	625,441	(13)	698,496
18. Lennen & Mitchell, Inc.....	622,277	(10)	851,357
19. Erwin, Wasey & Co.....	601,079	(15)	595,652
20. Newell-Emmett Co., Inc.....	574,959	(34)	144,720
21. Hutchinson Advertising Co.....	563,400	(21)	504,521
22. Biow Company, Inc.....	526,664	(20)	509,704
23. Gardner Advertising Co.....	505,478	(25)	397,712
24. McKee & Albright, Inc.....	493,928	(46)	*68,280
25. Cecil & Presbrey, Inc.....	495,936	(22)	†482,600
26. Ruthrauff & Ryan, Inc.....	412,175	(58)	38,870
27. Maxon, Inc.....	391,871	(24)	416,155
28. L. W. Ramsey Co.....	364,563	(29)	257,462
29. Aubrey, Moore & Wallace, Inc.....	364,298	(17)	582,611
30. Arthur Kudner, Inc.....	350,329	(27)	330,301
31. N. W. Ayer & Son, Inc.....	284,746	(11)	782,166
32. James A. Greene & Co.....	247,792	.....	.....
33. Sherman K. Ellis & Co.....	240,774	.....	.....
34. Hixson-O'Donnell Advertising, Inc.....	202,940	(32)	156,236

\* Listed in 1937 as McKee, Albright & Ivey, Inc.

† Listed in 1937 as Cecil, Warwick & Legler, Inc.

NBC AGENCY BILLINGS—Continued

	1938.	1937	
35. Henri, Hurst & McDonald, Inc.	189,019	(30)	201,475
36. Russel M. Seeds Co.	175,482	.....	.....
37. Westco Advertising Agency	117,488	(38)	140,913
38. Morse International, Inc.	116,448	.....	.....
39. Donahue & Co., Inc.	114,456	(36)	143,836
40. Charles W. Hoyt Co., Inc.	107,559	.....	.....
41. Wessel Co.	103,365	(44)	75,919
42. Ralph H. Jones Co.	93,984	(45)	70,856
43. Glicksman Advertising Co., Inc.	76,736	(69)	10,476
44. Kenyon & Eckhardt, Inc.	71,288	(41)	102,336
45. Lambert & Feasley, Inc.	67,320	(51)	58,344
46. Bert S. Gittins Advertising	67,236	.....	.....
47. Gale & Pietsch, Inc.	65,656	.....	.....
48. Logan & Stebbins	61,921	(55)	49,512
49. Botsford, Constantine & Gardner	59,872	(54)	52,800
50. McJunkin Advertising Co.	57,924	(39)	133,674
51. U. S. Advertising Corp.	51,155	.....	.....
52. J. M. Mathes, Inc.	48,276	(59)	36,036
53. Fitzgerald Advertising Agency, Inc.	45,552	(56)	42,072
54. C. Wendel Muench & Co.	42,078	.....	.....
55. Long Advertising Service	40,974	(62)	35,046
56. Tomaschke-Elliott, Inc.	37,268	(61)	35,072
57. Federal Advertising Agency	36,904	(72)	7,372
58. Baker Advertising Agency, Ltd.	35,025	(83)	3,032
59. Emil Brisacher & Staff	30,168	(57)	39,680
60. Baggaley, Horton & Hoyt, Inc.	28,028	(47)	67,298
61. H. M. Kiesewetter Advertising Agency, Inc.	21,892	.....	.....
62. Clements Co., Inc.	21,432	(66)	20,580
63. L. D. Wertheimer Co., Inc.	15,420	(76)	4,590
64. Marschalk & Pratt, Inc.	13,112	.....	.....
65. Dan B. Miner Co.	8,576	(74)	5,360
66. Critchfield & Co.	6,912	(82)	3,072
67. Walter Biddick Co.	6,880	.....	.....
68. Walker & Downing	5,546	(56)	63,560
69. Leon Livingston Advertising Agency	4,212	.....	.....
70. R. H. Alber Co.	4,196	.....	.....
71. Cockfield, Brown & Co., Ltd.	4,165	.....	.....
72. Wm. Esty & Co.	3,646	.....	.....
73. Joseph Katz Co.	3,541	(77)	3,722
74. Morgan Reichner & Co.	3,284	.....	.....
75. Blaker Advertising Agency, Inc.	3,200	(35)	144,104
75. C. Ellsworth Wylie Co.	3,200	.....	.....
77. Doremus & Co., Ltd.	3,136	(84)	2,744
78. Lowe Features	3,096	.....	.....
79. D'Evelyn & Wadsworth, Inc.	2,920	(64)	24,403
80. William A. Ingoldsby Co.	2,236	.....	.....
81. Fishler, Zealand & Co., Inc.	1,769	.....	.....
82. Larsen & Aurrecochea	1,671	.....	.....
83. J. P. Muller & Co.	856	.....	.....
84. Scholts Advertising Service	688	.....	.....
85. Howard G. Hanvey	680	.....	.....
86. Theodore H. Segall Advertising Agency	424	.....	.....
87. Shattuck & Ettinger	344	.....	.....
88. Faraon Jay Moss, Inc.	228	.....	.....
No Agency (Billed Direct)	874,843	.....	1,009,087
Total (88 Agencies)	\$41,462,679		*\$38,651,286

\* Eighty-five Agencies and Direct.

# 825 NETWORK, NATIONAL SPOT AND REGIONAL RADIO ACCOUNTS

Compiled Under the Supervision of  
**ELLEN L. DAVIS**  
Associate Editor, Variety Radio Directory

Note: These sponsors and/or accounts are a cross-index of the agency information presented in the section immediately following this list. They do not include all network, national spot and regional accounts noted on the books of the industry from June 1, 1938, to June 1, 1939, but only that portion of them placed by the agencies on whom the DIRECTORY was able to obtain information.

It should also be borne in mind that inasmuch as information was obtained on network business from both networks and agencies, a difference in the number of network stations accredited each account in various sections of this book occurs frequently. While this difference is not large, it is recognized by the editors, and herewith explained as being due to differences in time of gathering information, as well as differences in source of information.

No local accounts occur in this listing.

Sponsor	Agency	Time Purchases
A & O Co.....	J. Carson Brantley.....	2 A
Absorene Mfg.....	Ross-Gould.....	31 A
Acme Breweries.....	Emil Brisacher & Staff.....	1 News; 6 A
Acme White Lead & Color Works (Paint Products, Lin-X).....	Henri, Hurst & McDonald.....	31 NBC
Adam Hat Stores.....	Glicksman Advertising.....	53 NBC, Boxing Bouts
Aero Industries Technical Institute.....	Critchfield & Co.....	13 P & 5M
Air Conditioning Training Corp.....	Weill & Wilkins.....	49 P
Alber Bros. Milling (Cereals).....	Erwin, Wasey.....	5 NBC
Alkine Laboratories (Flem-O-Lyn Cough Medicine).....	Charles Dallas Reach.....	9 A & 5M
Allis-Chalmers.....	Bert S. Gittins.....	36 NBC; 21 P; 16 Special Events; 10 A; 2 Texas Quality Network; 2 News; one 5M
Allis-Chalmers.....	Russel M. Seeds.....	4 Mutual
Alvinorr Products.....	Ardiel Advertising Agency.....	3 A
American Airlines.....	Ruthrauff & Ryan.....	Spot; number of stations not listed
American Automobile Assn.....	Henry J. Kaufman.....	2 A
American Bakeries (Merita Bread, Cake, Crackers).....	Tucker Wayne.....	24 P
American Bird Products.....	Weston-Barnett.....	15 Mutual
American Brewing.....	Hughes, Wolff.....	7 A
American-Chiffon Hosiery.....	First United Broadcasters.....	7 A
American Cigarette & Cigar (Pall Mall).....	Young & Rubicam.....	50 NBC; 56 CBS
American Institute of Meritism.....	Darwin H. Clark.....	4 Mutual, Don Lee; 1 A
American Life & Accident Insurance.....	Kelly, Stuhlman & Zahrndt.....	35 P
American Molasses.....	Charles W. Hoyt.....	2 P
American Oil.....	Joseph Katz.....	42 CBS; 1 News
American Pop Corn Co.....	Coolidge Advertising.....	60 P

**Key:** All numerals (except 5M, which signifies five-minute programs) indicate number of stations purchased. NBC, CBS, and Mutual indicate the three major networks. A = announcements. P = full-length programs. CBC = Canadian Broadcasting Corp. PP = participating program.

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
American Rolling Mill.....	N. W. Ayer.....	52 NBC
American Safety Razor.....	Federal Advertising Agency.....	1 A
American School (Correspondence Courses) .....	Presba, Fellers & Presba.....	5 A
American Telephone & Telegraph.....	N. W. Ayer.....	8 P & 7 Cut-ins, Michigan Radio Network
American Tobacco (Half & Half Tobacco) .....	Young & Rubicam.....	52 CBS
American Tobacco (Lucky Strike)....	Lord & Thomas.....	.99 NBC, plus transcription on WOR; 102 CBS; 2 Mutual
American Tobacco (Roi-Tan Cigars)...	Lord & Thomas.....	59 CBS; 37 A
American Tobacco (Roi-Tan Cigars)...	Milton Weinberg.....	5 CBS Pacific
Anacin Co.....	Blackett-Sample-Hummert .....	51 CBS; 49 NBC and spot; 38 NBC; 2 P; 1 Hockey
Anaconda Sales.....	McCord Co.....	8 A
Angostura-Wupperman Corp.....	Donahue & Coe.....	5 PP
Anheuser-Busch .....	D'Arcy Advertising.....	21 Texas State Network
Archer-Daniels-Midland (Wheat Germ Oil-Vitamin F).....	Olmsted-Hewitt .....	1 P
Armstrong Rubber.....	Cowan & Dengler.....	3 A
Arrow Lines (Travel Buses).....	Hammer Advertising Agency.....	3 A
Atlantic Ale & Beer.....	Donahue & Coe.....	22 Chain Breaks
Atlantic Macaroni (Caruso Products)...	Inselbuch Broadcasting.....	3 P
Atlantic Refining (Gas, Oil, Lubrication) .....	N. W. Ayer.....	.39 Baseball, Colonial Network plus independent stations; 74 Football, Yankee & CBS New England networks plus independent stations; 4 Sports Reviews; 1 Basketball
Associated Serum Producers.....	Fairall & Co.....	17 A
Aurora Laboratories.....	Erwin, Wasey.....	9 Mutual; 24 Don Lee
Austin, Nichols (Heineken's Beer)....	Kelly, Nason & Winsten.....	2 A
Axton-Fisher (Spud, Twenty Grand)....	McCann-Erickson.....	3 News; 2 P
Axton-Fisher (Twenty Grand).....	McCann-Erickson.....	Aggregate of 17 P
B. T. Babbitt (Bab-O).....	Blackett-Sample-Hummert.....	26 NBC and spot; 45 A
Ballard & Ballard (Oven-Ready Biscuits) .....	Henri, Hurst & McDonald.....	17 NBC
Barbasol Co. (Shave Cream).....	Erwin, Wasey.....	1 P
Barbasol Co. (Shave Cream).....	Erwin, Wasey.....	2 Mutual
Barber Oil Co.....	McCord Co.....	Two 5 M; 7 A
W. H. Barber Co.....	Lee S. Biespiel.....	5 A
Barney's .....	Austin & Spector.....	2 News; 3 P; 6 A
Bathasweet Corp.....	H. M. Kiesewetter.....	2 Mutual
Bayer Co. (Bayer Aspirin).....	Blackett-Sample-Hummert.....	58 NBC; 29 CBS; 4 P; 1 P
Bayuk Cigars.....	Ivey & Ellington.....	17 Mutual
B. C. Remedy (Headache Powders)....	Charles W. Hoyt.....	1 News; 1 P; 1 A
Beatrice Creamery (Meadow Gold Products) .....	Lord & Thomas.....	16 P
Bell Telephone (Canada).....	Cockfield, Brown.....	18 P
Benrus Watch Co.....	Simons-Michelson.....	6 A
Berry Bros. (Paints).....	Maxon, Inc.....	18 A
Best Foods (Nucoa).....	Benton & Bowles.....	1 News
Beverwyck Brewing.....	Peck Advertising.....	4 P & News
Bireley's Orange Drink.....	Raymond R. Morgan.....	10 A
BiSoDol .....	Blackett-Sample-Hummert.....	39 NBC; 38 NBC
BiSoDol Tablets.....	Blackett-Sample-Hummert.....	24 NBC
Blackstone Products (Aspertine).....	Redfield-Johnstone.....	2 News
Blue Moon Cheese Products.....	C. Wendel Muench.....	12 A

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Blue Ribbon, Ltd.	Cockfield-Brown	7 A
Bona Allen, Inc. (Shoes)	Groves-Keen	4 A
Borden Co.	McCann-Erickson	10 News
Borden Co.	Tracy-Locke-Dawson	6 News
Borden Co.	Young & Rubicam	32 NBC; 1 5M
Borden Co. (Borden Products)	Pedlar & Ryan	1 P
Borden Co. (Reid's Ice Cream)	Pedlar & Ryan	1 P
Bosco (Chocolate Milk Amplifier)	Kenyon & Eckhardt	4 Mutual; 17 News, Yankee Network; 3 News (15 min); 2 News (10 min); 2 News (5M); 4 A
Boston Auto Show	Harry M. Frost	4 A
Bowey's, Inc. (Dari-Rich)	Stack-Goble	22 NBC
Boydell Bros. White Lead & Color	MacManus, John & Adams	2 A
A. S. Boyle (Old English Wax)	Blackett-Sample-Hummert	38 NBC; 24 NBC; 1 P
Bree Cosmetics	Ruthrauff & Ryan	Spot P; number of stations not listed
M. J. Breitenbach (Gude's Pepto Mangan)	Morse International	20 A
Brewers' Radio Show Assn.	U. S. Advertising Corp.	46 CBS
Breyer Ice Cream	McKee & Albright	4 A
T. G. Bright & Co. (Wines)	Sherman K. Ellis & Co.	5 P
Bristol-Myers (Ipana, Sal Hepatica, Minit Rub)	Young & Rubicam	53 NBC
Bristol-Myers (Ipana Toothpaste)	Pedlar & Ryan	5 P
Bristol-Myers (Vitalis)	Pedlar & Ryan	44 NBC
Brockton Fair	Harry M. Frost	7 A
Brown & Williamson (Avalon Ciga- rettes)	Russel M. Seeds	63 NBC; 23A; 7 P; 6 Sports
Brown & Williamson (Bugler Tobacco)	Russel M. Seeds	3 Mutual
Brown & Williamson (Bugler Tobacco)	Russel M. Seeds	63 NBC; 15 P
Brown & Williamson (Raleigh)	Russel M. Seeds	62 NBC
Brown & Williamson (Raleigh, Kool)	BBD&O	56 NBC; Spot P, number of stations not listed
Brown & Williamson (Wings Ciga- rettes)	Russel M. Seeds	63 NBC; 23 A; 7 P; 6 Sports
Brown Shoe Co.	Kelly, Stuhlman & Zahrndt	64 P
Brown's	Chet Crank	4 A
Bulova Watch Co.	Biow Co.	165 Time Signals
Bulova Watch Co.	MacLaren Advertising	5 Time Signals (Canada)
Burch Biscuit Co.	Fairall & Co.	3 A
Calavo Growers of Calif.	Lord & Thomas	8 CBS; 36 PP
Dr. W. B. Caldwell	Cramer-Krasselt	56 P
Dr. W. B. Caldwell (Dr. Caldwell's Laxative)	Benton & Bowles-Chicago	50 A
California Fruit Growers Exchange (Sunkist Oranges, Lemons)	Lord & Thomas	18 P
California Prune Industry	Lord & Thomas	6 P
California Prune & Apricot Growers (Sunsweet Prunes)	Long Advertising Service	6 CBS Pacific
California Walnut Growers (Diamond Walnuts)	Lord & Thomas	11 P
Cambria Development Co.	Allied Advertising Agencies	6 News & A
Campana Sales	Aubrey, Moore & Wallace	56 CBS
Campbell - Fairbanks Expositions (Sportsmen's Shows)	Harry M. Frost	3 P; 20 A

**Key:** All numerals (except 5M, which signifies five-minute programs) indicate number of stations purchased. NBC, CBS, and Mutual indicate the three major networks. A = announcements. P = full-length programs. CBC = Canadian Broadcasting Corp. PP = participating program.



## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Campbell Soup (Soup, Tomato Juice, Baked Beans).....	Ward Wheelock.....	.86 CBS; 85 CBS; successively 48 NBC and 53 CBS; 39 NBC; 3 News
Canada Dry Ginger Ale.....	J. M. Mathes.....	.77 NBC
Canada Packers, Ltd.....	Cockfield, Brown.....	.4 5M
Canadian Marconi Co.....	Cockfield, Brown.....	.35 A
Canadian Pacific Railway.....	Stevenson & Scott.....	.5 P
Candicod (Vitamins).....	Peck Advertising.....	.8 A
Capudine Chemical Co.....	Dillard Jacobs.....	.7 A
Cardinet Candy Co.....	Tomaschke-Elliott.....	.7 to 11 NBC; 10 CBS
Carnation Co.....	Erwin, Wasey.....	.59 NBC; 1 P; 1 P
Carolina Beverage Corp.....	J. Carson Brantley.....	.5 A
Carter Coal.....	Ralph H. Jones.....	.4 P
Certified Auto Service.....	Rufus Rhoades.....	.2 A
Challenge Cream & Butter Assn.....	Emil Brisacher & Staff.....	.5 A
Chamberlain Laboratories.....	John H. Dunham.....	CBS; number of stations not listed
Chanticleer Inn (Taverns).....	Hammer Advertising Agency.....	.4 A
Chappel Bros. (Ken-L-Ration Products).....	C. Wendel Muench.....	.17 P; 5 A
Dr. Chase Medicine Co.....	Ardiel Advertising Agency.....	.16 A
Chateau Martin Wine.....	Austin & Spector.....	.2 P; 2 News; 2 A
Chattanooga Medicine Co.....	J. Carson Brantley.....	.1 P; 2 A
Cherry Park (Amusements).....	Hammer Advertising Agency.....	.7 A
Chesebrough Mfg. (Vaseline Products).....	McCann-Erickson.....	.60 CBS
S. W. Chevrolet Dealers.....	Tracy-Locke-Dawson.....	.8 Dixie Network
Chocolate Products Co.....	McCord Co.....	.5 P; 1 A; 1 5M
Christian Science Committee.....	Fairall & Co.....	.5 P
Christmas Club.....	Brooke, Smith, French & Dorrance.....	.43 A
Chrysler Corp.....	J. Stirling Getchell.....	.126 A
Chrysler Corp. (Chrysler, DeSoto, Dodge, Plymouth).....	Ruthrauff & Ryan.....	.92 CBS
Cities Service (Petroleum Products).....	Lord & Thomas.....	.54 NBC
Clay Equipment Co.....	Weston-Barnett.....	.5 A
Clearwater Chamber of Commerce.....	Griffith Advertising Agency.....	.5 A
Cluett, Peabody.....	Cockfield, Brown.....	.6 A (Canada)
Cluett, Peabody (Sanforizing Division).....	Young & Rubicam.....	.8 P
Coast-to-Coast Stores.....	McCord Co.....	.22 A
Coca-Cola Co.....	D'Arcy Advertising.....	.94 CBS; 150 P
Cold Springs Brewing.....	Harry M. Frost.....	.4 A
Colgate-Palmolive-Peet (Colgate Dental Cream).....	Benton & Bowles.....	.59 CBS
Colgate-Palmolive-Peet (Colgate Tooth-powder).....	Benton & Bowles-Chicago.....	.26 CBS
Colgate - Palmolive - Peet (Palmolive Shave Cream).....	Benton & Bowles.....	.46 CBS
Colgate - Palmolive - Peet (Palmolive Soap).....	Benton & Bowles.....	.73 CBS
Colgate-Palmolive-Peet (Super Suds).....	Benton & Bowles.....	.73 CBS
Colgate-Palmolive-Peet (Vel).....	Benton & Bowles-Chicago.....	.4 A
Colman's Mustard.....	J. Walter Thompson.....	.3 A
Colonial Bread.....	Fairall & Co.....	.4 P
Colonial Steamship Line.....	Albert Frank-Guenther Law.....	.3 A
Colt Shoes, Inc.....	Broadcast Advertising.....	.4 A
Compagnie Parisienne.....	Northwest Radio Advertising.....	.75 5M
Commercial Solvents (Norway Anti-Freeze).....	Maxon, Inc.....	.40 A
Condon Bros.....	Cramer-Krasselt.....	.7 P
Congress Cigars.....	Marschalk & Pratt.....	.1 A; 1 Baseball
C. E. Conkey (Feeds).....	Rogers & Smith.....	.8 A
Conrad Fur Co.....	McCord Co.....	.7 P; 7 A

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Consolidated Cigar Co.	Erwin, Wasey	1 P; one 5M; 1 News
Conti Products	Birmingham, Castleman & Pierce	3 A
Continental Baking (Wonder Bread, Hostess Cake)	Benton & Bowles	48 CBS; 43 CBS
Thos. Cook & Sons-Wagon-Lits (Travel)	Newell-Emmett	20 NBC
Cooper & Cooper (Automatic Stokers)	Leighton & Nelson	1 A
Coward Shoe Co.	Inselbuch Broadcasting	4 P
Cranberry Cannery	Harry M. Frost	7 A, Yankee Network; 6 News; 3 A
Crowell Publishing	McCann-Erickson	31 P
Crowell Publishing (Woman's Home Companion)	Geyer, Cornell & Newell	22 P
Crown Diamond Paint	Benison Co.	10 A
Cudahy Packing (Old Dutch Cleanser)	Roche, Williams & Cunyningham	18 CBS; 2 Mutual
Cummer Products (Energine)	Stack-Goble	23 NBC
Cummer Products (Molle)	Stack-Goble	34 NBC; 53 NBC
Curtice Bros. (Tomato Juice)	N. W. Ayer	7 PP, Yankee Network; 1 PP; 1 PP
Dairy Association Co.	Hays Advertising	2 P
Dairyman's League Cooperative Assn. (Ice Cream, Milk)	Barlow Advertising	4 P
John B. Daniel Co. (Cough Syrup)	Groves-Keen	4 A
R. B. Davis (Baking Powder)	Charles W. Hoyt	16 Yankee Network plus WGY
R. B. Davis (Cocomalt)	J. M. Mathes	18 A
R. B. Davis (Cocomalt)	Ruthrauff & Ryan	39 CBS
Daytona Beach Chamber of Commerce	Griffith Advertising Agency	3 A
DeForest Training (Correspondence Courses)	Presba, Fellers & Presba	10 P
Delaware, Lackawanna & Western Coal (Blue Coal)	Ruthrauff & Ryan	15 Mutual, plus 5 Spot
R. U. Delephena (Hartley's Marmalade)	Gotham Advertising	3 P
Denalan Co.	Rufus Rhoades	1 A; 1 P
Derwood Mills	Henry J. Kaufman	3 A
Detroit Creamery	N. W. Ayer	9 P, Michigan Radio Network plus WSPD; 9 5M, Michigan Radio Network; 4 Cut- ins; 6 A
Diamond Ginger Ale	F. W. Prelle	8 A
Direct Merchandising Companies	Benison Co.	8 A
Dixie Brewing	Fitzgerald Advertising Agency	3 A, Sports Review, Baseball Scores
D'Jimas Reliable Fur Co.	Leighton & Nelson	1 Weather Reports
Dodge Motors	Ruthrauff & Ryan	Sports, News; number of stations not listed
Grace Donahue, Inc. (Cosmetics)	Redfield-Johnstone	3 A
W. L. Douglas Shoe Co.	N. W. Ayer	2 P; 2 A
Doyle Packing (Strongheart Dog Food)	Charles Dallas Reach	6 A, Yankee Network
Drackett Co. (Drano, Windex)	Ralph H. Jones	20 NBC
Duart Mfg. (Creme of Milk Face Cream, Lotion, Lipstick)	Erwin, Wasey	7 CBS
Dugan Bros. (Baked Goods)	Charles Dallas Reach	2 P
Duke Power Co.	J. Carson Brantley	7 P; 1 News
Duncan Coffee (Admiration Coffee)	Steele Advertising Agency	23 Texas State Network; 7 A; 1 P
Duncan Coffee (Bright & Early Coffee)	Steele Advertising Agency	3 Texas Quality Network plus KNOW; 2 A
Dunhill Cigarettes	Biow Co.	3 Mutual
Dunn & McCarthy (Shoes)	Marschalk & Pratt	100 A

**Key:** All numerals (except 5M, which signifies five-minute programs) indicate number of stations purchased. NBC, CBS, and Mutual indicate the three major networks. A = announcements. P = full-length programs. CBC = Canadian Broadcasting Corp. PP = participating program.

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
E. I. du Pont de Nemours.....	BBD&O.....	.55 CBS; Spot P, number of stations not listed
Durkee Famous Foods.....	Botsford, Constantine & Gardner.....	12 CBS
Durkee Famous Foods.....	Federal Advertising Agency.....	3 P
Durkee Famous Foods (Margarine).....	C. Wendel Muench.....	.29 NBC; 15 A
Durkee-Mower (Marshmallow Fluff, Sweeco) .....	Harry M. Frost.....	16 A, Yankee Network; 6 P; 5 A
Dutchland Farms.....	Lavin Co.....	4 A
Dwight Edwards Co.....	McCann-Erickson.....	2 A
Eagle-Picher Sales.....	Needham, Louis & Brorby.....	7 A
Electric Appliance Society of Northern California .....	Jean Scott Frickelton.....	.22 A; 1 A & 5M
Emerson Drug (Bromo-Seltzer).....	J. Walter Thompson.....	32 NBC
Empire State Distributors.....	Leighton & Nelson.....	2 P
Employers Casualty Co.....	Ira E. De Jernett.....	.5 P; 2 A
Employers Mutual.....	Fairall & Co.....	3 P
Estate Stove Co.....	Stockton, West, Burkhart.....	A (placed by dealers)
Ethyl Gasoline.....	BBD&O.....	.62 CBS; Spot P, number of stations not listed
Ethyl Gasoline Corp.....	Pacific Market Builders.....	3 California Radio System
Euclid Candy Co. of California.....	Sidney Garfinkel.....	.9 CBS Pacific
David H. Evans Coffee Co.....	Anfenger Advertising.....	1 P; 2 A
Excelcis Beauty Salon.....	Gillham Advertising.....	7 A; 1 P
Ex-Lax .....	Joseph Katz.....	A; number of stations not listed
Ex Lax, Ltd. (Canada).....	Cockfield, Brown.....	6 A
F & F Cough Drops.....	Blackett-Sample-Hummett.....	2 News
Fairfax Tobacco Co.....	Peck Advertising.....	10 A
Falstaff Brewing.....	Gardner Advertising.....	.23 NBC; 46 A
Falstaff Brewing.....	Sherman K. Ellis.....	5 A
Famous Department Stores.....	Mayers Co.....	7 A
Farmers & Mfgs. Beet Sugar Assn.....	Zimmer-Keller.....	7 A (Michigan Radio Network); three 5M
Fellows Medical (Syrup of Hypophosphites) .....	Ted Nelson Associates.....	10 A
Fels Co. (Fels Naphtha Soap Chips).....	Young & Rubicam.....	.43 NBC
H. Fendrich (La Fendrich, Charles Denby Cigars).....	Ruthrauff & Ryan.....	.21 NBC
Firestone Tire & Rubber.....	Sweeney & James.....	.78 NBC
First National Stores.....	Calkins & Holden.....	Yankee Network; varying number of stations
F. W. Fitch (Fitch Shampoo).....	L. W. Ramsey.....	.40 NBC; 80 NBC
Fitger Brewing (Fitger's Nordlager Beer) .....	Benton & Bowles-Chicago.....	5 P
Fleet-Wing Gasoline.....	Griswold-Eshleman.....	12 A
Flex-O-Glass Mfg.....	Presba, Fellers & Presba.....	.20 A & P
Foley & Co. (Honey & Tar Cough Syrup) .....	Lauesen & Salomon.....	.20 P
J. A. Folger (Folger Coffee).....	Gardner Advertising.....	.22 P; 7 P
J. A. Folger (Folger Coffee).....	Raymond R. Morgan.....	33-5M; 2 P
J. B. Ford (Wyandotte Cleanser).....	N. W. Ayer.....	7 PP, Yankee Network
Ford Dealers.....	McCann-Erickson.....	7 P
Ford Dealers Assn. (Omaha).....	N. W. Ayer.....	6 A
Ford Motor Co.....	McCann-Erickson.....	4 A
Ford Motor (Chester Branch).....	N. W. Ayer.....	1 A
Ford Motor (Coke).....	N. W. Ayer.....	3 P; 1 A
Ford Motor (Cristobal, Honduras Branch) .....	N. W. Ayer.....	1 P
Ford Motor (Ford, Lincoln, Lincoln-Zephyr) .....	N. W. Ayer.....	.77 CBS; 83 CBS; 8 P & News, Michigan Radio Network; 12 A, Michigan Radio Network plus 4 Spot

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Ford Motor (Green Island Branch).....	N. W. Ayer.....	2 A
Ford Motor (Lincoln-Zephyr).....	N. W. Ayer.....	74 A
Ford Motor (Mercury).....	N. W. Ayer.....	89 A
Ford Motor (Milwaukee Branch).....	N. W. Ayer.....	1 A
Ford Motor (New Cars).....	N. W. Ayer.....	.56 A; 1 A
Ford Motor (Omaha Branch).....	N. W. Ayer.....	3 A
Ford Motor (Pittsburgh Branch).....	N. W. Ayer.....	5 A
Forhan's Toothpaste.....	Cowan & Dengler.....	.44 A & 5M
I. J. Fox (Furs).....	Peck Advertising.....	8 P & News
Friend Bros. (Baked Beans, Bread).....	Ingalls Advertising Agency.....	10 PP, Yankee Network; 1 P; 1 PP
Fruit Growers Cooperative.....	B. J. Paulson Associates.....	4 A
Fruit Industries.....	Emil Brisacher & Staff.....	6 A, Mutual-Don Lee
W. P. Fuller & Co.....	McCann-Erickson.....	36 A
Furst-McNess (Specialty Salesman).....	Rogers & Smith.....	3 A
Gallenkamp's Stores (Shoes).....	Long Advertising.....	4 NBC Pacific
Gambarelli & Davitto (Wines, Ver- mouth).....	Mario de Biasi.....	3 Mutual; 1 News
Gardner Nursery.....	Northwest Radio Advertising.....	305 P & A
Garfield Headache Powders.....	Redfield-Johnstone.....	2 A
Gas Appliance Society of California.....	Jean Scott Frickeleton.....	25 A
General Baking (Bond Bread).....	BBD&O.....	27 CBS; 18 Mutual; Spot P, number of stations not listed
General Electric (Mazda Lamps).....	Maxon, Inc.....	.56 NBC
General Foods (Calumet, Swans Down).....	Young & Rubicam.....	.76 CBS
General Foods (Diamond Crystal Salt).....	Benton & Bowles.....	.15 CBS
General Foods (Grape Nuts).....	Young & Rubicam.....	.58 NBC; 71 NBC
General Foods (Huskies).....	Benton & Bowles.....	.75 CBS; 8 P
General Foods (Jell-O).....	Young & Rubicam.....	.110 NBC
General Foods (La France, Satina).....	Young & Rubicam.....	.39 CBS
General Foods (Maxwell House Coffee).....	Benton & Bowles.....	.83 NBC; 1 P
General Foods (Post 40% Bran Flakes).....	Benton & Bowles.....	.15 P
General Foods (Post Toasties).....	Benton & Bowles.....	.68 CBS
General Foods (Postum).....	Young & Rubicam.....	.49 CBS
General Foods (Sanka, Jell-O Ice Cream Preparations).....	Young & Rubicam.....	.55 CBS
General Mills.....	BBD&O.....	.24 CBS
General Mills.....	Charles A. Rawson.....	3 P
General Mills (Bisquick, Wheaties).....	Knox Reeves.....	.29 NBC
General Mills (Bisquick, Wheaties, Corn Kix).....	Blackett-Sample-Hummert.....	.64 NBC and spot
General Mills (Corn Kix).....	Blackett-Sample-Hummert.....	.59 NBC and spot; 35 NBC; 2 P; 1 A
General Mills (Corn Kix, Wheaties).....	Blackett-Sample-Hummert.....	.2 Football
General Mills (Kitchen-Tested Flour).....	Blackett-Sample-Hummert.....	.2 P
General Mills (Kitchen-Tested Flour, Softasilk, Bisquick, Wheaties).....	Knox Reeves.....	.29 NBC; 29 NBC; 30 P; 30 P; 1 P
General Mills (Softasilk).....	Blackett-Sample-Hummert.....	.29 NBC
General Mills (Wheaties).....	Blackett-Sample-Hummert.....	.45 NBC and spot; 6 Mutual; 3 P
General Mills (Wheaties).....	Knox Reeves.....	.60 Baseball
General Mills (Wheaties).....	Westco Advertising.....	.15 Baseball
General Motors.....	MacLaren Advertising Agency.....	.32 CBC
General Motors (Buick).....	Arthur Kudner.....	.155 NBC (Louis-Schmeling Fight); 156 NBC (Louis-Lewis Fight)
General Motors (Frigidaire Division).....	Lord & Thomas.....	.55 A

**Key:** All numerals (except 5M, which signifies five-minute programs) indicate number of stations purchased. NBC, CBS, and Mutual indicate the three major networks. A = announcements. P = full-length programs. CBC = Canadian Broadcasting Corp. PP = participating program.

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
General Motors (Oldsmobile)	D. P. Brother	25 A
General Motors (Pontiac)	McManus, John & Adams	.A (placed by dealers)
Gillette Rubber	Cramer-Krasselt	17 P
Gillette Safety Razor	Maxon, Inc.	currently test campaigns
Gilmore Oil	Botsford, Constantine & Gardner	2 A
Glad Rag Products	Donahue & Coe	4 Chain Breaks
Globe & Mail (Newspaper)	MacLaren Advertising Agency	31 P
Globe Brewing	Joseph Katz	2 Sports; 2 News; 3 5M
Glueck Brewing	Hutchinson Advertising	2 Sports
Glyco Thymoline	Peck Advertising	2 News & A
Godefroy Mfg. Co.	Anfenger Advertising Agency	1 P; 2 A
Gold Medal Oil	Klinger Advertising	12 A
Golden State Co. (Dairy Products)	N. W. Ayer	2 Station Breaks; 8 A
Good Luck Food	Hughes, Wolf	14 A
B. F. Goodrich	Cockfield, Brown	3 P (Canada)
B. F. Goodrich (Truck and Bus Tires)	Griswold-Eshleman	20 Farm News
Goodyear Tire & Rubber	Arthur Kudner	53 NBC; 4 A; 1 News
Gordon Baking	Young & Rubicam	4 Mutual
Gospel Broadcasting Association	R. H. Alber	80 Mutual and spot
Gould Negative Ion Co.	Louis Glaser	2 P
Governor's Highway Safety Council (Penna.)	Barnes & Aaron	33 News & A
S. Grover Graham Co.	Peck Advertising	3 A
W. H. Graham Corp (Undertakers)	Harry M. Frost	2 P (Yankee Network)
Grand Prize Beer	Ruthrauff & Ryan	Spot; number of stations not listed
Griesedieck Brewing	BBD&O	P; number of stations not listed
Griffin Mfg. (Griffin Allwhite)	Birmingham, Castleman & Pierce	40 CBS; 45 CBS; 25 P, A & News
Grosberg-Golub (Food Market Chain)	Leighton & Nelson	1 5M
Grove Laboratories (Bromo Quinine)	Stack-Goble	57 NBC
Gruen Watch	McCann-Erickson	4 Time Signals & A; 100 P; 100 P; 100 P; 60 P; aggregate of 3 P
Guaranty Union Life Insurance	Stodel Advertising	6 P & News
Charles Gulden (Mustard)	Charles W. Hoyt	7 NBC
Gulf Oil	Young & Rubicam	61 CBS
Gum, Inc.	Austin & Spector	3 A
Hamm Brewing	McCord Co.	7 CBS PP
Hammandsport Wineries	Peck Advertising	5 A
George Harris & Son	Mackay & Savary	6 A
Hartz Mountain Canaries	Franklin Bruck	1 P
Hawaiian Pineapple Co.	N. W. Ayer	2 P
Hawaiian Pineapple (Dole Pineapple Jems, Pineapple Juice)	Young & Rubicam	62 CBS
Hecker H-O	Erwin, Wasey	7 Yankee Network
Hecker Products	BBD&O	P; number of stations not listed
James Heddon's Sons (Fishing Tackle)	Rogers & Smith	11 Sports
H. J. Heinz	Maxon, Inc.	58 CBS
Helen Beauty Co. (Beauty Prepara- tions)	Hammer Advertising Agency	5 A
Hemphill Diesel Schools	R. H. Alber	20 P
Hemphill Diesel Schools	Critchfield & Co.	23 5M; 1 P
Dr. Hess & Clark (Fly Spray)	N. W. Ayer	2 P; 7 A
Hollingshead Corp. (All-Nu Floor Wax)	Ted Nelson Associates	2 A
Honor Brand Frosted Foods	N. W. Ayer	2 PP
Edna Wallace Hopper (Restorative Cream, White Youth Pack)	Blackett-Sample-Hummert	30 CBS; 24 NBC
Horlick's Malted Milk	Roche, Williams & Cunnyngnam	2 P
Geo. A. Hormel & Co.	BBD&O	24 CBS; Spot P, number of stations not listed
Hotel Jefferson	Anfenger Advertising Agency	40 A

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Household Finance (Loans).....	BBD&O....	.28 CBS; Spot P, number of stations not listed
Household Magazine.....	Presba, Fellers & Presba.....	.50 A & P
Houston Packing Co.....	John L. DeBrueys.....	.7 A
Hudson Coal (D & H Anthracite).....	Leighton & Nelson.....	.1 A
Hulman & Co. (Clabber Girl Baking Powder).....	Arbee Agency.....	.26 A
Hyde Park Beer.....	Ruthrauff & Ryan....	Spot; number of stations not listed
Hydro-Electric Power Commission of Ontario.....	MacLaren Advertising Agency.....	.5 Provincial Network; 9 Provincial Network
I.T.S. Co. (Rubber Heels).....	Carr Liggett.....	.1 A
Imperial Oil.....	MacLaren Advertising Agency.....	Hockey (34 CBS; 7 French Network; 2 Special Network)
Imperial Sugar.....	Tracy-Locke-Dawson....	Aggregate of 11 P, TQN
Independent Taxi Operators Assn.....	Harry M. Frost.....	.8 P, Yankee Network
Industrial Training Corp.....	James R. Lunke & Associates. .80 P & 5M; 50 5M; 36 P	
International Cellucotton (Kleenex).....	Lord & Thomas.....	.41 CBS
International Harvester.....	Aubrey, Moore & Wallace....	.83 A; 16 News; 4 P
International Harvester.....	McCord Co.....	.9 P; 5 P; 3 A; 1 5M
International Milling (Seal of Minnesota Flour).....	Olmsted-Hewitt.....	.5 P; 1 News
International Shoe Co.....	Long Advertising.....	.2 NBC
International Silver (1847 Rogers Bros., Wm. Rogers & Son).....	Young & Rubicam.....	.50 CBS
Interstate Navigation.....	Arthur Braitsch.....	.2 A
Ironized Yeast.....	Ruthrauff & Ryan....	.6 Inter-City, 13 Mutual, 21 Don Lee, 18 TSN, plus 45 Spot
Jackson Brewing.....	Anfenger Advertising Agency....	.10 Sports; 15 A; 4 P; 2 News
Jadwiga Remedies.....	Klinger Advertising.....	.3 A
John F. Jelke (Good Luck Margarine)....	Blackett-Sample-Hummert.....	.6 A
Jell-Well Dessert Co.....	Lord & Thomas.....	.8 P
Andrew Jergens (Jergens Lotion).....	Lennen & Mitchell.....	.69 NBC
S. C. Johnson & Son.....	Needham, Louis & Brorby.....	Successively 14 NBC, 65 NBC
S. C. Johnson (Wax, Glo-Coat, Auto Wax).....	Needham, Louis & Brorby....	.100 NBC; 26 A; 6 P
Journal of Living.....	Austin & Spector.....	.6 Mutual
Julep Co. (Howel's Root Beer).....	C. Wendel Muench....	.30 one-min. dramas; 19 A
Jules Chain Stores.....	Klinger Advertising.....	.9 A
Kay Jewelry Co.....	Hammer Advertising Agency.....	.6 P & A
Kellogg Co.....	N. W. Ayer.....	.14 NBC; 2 P
Kellogg Co.....	N. W. Ayer....	.50 P, Don Lee Network of 26, plus independent stations; 58 Baseball, Colonial & Michigan Networks plus independent stations
Kellogg Co. (All-Bran).....	Kenyon & Eckhardt.....	.12 P; 1 P; 1 P; 1 P
Kellogg Co. (Corn Flakes).....	J. Walter Thompson.....	.52 NBC; 40 CBS
Kellogg (Wheat Krispies).....	Hays MacFarland.....	.23 NBC
Kemp & Lane.....	Hughes, Wolff.....	.12 A
KenRad Tube & Lamp.....	Allen, Heaton & McDonald.....	.1 P
Keystone Steel & Wire.....	Russel M. Seeds.....	.2 P
King Candy Co.....	Albert Evans & LeMay.....	.3 A
Kirkman & Son.....	N. W. Ayer.....	.1 5M
Charles B. Knox Gelatine Co.....	Kenyon & Eckhardt.....	.6 CBS Pacific; 6 NBC

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## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Kolynos Toothpaste.....	Blackett-Sample-Hummert.....	31 CBS; 38 NBC Pacific; 7 Yankee and NBC New England Net- works; 11 P; 1 P; 1 Baseball News
Kraft-Phenix Cheese (Cheese, Salad Dressing).....	J. Walter Thompson.....	.87 NBC; 1 P
Kraft-Phenix Cheese (Parkay).....	Needham, Louis & Brorby.....	.36 A; 26 cut-in A on Kraft Music Hall; 1 P
Kreml.....	Erwin, Wasey.....	1 P
Krim Ko.....	Benison Co.....	.6 A
Kroger Grocery & Baking.....	Ralph H. Jones.....	.21 P
Kruschen Salts.....	Stack-Goble.....	.10 P
Lady Esther (Cosmetics).....	Pedlar & Ryan.....	.52 NBC; 49 CBS
Lambert Pharmacal (Listerine).....	Lambert & Feasley.....	.5 Mutual
Lambert Pharmacal (Listerine Products, Prophylactic Brushes).....	Lambert & Feasley.....	.52 CBS
Lambert Pharmacal (Listerine Tooth- paste).....	Raymond R. Morgan.....	.3 P
Lamont Corliss (Nestle's Everready Cocoa).....	Warwick & Legler.....	.2 NBC
Lamont Corliss (Nestle's Everready Cocoa).....	Cecil & Presbrey.....	.2 NBC
Lamont Corliss (Hot Nestle's).....	Cecil & Presbrey.....	.1 PP; 1 PP
Lamont Corliss (Pond's).....	J. Walter Thompson.....	.34 NBC; 13 NBC PP
Langendorf Bakeries (Holsum Bread).....	Leon Livingston.....	.1 P
Langendorf Bakeries (Homestead Bread).....	Leon Livingston.....	.1 P
Langendorf Bakeries (Langendorf Bread).....	Leon Livingston.....	.20 P & News
Larus & Bro. (Edgeworth Tobacco, Domino Cigarettes).....	Warwick & Legler.....	Hockey, 10 Colonial Network; 12 A; 1 Baseball
La Touraine Coffee Co.....	Ingalls Advertising.....	.10 A & PP
Lea & Perrins (Worcestershire Sauce).....	Schwimmer & Scott.....	.30 A
Frank H. Lee (Hats).....	Birmingham, Castleman & Pierce.....	.1 P
Wm. W. Lee & Co. (Cold Remedy).....	Leighton & Nelson.....	.3 P
Thomas Leeming (Baume Bengue).....	William Esty.....	.70 A
Thos. Leeming (Baume Bengue).....	William Esty.....	.2 Mutual
Lehn & Fink (Hinds Honey & Almond Cream).....	William Esty.....	.50 A
Lever Bros. (Lifebuoy).....	J. Walter Thompson.....	.91 CBS; 86 CBS
Lever Bros. (Lux Flakes, Toilet Soap).....	Ruthrauff & Ryan.....	.60 CBS; 65 CBS; 56 CBS
Lever Bros. (Rinso).....	Ruthrauff & Ryan.....	.60 CBS
Levin Furniture Co.....	McCord Co.....	.7 A
Lewis-Howe (Tums).....	H. W. Kastor.....	.22 and 29 NBC; 43 NBC
Liebmann Breweries (Rheingold Beer).....	Lord & Thomas.....	.14 P; 1 PP
Liggett & Myers (Chesterfields).....	Newell-Emmett.....	.102 CBS; 96 CBS; 51 NBC; .75 NBC; 96 CBS
Liquid Veneer Corp. (Polish).....	Ellis Advertising.....	.2 A
Little Crow Milling (Coco-Wheats, Pan- cake Flour).....	Rogers & Smith.....	.14 P
Long Island Outfitting Co.....	Peck Advertising.....	.6 A
Look Magazine.....	Allen, Heaton & McDonald.....	.1 News
Look Magazine.....	Austin & Spector.....	.2 News
Look Magazine.....	Critchfield & Co.....	.1 P
Look Magazine.....	Fairall & Co.....	.16 A, Yankee Network; 1 News
Look Magazine.....	Placed direct.....	.3 News
Loose-Wiles Biscuit Co.....	Newell-Emmett.....	.5 NBC Pacific; News, 10 Yankee Network plus 5 Spot; 1 PP; 1 Time Signals; 2 News; 1 P
P. Lorillard (Old Golds).....	Lennen & Mitchell.....	Successively 78 CBS and 108 NBC; 1 Hockey; 2 Baseball
P. Lorillard (Sensation Cigarettes).....	Lennen & Mitchell.....	.72 Mutual and Spot

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Los Angeles Motor Car Dealers.....	Chet Crank.....	4 A
Joe Lowe Corp. (Popsicles).....	Biow Co.....	95 P
Joe Lowe Corp. (Popsicles).....	Blackett-Sample-Hummert.....	76 CBS and spot
Luden Cough Drops.....	J. M. Mathes.....	31 Chain Breaks, News, Weather Reports
George W. Luft (Tangee Lipstick).....	Warwick & Legler.....	9 NBC
Lutheran Laymen's League.....	Kelly, Stuhlman & Zahrndt.....	66 Mutual
Lycar Co.....	Albert Evans & LeMay.....	2 A
Lyon Tailoring.....	Ohio Advertising Agency.....	2 A
M & N Cigar Mfgs.....	Ohio Advertising Agency.....	3 Weather Reports, 1 News
M.J.B. Co. (Coffee).....	Lord & Thomas.....	1 PP
Macfadden Publications (True Story).....	Kenyon & Eckhardt.....	4 P
MacFarlane Candy Co.....	Botsford, Constantine & Gardner.....	18 A; 1 P
Maine Development Commission.....	Brooke, Smith, French & Dorrance.....	17 Mutual & Yankee Networks
Manhattan Soap (Sweetheart Soap).....	Franklin Bruck.....	7 NBC; 4 Yankee Network; 82 P, A & News
Manhattan Soap (Sweetheart Soap).....	Milton Weinberg.....	14 P
Manischewitz Bread Co.....	Inselbuch Broadcasting.....	3 P
Mantle Lamp (Kerosene Lamps).....	Presba, Fellers & Presba.....	75 A & P
Maple Leaf Milling, Ltd.....	Cockfield, Brown.....	25 P
Mars, Inc. (Candy Bars).....	Grant Advertising.....	20 NBC
Jordan Marsh (Department Store).....	Harry M. Frost.....	7 A
Marshall Canning Co.....	Coolidge Advertising.....	22 P
Maryland Baking Co.....	Austin & Spector.....	121 P
Maryland Pharmaceutical.....	Joseph Katz.....	A; number of stations not listed
Master Lock Co.....	Scott-Telander.....	100 A
Math Barzen Co.....	McCord Co.....	4 A; 1 5M
McClintock Stern Co.....	Emil Brisacher & Staff.....	2 A
McCannon & Co.....	McCord Co.....	21 P
McCoy Laboratories (Vitamin Tablets).....	Neff-Rogow.....	3 A
McKesson & Robbins (Calox, Solid Albolene, Soretone).....	Bowman & Columbia.....	10 CBS
McKesson-Western Wholesale (Cur- rier's Tablets).....	General Advertising Agency.....	10 P
Melo-Paya.....	Kelly, Stuhlman & Zahrndt.....	2 P
Mennen Co.....	H. M. Kiesewetter.....	7 CBS; 12 Mutual
Mentholatum Co.....	Dillard Jacobs.....	5 A
Metropolitan Life Insurance.....	Young & Rubicam.....	2 Mutual plus 4 Spot
Michigan Brewers Assn.....	Zimmer-Keller.....	6 A
Midway Chemical (Aero White, Fly- Ded).....	Blackett-Sample-Hummert.....	19 NBC
Midway Chemical (Fly-Ded).....	Blackett-Sample-Hummert.....	30 CBS; 13 P
Midway Chemical (Freezone).....	Blackett-Sample-Hummert.....	19 NBC
Miles Laboratories (Alka-Seltzer).....	Wade Advertising Agency.....	64 NBC; 30 NBC; 45 5M
Miles Laboratories (Canada), Ltd.....	Cockfield, Brown.....	14 P
Milwaukee Road.....	Roche, Williams & Cunyngnam.....	12 A
Min-Aqua.....	Roth Agency.....	2 P
Modern Food Process (Thrive Dog Food).....	Clements Co.....	13 NBC
Molsons Brewery, Ltd.....	Cockfield, Brown.....	3 P
Montana Milling (Sapphire Flour).....	Griswold-Eshleman.....	4 A
Montreal Standard (Newspaper).....	Stevenson & Scott.....	9 A
Monty & Co. (Nu-Vet).....	Leighton & Nelson.....	1 5M
Moody Bible Institute.....	Critchfield & Co.....	9 Mutual

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## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
John Morrell & Co. (Red Heart Dog Food)	Henri, Hurst & McDonald	30 NBC
Philip Morris	Biow Co.	59 NBC; 49 CBS; 3 Mutual
Moskin Stores	Klinger Advertising	.5 A
Muehlebach Brewing	Bozell & Jacobs	1 P; 4 A
Murphy Co., Ltd.	Cockfield, Brown	.5 P
Musterole Co.	Erwin, Wasey	40 NBC; 10 A
E. Myers Lye Co.	Anfenger Advertising Agency	.8 A
Narragansett Brewing	Arthur Braitsch	16 News, Yankee Network
Nash-Kelvinator (Nash Motors)	Geyer, Cornell & Newell	.66 CBS; 93 P & A
National Accessories Stores	Leighton & Nelson	.1 5M
National Biscuit Co.	McCann-Erickson	13 NBC plus 23 Spot; 14 P
National Biscuit (Shredded Wheat)	Federal Advertising Agency	48 NBC
National Fertilizers	Ardiel Advertising Agency	.4 P
National Ice Advertising	Donahue & Coe	.57 NBC
National Orange Show	Chet Crank	.6 A
National Refund Co.	First United Broadcasters	.5 A
Nebraska Power Co.	Bozell & Jacobs	.2 P
Nehi, Inc. (Royal Crown Cola)	BBD&O	.77 CBS
Nehi, Inc. (Royal Crown Cola)	Tucker Wayne	.68 NBC
New England Coke	Louis Glaser	.2 A & Cut-ins
New England Confectionery Co.	Lavin Co.	.5 A
New York Harbor Steamship Co.	Redfield-Johnstone	.6 A
N. Y. Mattress Co.	Louis Glaser	.2 A & Cut-ins
New York School of Music	Inselbuch Broadcasting	.2 P
New York State Fair	J. M. Mathes	.4 A
New York State Milk	J. M. Mathes	.19 A
Norge	Cramer-Krasselt	.A (placed by local dealers)
Northern Electric, Ltd.	Cockfield, Brown	.30 A
Northern Pacific Railway	Luther Weaver	.3 A
Northrup, King (Feeds, Seeds)	Olmsted-Hewitt	1 P; 7 A
Nox Laboratories	Benison Co.	.10 P
Noxzema Chemical Co.	Ruthrauff & Ryan	.72 CBS
Nu-Enamel Paints	Advertising Arts	.1 P
Nu-Enamel Paints	Neff-Rogow	.4 A
Nutrena Mills (Poultry & Livestock Feeds)	Simmonds & Simmonds	.15 A
O M Talbet Co.	Lou Sterling & Associates	.4 P
Oakite Products (Oakite Cleaning Compound)	Calkins & Holden	Yankee Network; varying number of stations
Oakland Chemical (Dioxogen Face Cream)	Kleppner Co.	.6 Mutual
Ohleen Dairy	Olmsted-Hewitt	1 P; 1 A
Old Trusty Dog Food Co.	H. B. Humphrey	.3 CBS
Olde Dutch Mills Coffee	Peck Advertising	.3 A
Olive Tablets	Erwin, Wasey	.6 A
Olson Rug Co.	Presba, Fellers & Presba	.75 A & P
Oshkosh B'Gosh	Ruthrauff & Ryan	Spot; number of stations not listed
Ostrex Co.	Steuerman Advertising Agency	.10 A
Ottawa Paints	Stevenson & Scott	.3 A
Oxo (Canada), Ltd.	Platt-Forbes	.16 A; 1 P
Pacific Coast Borax	McCann-Erickson	.30 NBC
Pacific Guano Co.	Tomaschke-Elliott	.2 A
Pacific Power & Light	McCann-Erickson	.4 A; 1 P
Packers (Scalptone)	Stack-Goble	.2 Sports Resumes
Pacquin's Laboratories (Hand Cream)	William Esty	.50 A
Pag Laboratories (Cosmetics)	Hammer Advertising Agency	.9 A
Palace Hotel	Brewer-Weeks	.15 A
Par Soap Co.	Tomaschke-Elliott	.5 A
Penick & Ford (My-T-Fine Dessert)	BBD&O	.11 CBS

## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Penick & Ford (Vermont Maid Syrup, Brer Rabbit Molasses).....	J. Walter Thompson.....	.32 A; 14 A
Penn Tobacco (Kentucky Club Pipe Tobacco) .....	Ruthrauff & Ryan.....	Spot; number of stations not listed
J. C. Penney (Chain Stores).....	Pedlar & Ryan.....	.6 P
Pennsylvania Salt Mfg. (Lewis' Lye)...	Sherman K. Ellis.....	.4 A
Pensacola Chamber of Commerce.....	Griffith Advertising Agency.....	.4 A
Dr. Pepper (Beverages).....	Tracy-Locke-Dawson.....	.24 P, Dixie Network; 30 P; 1 P
Pepsodent (Antiseptic).....	Lord & Thomas.....	.5 NBC Pacific
Pepsodent (Toothpaste, Toothpowder, Antiseptic) .....	Lord & Thomas.....	.55 NBC
Personal Finance (Loans).....	Blackett-Sample-Hummert.....	.28 CBS; 4 A
Personal Finance (Loans).....	Leighton & Nelson.....	.1 P
Pet Milk (Pet Irradiated Milk).....	Gardner Advertising.....	.63 CBS; 54 CBS; 19 P
Peter Paul, Inc. (Mounds, Ten Crown Gum) .....	Platt-Forbes.....	.75 P; 5 M & A
Peter Paul, Inc. (Candy).....	Emil Brisacher & Staff.....	.4 A
Petersen Baking Co.....	Earl Allen.....	.5 P
Philadelphia Dairy Products.....	Scheck Advertising Agency.....	.7 News; 4 P; 1 Weather Reports
Louis Philippe (Angelus Rouge & Lip- stick) .....	Blackett-Sample-Hummert.....	.30 CBS; 19 NBC
Chas. H. Phillips Chemical (Cal- Aspirin) .....	Blackett-Sample-Hummert.....	.22 NBC; 1 P
Chas. H. Phillips Chemical (Haley's M-O) .....	Blackett-Sample-Hummert.....	.22 NBC
Chas. H. Phillips Chemical (Milk of Magnesia) .....	Blackett-Sample-Hummert.....	.57 NBC
Chas. H. Phillips Chemical (Milk of Magnesia, Creams).....	Blackett-Sample-Hummert.....	.46 NBC and Spot
Chas. H. Phillips Chemical (Milk of Magnesia Toothpaste, Tablets).....	Blackett-Sample-Hummert.....	.23 NBC; 7 NBC
Chas. H. Phillips Chemical (Phillips' Creams) .....	Blackett-Sample-Hummert.....	.1 P
Mary Pickford Cosmetics.....	Campbell-Ewald of N. Y.....	.5 A
Pierce Bros.....	Philip J. Meany.....	.5 P; 8 A
Pillsbury Flour Mills.....	Hutchinson Advertising.....	.35 NBC
Pilot Radio Corp.....	Austin & Spector.....	.1 News
Pine Bros. (Glycerine Tablets).....	McKee & Albright.....	.2 A
Pinex Co.....	Russel M. Seeds.....	.45 A; 9 P
Lydia Pinkham Medicine Co.....	Erwin, Wasey.....	.90 Mutual; 9 Mutual
Pittsburgh Coal.....	Walker & Downing.....	.4 NBC
Plankinton Packing Co.....	Cramer-Krasselt.....	.17 A
Pocahontas Fuel (O-P Stoker).....	Bayless-Kerr.....	.3 P
J. L. Prescott Co.....	Arthur Kudner.....	.3 A
Princess Pat (Cosmetics).....	Gale & Pietsch.....	.14 NBC
Procino-Rossi (Macaroni Products).....	Ed Wolff & Associates.....	.3 P
Procter & Gamble (Barsalou Soap).....	Compton Advertising.....	CBC French Network, number of stations not listed
Procter & Gamble (Camay Soap).....	Pedlar & Ryan.....	.58 NBC; 26 CBS; 17 NBC; 7 California Radio System; 7 P
Procter & Gamble (Chippo).....	Pedlar & Ryan.....	.30 NBC; 25 CBS; 11 CBS; 27 CBC; 3 CBC; 4 California Radio System
Procter & Gamble (Crisco).....	Compton Advertising.....	.22 CBS; 42 CBS; 71 NBC
Procter & Gamble (Dash).....	Pedlar & Ryan.....	.5 CBS and Spot
Procter & Gamble (Dreft).....	Blackett-Sample-Hummert.....	.45 NBC and Spot; 1 P

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## 825 RADIO ACCOUNTS—Continued

Sponsor	Agency	Time Purchases
Procter & Gamble (Drene)	H. W. Kastor & Sons	50 and 31 NBC; 59 CBS
Procter & Gamble (Ivory Soap, Flakes, Snow)	Compton Advertising	22 CBS; 15 NBC; 32 CBS; 20 NBC; 19 NBC; CBC French Network, number of stations not listed
Procter & Gamble (Lava)	Blackett-Sample-Hummert	31 NBC; 3 A
Procter & Gamble (Oxydol)	Blackett-Sample-Hummert	63 NBC; 26 CBS and Spot; 14 CBS; 143 NBC and Spot; 2 P; 7 P; 5 P; 6 P; 15 News; 3 A
Procter & Gamble (Teel)	H. W. Kastor & Sons	39 NBC
Procter & Gamble (Teel, Drene)	H. W. Kastor & Sons	59 CBS
Procter & Gamble (White Naphtha)	Compton Advertising	58 NBC
Provincial Transport	Stevenson & Scott	2 A
Prudential Insurance Co. of America	Benton & Bowles	49 CBS
Pure Gold Mfg., Ltd.	Cockfield, Brown	5 P
Pure Oil	Leo Burnett	11 CBS; 41 CBS
Purina Mills	James Fisher	5 P
Quaker Oats	Ruthrauff & Ryan	60 NBC; 37 NBC; Spot, number of stations not listed
Quaker Oats (Ful-O-Pep Commercial Feeds)	Benton & Bowles—Chicago	16 P
Quaker Oats (Quaker Farina)	Benton & Bowles—Chicago	4 Mutual
Quaker Oats (Puffed Wheat & Rice)	Sherman K. Ellis	20 NBC; 64 NBC; 5 A
Quality Biscuit (Princess Crackers)	Sherman K. Ellis	2 P
Railway Express Agency	Caples Co.	46 A
Ralston Purina (Purina Feeds)	Gardner Advertising	94 P
Ralston Purina (Ralston Cereal)	Gardner Advertising	24 NBC
Ralston Purina (Ry-Krisp)	Gardner Advertising	35 NBC
Ralston Purina (Shredded Ralston)	Gardner Advertising	7 CBS Pacific; 61 NBC
Ramsdell, Inc. (Sulphur Cream)	Wm. Irving Hamilton	2 Mutual
Regional Advertisers (Gas Companies)	McCann-Erickson	17 NBC
Reid, Murdoch (Monarch Finer Foods)	Rogers & Smith	71 A
Reliable Floor Co.	Bennett, Snow & Walther	15 PP
Remington Rand (Portable Typewriters)	Franklin Bruck	30 News
Reynolds Health Offices	Allied Advertising Agencies	4 P
R. J. Reynolds Tobacco (Camel Cigarettes)	William Esty	91 CBS; 90 CBS
R. J. Reynolds Tobacco (George Washington Smoking Tobacco)	William Esty	15 A
R. J. Reynolds Tobacco (Prince Albert Tobacco)	William Esty	1 P
Rhode Island Ice Co.	Arthur Braitsch	4 A
Rhythm Step Shoes	Ruthrauff & Ryan	P; number of stations not listed
Richardson & Robbins (Boned Chicken)	Charles W. Hoyt	5 NBC
Richfield Oil	Hixson-O'Donnell	7 NBC Pacific
Richfield Oil of N. Y.	Sherman K. Ellis	30 A; 1 News
Richman Bros. (Clothes)	McCann-Erickson	7 Mutual plus 2 Spot; 13 A; 1 News; 1 Sports; 1 News Flashes; 2 5M
Rio Grande Oil	Hixson-O'Donnell	3 CBS Pacific
Riverbank Canning	Klinger Advertising	10 P
Robin Hood Flour Mills	James Fisher	9 P
J. W. Robinson Co. (Department Store)	Mayers Co.	4 A
Rockwood & Co. (Pecan Feast)	Federal Advertising Agency	7 A
Roller Derby	Malcolm-Howard	21 Trackside Broadcasts
Roma Wine Co.	Cesana & Associates	15 Mutual; 4 A
Roxy Clothes	Peck Advertising	4 P; 4 A
Royal Lace Paper Works (Roylies)	Lawrence C. Gumbinner	12 P
Royal Typewriter Co.	Buchanan & Co.	23 P & A
Rudolph Bros. (Jewelry Chain)	Leighton & Nelson	2 A
Ruppert's Beer	Lennen & Mitchell	1 P; 1 Sports
Ryde & Co. (Feed)	Presba, Fellers & Presba	5 A