



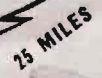
1 WQYN
New York City



5 WBCA
Schenectady, N. Y.



2 WFMN
Alpine, N. J.



6 WMTW
Mt. Washington, N. H.



4 WQTR
Paxton, Mass.



170 MILES

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40 MILES



3 WDRG-FM
Hartford, Conn.

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General Electric furnished a substantial portion of the FM equipment for this chain. In fact, G.E. has furnished more than a third of all FM transmitters in America; and a large percentage of the half-million FM receivers.

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P R E S E N T S

THE 1944
RADIO
ANNUAL



Edited by

JACK ALICOATE

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await a more peaceful world.

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Of Radio Programs**

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1944

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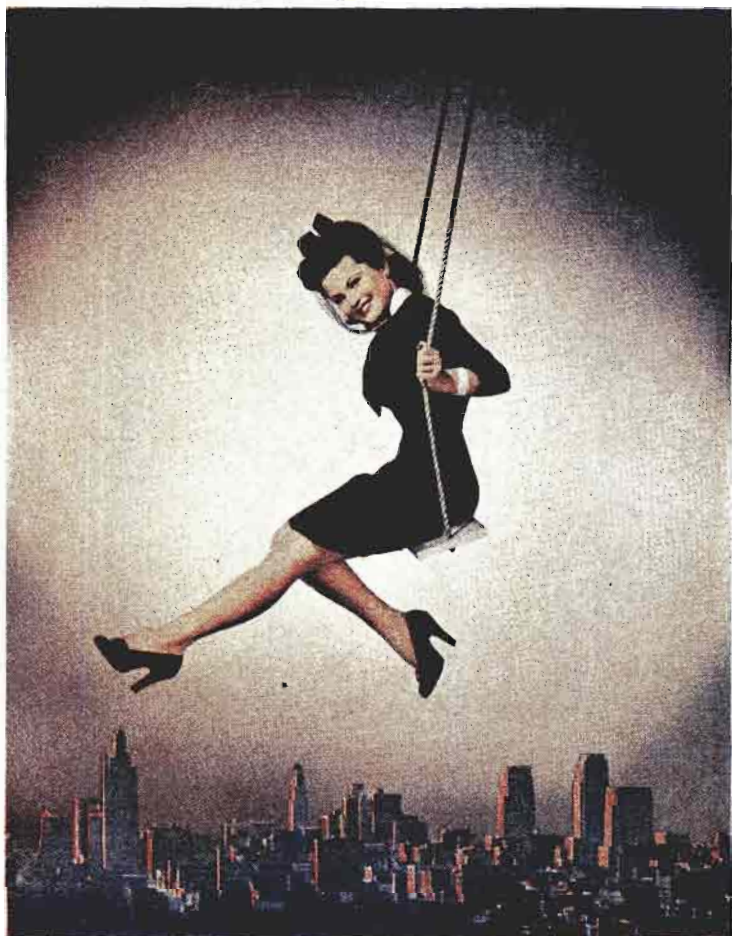
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 Central 7980

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and hatched it too!

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and that's our golden egg... Hatched!

PA **THE PACEMAKER**

Press Association, Inc.

Radio Subsidiary of the Associated Press

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Kate Smith



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Brown & Williamson's

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B E N N Y



G O O D M A N

"THE GANG'S ALL HERE"

and

"SWEET AND LOWDOWN"

for 20th Century-Fox Films

Columbia Records

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MUSIC CORPORATION OF AMERICA

Personal Management: Harry Weinstein, 1619 Broadway, N. Y.

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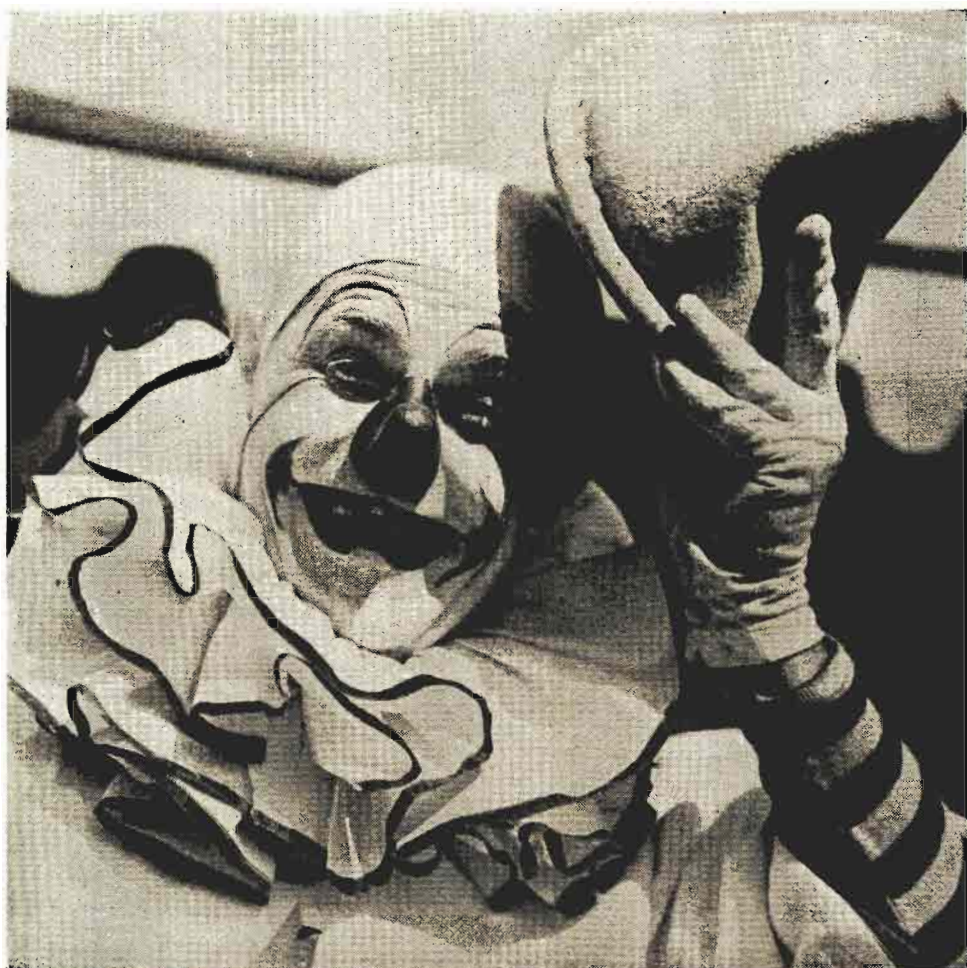
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“THE GREATEST SHOW ON EARTH”

salutes all its radio friends serving in the Armed
Forces, the O.W.I., the Red Cross and the Home
Front of the Greatest COUNTRY on Earth.



RINGLING BROS AND BARNUM & BAILEY

Radio Department

BEV. KELLEY

FRANK MORRISSEY

RADIO

IN TOTAL WAR AND IN PEACE

JAMES LAWRENCE FLY

*Chairman, Federal Communications
Commission*



RADIO'S VALUE as our most effective medium of mass communication and as a unifying force in time of national emergency was strikingly reaffirmed during the past year. Gearing itself to the demands of total war, American radio reporting has enabled the people at home to know the tragedy, the setbacks, victories and the problems of the battlefield with a completeness and speed undreamed of in World War I. The degree to which the homefront has been mobilized could not have been achieved without the hearty co-operation of the radio industry. For millions of our soldiers here and overseas, deprived of homelife and normal pleasures for warworkers and for the rest of our people at home, the radio continues to be the most readily available source of entertainment.

In view of the nation's need for the very best wartime service that radio can render, it is imperative that the industry increase its efforts wherever possible during the coming year. The tendency already noted in some quarters to yield to the temptation of quick and easy profits at the expense of public service must not become general. In some cases public service programs, particularly educational programs, are being curtailed. Some daytime schedules are crowded with cheap, shoddy dramatics which aggravate, not alleviate, wartime hyper-tension to the exclusion of worthwhile material. This is particularly unfortunate in view of radio's record-breaking earnings during the past year.

In line with its concept of public interest, the Commission in 1943 extended the license period of standard broadcast stations and prohibited multiple ownership of stations in the same service area.

The materials and manpower shortages continued critical during 1943, but in August the Commission was able to report that construction involving the use of idle equipment would be authorized to increase the power of 100-watt local channel stations or to build new low-power channel stations. The Commission also prepared a catalog of surplus and salvageable equipment and a report on idle standard broadcast transmitters. Foreign language broadcasting which as a whole has been invaluable to the war effort was examined as an emergency measure.

With some military experts pointing to a European victory in the coming year, a new challenge confronts radio. The new year must see specific plans completed to develop FM, television and other refinements of the radio art without, at the same time, causing serious dislocations to our present systems of radio broadcasting after the war. The Commission is eager to move ahead with industry in realizing the tremendous gains of war research and I am glad to say that at our November conference held with industry scientists on the Radio Technical Planning Board and representatives of other Government agencies, an encouraging start was made toward solution of some of these difficult problems.

For Complete FCC Section Please Turn to Page 193





A Group of Workers in the Hicksville Plant of Press Wireless, Inc., Rejoicing at Announcement the Plant Had Been Given Its Second Army-Navy "E" Award



Awarded to Our Hicksville Long Island Plant for Outstanding Achievement in War Production

"IN THE SERVICE"

As one of the principal suppliers of vital radio equipment for our armed forces, Press Wireless, Inc., has been "in the service" since Pearl Harbor. Units from Press Wireless factories are now on duty at the fighting fronts throughout the world and on the home front too. Press Wireless is proud of its close relationship with the armed services and pledges continuation of its best efforts toward a final and speedy Victory.

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PRESS WIRELESS, INC.

**PRESS WIRELESS, INC.,
IS DEVELOPING
OR MANUFACTURING**

- HIGH POWER TRANSMITTERS
- DIVERSITY RECEIVERS
- AIRCRAFT AND AIRFIELD RADIO EQUIPMENT
- RADIO PRINTER SYSTEMS
- MODUPLEX UNITS "TRADE MARK"
- CHANNELING DEVICES
- RADIO PHOTO TERMINALS
- FACSIMILE MACHINES

AND OTHER TYPES OF RADIO AND COMMUNICATIONS EQUIPMENT

Sales Office, Manufacturing Division
1475 BROADWAY, NEW YORK CITY

RADIO'S VITAL WARTIME ROLE

By Frank Burke
Editor, RADIO DAILY

RADIO'S paramount interest as we enter 1944 is to aid in the nation's all out effort to win the war and facts and figures gained from government agencies indicate that the industry is doing a magnificent job.

Reports from OWI, Treasury Department, and the radio divisions of the armed forces emphasize that during 1943 radio played a vital part in making the nation war conscious and has more ambitious plans for wartime coverage in 1944.

Coupled with the industry's wartime activities are indications of postwar prosperity with the prospects of television, FM, Radar and facsimile, as commercial developments with the cessation of hostilities.

Tele interests, both in the radio and motion picture fields, are showing activity in their postwar planning and the FM devotees have already set in motion plans for development of frequency modulation. Two organizations, important in the planning, are the Radio Technical Planning Board and the FM Broadcasters, Inc. The RTPB is now preparing recommendations to the Federal Communications Commission and the FMBI is working to make their interests vital in the postwar radio field.

Linked with the industry's growing interest in tele, FM and allied developments are the problems which beset the FCC in the allocation of wave lengths. Recently FCC Chairman Lawrence Fly, speaking before the national FM group, said "FM had become of age" but did not outline any of the commission's plans or views on the subject of allocations.

* * * *

Flushed with the most profitable year in the history of radio, networks and stations alike enter 1944 with optimism and ambitious planning predicated on the cessation of hostilities and the conversion of the industry to peacetime manufacturing. It is the opinion in some quarters that the postwar development of tele and FM will not come as rapidly as some expect and that it may be from one to two years after the war before the full stride of the postwar boom is reached.

* * * *

Although postwar prosperity is an absorbing speculative subject, broadcasters

are not allowing their wartime role to be neglected. To the contrary, radio has made amazing contributions to the war effort and right now basks in the spotlight of public service glory as a result of the OWI estimates of the industry's contributions during 1943. These figures, released in Washington on January 31, reveal that the estimated time, talent and other grat's radio services during the past year is valued at \$103,582,000 and that the nets and stations handled a grand total of 3,514,510 wartime messages during the year.

* * * *

Past year saw a new high reached in the matter of industry relations with FCC and the policies of this governmental agency as pertaining to public and congressional interest. Highlights of these activities were the Supreme Court decision of May 10 which upheld the FCC's network regulatory powers and the White-Wheeler bill hearings to revise and definitely define the Commission's powers under the Communications act. These hearings were concluded late in December and a revised White-Wheeler bill, at this writing, is in the process of being prepared.

* * * *

Among the major problems which beset the industry during the past year was the AFM ban on recordings. Dating back to August 1, 1942, when the production of musical phonograph records and transcriptions came to a halt in the studios, the strike continued until last November. Then at a WLB panel hearing, Decca and World led the way in affecting a partial settlement of the AFM-recording dispute and resumed making of records. Meanwhile RCA, Victor, Columbia Recording Corp., and the Radio Recording division of NBC, continued their negotiations through the WLB with AFM for a more satisfactory recording contract.

* * * *

Summing up radio's role in the wartime year of 1943 we conclude the industry may well be proud of its accomplishments. It has taken the inconveniences of wartime operation in stride; achieved unprecedented heights in public service and worked diligently with the Nation in the No. 1 assignment—*winning the war.*

Thanks

To the radio editors of the
United States and Canada.

To my brothers, and the boys
in the band.

To the Roosevelt Hotel.

And to our exclusive agents
and friends, MCA.

Guy Lombardo

U. S. RADIO STATIONS AT WAR

By M. H. Shapiro
Managing Editor, RADIO DAILY

WHEN the Nazi and Jap embroiled the United States into a World War, they took cognizance of unpreparedness, lack of full scale mobilization of production and other resources, and the on-the-fence supporters of the defense program. Entirely overlooked by the enemy was America's great Secret Weapon—Radio. Ability of the Government to quickly and consistently marshal the forces of public indignation after Pearl Harbor, bring about whole-hearted support of the war, maintain the morale of the home front and later back the men at the fighting front with every effort from War Bonds down, was due to radio broadcasting. And it was done in the American way.

Graphic picture of the radio station status, standard, educational or experimental, is revealed below in the following vital nationwide statistics, as of January 1, 1944:

Standard Stations

There were 912 standard broadcast stations—910 in operation and two under construction. Mutual had 217 U. S. affiliates including one FM outlet; Blue Network 174; NBC 143 and CBS 134. Many of the Blue and Mutual affiliates are the same.

* * *

Frequency Modulation

There were 42 high frequency (FM) broadcasting stations licensed and eight under construction, in addition to five temporary Class 11 experimental high frequency broadcast stations also furnishing FM programs. There are 64 pending applications for FM stations.

* * *

Television

Five commercial television broadcast stations were operating at the close of the year, three of which had maintained a minimum program schedule of four hours per week during the year. Five experimental television stations have also provided scheduled program service of two or three hours per week throughout the greater part of the year. Pending are 14 applications for television stations, both commercial and experimental.

* * *

International

Total of 18 international broadcast stations were operating within the United States at the close of the year and 13 point-to-point radio telegraph or telephone transmitters were under special service authorization for international broadcast service.

All international broadcast stations are, of course, programmed by the Office of War Information and the Office of the Coordinator of Inter-American Affairs. These two offices have proposed a total of 36 international transmitters to provide adequately for the needs of psychological warfare. About 20 additional frequencies have been made available for international broadcast service.

* * *

Educational

Five channels are allocated for non-commercial educational broadcast stations adjacent to the commercial FM broadcast band. As of the year-end, seven stations were authorized, compared with eight of the previous year. While these stations have not been subject to wartime restrictions on construction under the FCC's Memorandum Opinion of April 27, 1942, equipment shortages and lack of skilled personnel have served to limit present development.

* * *

Facsimile

Apparently interest in facsimile broadcasting is limited and only three such stations are authorized, a decrease of one from the previous year (1942). Although the rules provide for multiplex transmission of facsimile by high frequency (FM) broadcast stations, no regular FM stations provide this service.



THE
GRAPE NUTS
FLAKES
PROGRAM

starring

Jack Benny

with

MARY
LIVINGSTONE
DENNIS DAY
ROCHESTER
PHIL HARRIS

and

yours

truly

DON WILSON

Written By

SAM PERRIN MILT JOSEFSBERG
GEORGE BALZER JOHN TACKABERRY

TEN OUTSTANDING RADIO NEWS EVENTS OF 1943

Jan. 19 . . . Cox resolution passes House authorizing sweeping investigation of FCC.

May 10 . . . United States Supreme Court in 5-2 opinion upholds right of FCC to regulate radio and declared FCC network monopoly regulations as proper and within Commission's jurisdiction.

May 26 . . . First information on Radar released by the Navy divulging war-time value of this electronic weapon.

July 30 . . . Edward J. Noble, owner of WMCA, New York, purchased Blue network for \$8,000,000 and FCC approved transfer on Oct. 12.

Sept. 24 . . . Recording strike of musicians broken with Decca and World Broadcasting Company agreeing to AFM demands for payment of royalties to the union on each record and ET.

Sept. 30 . . . Resignation of Rep. E. E. Cox (Democrat-Ga.) as chairman of the House Select Committee investigating FCC accepted with Rep. Clarence F. Lea (Democrat-Cal.) named to succeed as chairman by Speaker Sam Rayburn.

Nov. 3 . . . Lengthy hearings on the White-Wheeler bill launched before the Senate Inter-State Commerce Commission.

Nov. 23 . . . FCC ruling banning multiple ownership of standard broadcast stations in the same communities announced.

Dec. 17 . . . Census figures released by Office of Civilian Requirements reveals that approximately 32,500,000 American families now have one or more radio sets.

Dec. 27 . . . RADIO DAILY'S year-end survey indicates that radio enjoyed the best business during 1943 of any year in the history of broadcasting.

Outstanding Broadcasts

Net's cover of the fall of Mussolini in Italy.

Edward R. Murrow's broadcast describing the Berlin raid in which he went along as observer.

Broadcast from an American station in Naples.

Three-hour soldier-sailor program on NBC, Christmas Day.

☆ ☆ ☆ *Radio On To Victory* ☆ ☆ ☆

*"I love to spend each
Wednesday with you" . . .*



**EDDIE
CANTOR**



9 P. M.

E.W.T.

NBC

**BROADCASTING OVER 127 STATIONS
FOR IPANA & SAL HEPATICA**

BOARD OF WAR COMMUNICATIONS

Washington, D. C.

The Defense Communications Board was created by Executive Order of the President on September 24, 1940, under authority of the Communications Act of 1934 (48 Stat. 1064), as amended. On June 15, 1942 a subsequent executive order changed the name of the Defense Communications Board to the Board of War Communications.

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Chief of Communications of the U. S. Coast Guard

COORDINATING COMMITTEE

The duties of the Coordinating Committee include assistance to the Board in planning and coordinating work. It will maintain liaison with the Law Committee, Labor Advisory Committee, and Industry Advisory Committee, for the purposes of advice and consultation and will supervise the work of the other committees, which will report directly to it.

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Federal Communications
Commission
FRANCIS C. DE WOLF
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Division of International Communica-
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Navy Department
CAPT. E. M. WEBSTER
Chief of Communications,
U. S. Coast Guard

For Further Committee Listings Please Turn to Page 75



FRED ALLEN



TEXACO

STAR THEATRE



CBS . . . Sundays . . . 9:30 P.M., EWT.

WALTER BATCHELOR, Manager

RADIO GOES TO WAR—1943

A Summary of 151 Campaigns Conducted by OWI Domestic Radio Bureau During 1943 with Time and Talent Contributed by Advertisers, Networks and Stations.

OWI FACILITIES	No. of Programs	No. of War Messages		Est. "Listener-Impressions" Per Week	Est. Annual Value of Time and Talent
		Per Week	Per Year		
1. Network Allocation Plan...	380	152	7,900	450,000,000	\$32,223,000
Sponsored	245	.....	.....	.....	.....
Sustaining	235	.....	.....	.....	.....
2. Special Assignment Plan...	135	32	1,600	80,000,000	10,741,000
3. National Spot & Reg. Network Allocation Plan...	144	42	1,900	15,000,000	1,433,000
4. Station Announcement Plan	891	62,937	3,503,000	63,000,000	17,065,000
Network Affiliates	567	35,721	1,988,000	.....	.....
Independent Stations...	324	27,216	1,515,000	.....	.....
5. Special Events .....	.....	2	110	6,000,000	500,000
6. Women's Radio War Program Guide	1,000	.....	.....	*	*
Local War Programs Other than OWI Allocations.....	.....	.....	.....	*	12,120,000
TOTAL .....	.....	63,165	3,514,510	614,000,000	\$103,582,000

Typical OWI Radio Campaigns in 1943

CAMPAIGNS	Weeks	Programs	Station Announcements	Estim. Listener Impressions	Est. Value of Time and Talent
Second War Loan	3	196	61,749	768,720,000	\$1,445,837
Third War Loan	4	654	86,237	1,111,720,000	2,303,000
WAVES Recruiting	11	333	86,793	875,583,000	2,500,000
(5 campaigns)					
Student Nurses	6	206	40,782	502,230,000	988,000
Women War Workers Needed	6	178	18,711	261,300,000	924,000
Get a War Job	2	85	*	234,000,000	*
Nutrition—Basic 7	3	133	6,804	325,450,000	827,591
Eat More Potatoes	6	71	19,477	144,700,000	136,910
(2 campaigns)					
Victory Gardens	5	124	35,763	712,630,000	809,945
National War Fund	6	257	56,133	595,890,000	1,318,000

*Not available.

Breakdown of OWI National Campaigns by Agencies

Army	12	Director of Economic Stabilization.....	7
Navy (inc. Marines, Coast Guard).....	11	Rubber Administrator	3
War Shipping Administration.....	2	Federal Bureau of Investigation.....	1
War Manpower Commission.....	14	Social Security Board.....	1
Federal Security Agency.....	7	Treasury Department	14
War Food Administration.....	17	Red Cross	3
Office of Price Administration.....	20	National War Fund.....	1
War Production Board.....	16	Others	11
Office of Defense Transportation.....	6		
Petroleum Administrator for War.....	5	TOTAL	151



MILTON BERLE

20th CENTURY-FOX

Rep.: WILLIAM MORRIS AGENCY

"ZIEGFELD FOLLIES"

RADIO IN WAR AND THE FUTURE

By David Sarnoff

President, Radio Corporation of America

RADIO activity in research, engineering, communication and manufacturing during 1943 may be summed up in one objective—win the war! Although wartime secrecy imposes limitations, the end of the year affords appropriate opportunity to gauge radio's vital role in the world today, and to measure the significance of wartime developments as they may fit into the pattern of the future.

Strongly fortified by the ingenuity and skill of American research and industrial enterprise, radio has entered its third year of war in the service of the United States. Years of suspense—a year of defense and a year of offense—have gone into history. As 1944 begins, the United Nations are on the road to Victory. A year of intensified offensive, such as the world has never known, is ahead. Only time can tell, however, whether 1944 is to be the year of decision—the year of unconditional surrender of the forces which have brought destruction and tragedy upon the world.

Breaking All Records

The American radio industry is breaking all records in war production and communication. Daily, 400,000 radio-electro tubes are manufactured. Every hour of the day and night, all America is informed by up-to-the-minute broadcasts on the progress of the war. At the same time, short-wave broadcasters are reaching every land throughout the world regardless of enemy restrictions. Tons and tons of apparatus are sent into combat every week. Miles and miles of transoceanic radiotelegraph circuits are vibrant with urgent dispatches, news and communiques. Messages are flashed by automatic high-speed machines at the rate of 600 words a minute.

Huge Production

Latest estimates reveal that radio production in the United States is up to \$250,000,000 a month against \$30,000,000 a month a year ago—all for the armed services. The equipment is the finest and most efficient in the world. America's radio-electronic scientists and engineers have far surpassed Germany's much vaunted super-men of science.

In fulfilling its unprecedented wartime responsibilities, radio has taken its place among the great industries of America, offering employment to hundreds of thousands of workers. Since the war began in Europe, RCA employees have increased from 23,000 to more than 40,000. Another 6,000 employees are enrolled as officers and enlisted men in the military services. Many of them are in the front line of communications—they straighten, maintain and operate the life-line of Victory.

No Service Disruption

The fact that our civilian radio service is not disrupted during these war years, when all-out effort and materials are directed to winning the war, is high commendation of the quality of American radios as designed for the home. Americans listen to enemy broadcasts without danger of death penalty or imprisonment. All this liberty in wartime is proof of radio's faithful alliance with Democracy and the Freedoms.

Scientifically, the outstanding developments of 1943, as those of 1941-42, are classified as military secrets. It violates no secret, however, to report that outstanding advances have been made in the use of radio sound and sight. Nothing in radio is ever new for long, even in peacetime. War, however, changes the old order of things even more rapidly.

New Peace-Time Services

New instruments and new services are in the offing for peace. The wartime pace that science is called upon to maintain is breath-taking. Nevertheless, American radio keeps up with it. Our laboratories are creative beehives of activity; our manufacturing plants are arsenals; our communication waves are life-lines. To reconvert them all to peaceful pursuits will present a great challenge to the radio industry. It will be a most promising field for post-war employment and opportunity.

Radio as an industry is fortunate to have television as a post-war development of great promise and popular appeal, able to open a new era in service to the public.

(Please Turn to Page 49)

HOPE



1938-1944

**PEPSODENT PROGRAM
PARAMOUNT PICTURES**

RADIO - NAVY MORALE BUILDER

By *J. Harrison Hartley*

Chief, Radio Section, Office of Public Relations, Navy Department

BY THE military, "morale" might be defined as that state of mind—of the nation and the individual—which produces the maximum effort to win the war as quickly as possible.

It is the view of this writer that the broadcasting industry's greatest contribution to the building and maintenance of that kind of morale is its continuance of normal schedules of unbiased news and varied entertainment despite the difficulties presented by the war.

Our bluejackets, Marines and Coast Guardsmen afloat and ashore, and their families at home, uninterruptedly have been able to hear their favorite variety, musical, and dramatic programs. That fact has been more telling, from the standpoint of morale in our country, than all the collected speeches of Dr. Goebbels have been in Naziland. American radio is a living symbol of the America we are fighting for.

Training Camps

This has been proved conclusively by the reaction of thousands of Navy men in the great training camps or temporarily home from the sea. The Fifth Naval District, which, with headquarters at Norfolk, Virginia, encompasses one of the largest areas of Naval activity of all kinds in the world, reports, "Local originations of name shows have been tops as a live audience morale factor. Many SEABEES assert that their spirit of 'Can do!' has been heightened by the many references to the Construction Battalions on important programs."

From the Ninth Naval District, home of the huge Great Lakes Naval Training Station, comes word that, "By bringing their programs to the sailors in training, the sponsors of programs have made available to the men a far higher type of entertainment than otherwise could have been offered on the stages of our auditoriums. Remember, 'boots' get no liberty for the first eight weeks in the service.

"In a different category is the radio program featuring largely Naval personnel. These broadcasts build the morale of both participants and audiences—Bluejackets—Marines and Coast

Guardsmen—and provide an excellent vehicle for the Navy's story in this greatest of all wars."

The West Coast says, "Navy welfare officers out here are unanimous in their praise of visiting radio shows as morale builders. In many cases, these programs play for men about to shove off for combat areas—ease the strain of the break from home shores. Many of the men write home, asking the folks to listen to the same show. The effect on families and men is very good."

Over There

Reaching the Navy, Marines and Coast Guard overseas with popular programs has been a special, noteworthy, joint achievement of the radio industry and the armed forces. Since early in the war, many sponsors contributed recordings which were shipped by the Navy to Dutch Harbor, Alaska, for rebroadcast over a local network of military stations. Through the cold, dreary nights of the North these records brought laughter, comfort, and good cheer—the tie to home.

Since then, and with the active cooperation of the Navy, the Armed Forces Radio Service, Morale Services Division, War Department, has undertaken to supply especially conceived, written, and produced recordings, totaling fourteen hours per week, for the information, education, and orientation of all our fighting men overseas. Some 200 stations, abroad, schedule these transcriptions.

In addition, Armed Forces Radio is providing to the same stations, recordings of popular U. S. sponsored shows, sans commercials, by agreement with the advertisers. These latter programs are aired in combat theatres on schedules closely approximating the regular domestic schedules. This service gives each station an additional twenty-eight hours of programs per week.

A further distribution of both types of recordings is made to Army and Navy hospital ships, other surface vessels, and even submarines.

Home Front

Meanwhile at home, the families of Naval personnel are hearing of their fathers', brothers', sons', and sweet-



"Fibber McGee and Molly"

NINTH YEAR FOR THE MAKERS OF JOHNSON'S WAX

hearts' exploits by means of eye-witness accounts, dramatizations and news commentaries, programmed in to the structure of both sponsored and sustaining shows. Working with the writers and producers of the agencies, networks and local stations are the staffs of the Radio Section of the Office of the Assistant Director of Public Relations, West Coast, Los Angeles, California; the Branch Radio Section, 580 Fifth Avenue, New York; the Radio Officers of District Public Relations Officer, and those on the staffs of the commanders of fleets. All of the male officers of the Radio Sections in Washington and New York have had experience at sea in combat areas in order better to fit them to service writers and producers.

Through their close collaboration with the industry in making available Navy, Marine and Coast Guard stories, Radio Officers have helped keep the public fully informed of the progress of the Naval phases of the war.

The Naval Service therefore needs all of the creative help it can obtain from network, regional and local programs. For reasons of security it is impossible to originate live programs from the Navy in action. Therefore, the newscaster, the writer, the producer, and the radio actor must interpret for the people the courage, determination and great human qualities of the men at sea, all of which greatly affects morale.

Conclusion

1944 may well be the most important in the history of this country. At this momentous time for civilization, the American system of broadcasting, as the result of experience during the last four years, is organized and ready to play its vital part on the winning team—sustaining and building the morale not only of the Army, Navy, Marine Corps and Coast Guard, but also of the home front, the fighting fronts, and of our Allies.

(Continued from Page 45)

RADIO IN WAR AND THE FUTURE -- By David Sarnoff

Television Status

There should be no expectation, however, that when the war ends the air will be transformed overnight to television. It will require from three to six months to get the machinery in operation to resume the manufacture of civilian broadcast receivers. It may require a year after approval of standards and full authorization of commercialization of television broadcasting by the Federal Communications Commission before television sets are available within the price range from \$200 to \$300. Production of television receivers is not the only task. Television transmitters must be erected. Interesting programs must be planned. Automatic radio relay stations must be built to link key cities into a network. That is no one-year job.

Alongside of television, "FM," or frequency modulation on ultra-short waves, holds great promise of becoming an added feature in broadcasting. Even now "FM" carries the sound part of television. In both television and "FM," much scientific progress has been made in connection with the application of radio to the war. The home-radio instrument of the future will be a combination television and sound-broadcast receiver incorporating "FM" and phonograph.

Outside the realm of radio communication, the application of radiothermics, or radio heating, is finding widely extended use in industry. The use of high-frequency waves for heating is a wartime development of no small achievement. It is accelerating and increasing the efficiency of numerous industrial processes.

In the Offing

Because of spectacular wartime developments, radio apparatus will be adopted for collision prevention to aircraft, ships, railroads and possibly automobiles. All this will be part of the new service of radio in an era of sight control made possible by the development of electron tubes in the field of microwaves.

As new electron tubes always serve as keys to major advances, so in broadcast reception, new and tiny tubes—smaller than acorns—may introduce "personalized" radio. Small, compact receivers, and even transmitters may be built in a little case that will slip into a pocket. The uses to which such "stations" may be put gives the imagination much to play upon.

All these new developments will not be realized in 1944, but with 1944 as the year of expected decision in the European war, they will date from it, as radio broadcasting dated from 1919.



Charlie McCarthy

Supported by

Mortimer Snerd

Supported by

Edgar Bergen

are starring in

Charles R. Rogers'

"Song of the Open Road"

★ ★ ★

Sundays

at the usual time

The Chase and Sanborn Hour

OWI RADIO PROPAGANDA

By Robert E. Sherwood

Director of the Overseas Branch of the OWI

IN the theaters of war, the nature of the work of the Overseas Branch of the Office of War Information can be stated simply: it is direct propaganda action against the enemy and to the peoples of enemy occupied territory.

In the European theater this action is taken from all available bases—in Great Britain, in the Middle East, in North Africa and now in Sicily and Southern Italy. In South East Asia, the bases are India and Assam. In the Pacific, the bases are China, Australia, Hawaii and Alaska.

Not only must we supply the personnel and the equipment necessary for all bases in which invasions may be mounted; we must be prepared to move properly trained and equipped teams from these bases to the next objectives of invasion.

This happened in Tunisia, and again in Sicily, and again in Italy.

In Italy

For instance: when the first American troops entered Palermo, in Sicily, OWI civilians went with them. One of our men accompanied the troops who seized the Palermos radio station. When they captured the manager of the station, they found in his coat pocket the orders that had been issued to him to destroy this station at the moment of Allied entry into the town. Prompt action had prevented him from carrying out these orders—and within a short time OWI men were broadcasting from this station to the people of Sicily and Southern Italy.

In Palermo—as in all other cities occupied by our troops—OWI men moved in immediately to take over and operate not only the radio stations but all newspaper plants, movie theaters and other means of communication.

We've traveled a long way to Palermo, Bari, Naples and northward.

Only a week before our troops landed in North Africa, the United States Government leased all American short-wave transmitters from NBC, CBS, GE, Crossley Corporation and the World Wide Broadcasting Foundation to unite them into a close-knit hard hitting propaganda battery. At that point, with the exception of a few programs relayed by BBC transmitters, American programs reached listeners directly from our side of the

Atlantic. They performed an important function. But we were still very remote—geographically and in spirit—from our listeners.

New York

We are closer to them today. Fully 25 per cent of the present schedule of 2,600 programs the Overseas Branch beams out of New York each week in 26 languages are picked up by powerful radio stations on and near the European continent for rebroadcast to European audiences. In addition, OWI radio teams in combat areas produce hundreds of programs for direct broadcast to the peoples of Europe. Relay points to audiences in France, Germany, Turkey, the Union of South Africa, Spain and other countries include Tunis, Palermo, Naples, Leopoldville in the Belgian Congo, Gibraltar and Rabat. All through these fourteen months the number of programs rebroadcast by London transmitters has continued to grow. Programs originating in the United States now account for almost 10 per cent of the total number aimed at Europe from the British Isles.

Pacific Coast

On the Pacific Coast, the OWI, broadcasting 694 programs weekly in 24 languages and dialects, has a varied audience—one which is scattered over more than half the world and among two-thirds of the world's population. We are heard in Japan, China, Malaya, Burma, Thailand, India, the East Indies, Australia, New Zealand, the Philippines, the Aleutians and Hawaii.

Looking at results of OWI's worldwide radio propaganda operation, we can honestly say that the men and materials of this organization have made a definite contribution to the brilliant series of victories which our armed forces have won.

On November 22, 1942, General Marshall wrote to Mr. Davis, saying: "the efficiency with which the personnel of the Office of War Information co-operated with the War Department in connection with the operation in North Africa contributed directly toward its success, and is deeply appreciated." On August 30, 1943, General Marshall again wrote to
(Please Turn to Page 55)

Bud Lou
ABBOTT and COSTELLO



On The Air

Thursdays—NBC
For **CAMEL CIGARETTES**



On The Screen in
UNIVERSAL PICTURES



Exclusive Management
EDWARD SHERMAN

New York

Philadelphia

Hollywood

EDUCATIONAL RADIO - 1944

By Major Harold W. Kent
President, Association for Education by Radio

A SURVEY of educational radio at this point (January, 1944) develops the conclusion that it still has some coming-of-age to do. As an enterprise in the radio field, it has received some support from a few public service-minded commercial broadcasters; some support has been given by the few college stations; some support from contribution to the literature of educational radio; from such organized conferences as the School Broadcast Conference and the Institute for Education by Radio; support from strong though isolated public school centers such as Detroit, Chicago, Cleveland, Akron, Los Angeles County, and Portland; and finally, from and through the membership of the steadily growing Association for Education by Radio (AER).

Teacher Status

To continue the tone of this introduction it might be noted that there are 640,000 teachers at the elementary (Grades 1-8) level and 330,000 teachers working at the high school (Grades 9-12) level. How many of these people have seen a demonstration of the intelligent use of an educational broadcast? Read a description of a good utilization? Seen a manual of a broadcast series? How many of the 28,000 high schools have radio workshops? How many have any kind of central sound equipment? How many teacher colleges have any substantial program of professional radio courses?

Any reply to those questions would be empirical but it can be summed up by saying "mighty few." This seemingly is pessimism at its worst. Yet out of this welter of unacquaintance comes the challenge to the people in high places . . . radio educationally-speaking. It means that the Institute for Education by Radio at Columbus, now in its fifteenth year, must redouble its efforts. It is now the accepted rallying point for planners and thinkers in schools, in Government, in commercial radio and in public service to thresh out through sharp accentuated exchanges the views and news of the trade. Among other things, the Evaluation of School Broadcasts was born in the discussion of the Institute. So was the School Broadcast Conference. So was the Association for Education by Radio.

But these proceedings provide but a cue for the production that awaits him who accepts the challenge.

School Broadcast Conference

The School Broadcast Conference in its eighth year at Chicago must rise to meet the challenge. Here is the outstanding "utilization" meeting in the country. Techniques of program use in all fields, at all levels, workshop and school policy are all thoroughly explored in demonstration and discussion. But this meeting must consider ways of implementing the "selling" of educational radio to administrators, supervisors and teachers. It must identify and clarify the schoolroom needs in writing and production peculiar to school use. It must more closely relate radio as an aid to curriculum. It must encourage teacher training programs to utilize the good developed in the fabric of the Conference. Above all, it should, as it has, encourage the development of similar school broadcast conferences all over the United States.

The two meetings as outlined are, however, but meetings. They are not organizations. To fill the need of a link, a continuing organization, the Association for Education by Radio, was organized in May, 1941. It is acknowledging the challenge and is steadily rising to meet it. With a present paid membership of 850 in every one of the 48 States, and Canada; with 10 city and two State chapters; with an eight-issue-a-year journal; 40 meetings at major radio conferences; an information service; a script of the month service in co-operation with the Writers War Board; a book service at 10 per cent discount; an affiliate in the form of Alpha Epsilon Rho, a national college workshop fraternity in six institutions of higher learning; with other activities of national scope joining up—with all these, it will be recognized that the AER is building a sound foundation for subsequent progress. Individual membership is "open to anyone interested in education by radio."

Federal Activity

The Federal Radio Education Committee (FREC) is a small fairly representative group equally divided between education and industry, which publishes the



Red Skelton

Metro-Goldwyn-Mayer

and

"Raleigh" Program—NBC



PREC Bulletin (free) and supplies an information, script and transcription service. This is housed under the U. S. Office of Education auspices in Washington, D. C. One recent activity that merits comment is the listing of educational programs in a monthly bulletin. This fills a definite need in education.

There are certain other educational radio activities that are part of the fabric of this picture. One is a partly private, partly foundation-financed, Rocky Mountain Radio Council. On a regional basis this organization serves commercial and college stations, colleges and universities, with a listing, logging, script and transcription service that is outstanding in the nation.

Station Enterprises

There is important educational and public service enterprise on the commercial stations and networks. Stations WLS, WLW, KOIN, stand out. Among the networks. CBS's American School of the Air and NBC's Inter-American University of the Air are important. They are basic and useful patterns of nationwide interest to educators.

The part that the college station plays in educational radio is tremendous. The National Association of Educational Broadcasters includes about all thirty-five of the college stations remaining on the air. The stalwart job of state and regional coverage that is done by WILL,

WHA, WSUI, WLB, KOAK, again to mention but a few, is a definite contribution to our culture and inheritance.

FM Angles

In Washington the U. S. Office of Education is pushing Frequency Modulation for Education. It is not out of line to predict that not only will another or wider FM spectrum have to be set aside for education but that a television band will have to be so earmarked. Promotion of FM is being pushed with literature and carefully prepared statewide maps showing coverage possibilities by state educational systems.

The AER will probably affiliate with the National Education Association as a member department. Up to now, the AER has more than met the requirements for department admission.

Summer workshops under careful supervision will be a necessary venture. Utilization and equipment with teachers in mind should be the guiding light in organization.

Conclusion

There it is. I believe radio is at the threshold educationally. Equipment trends will do much to steer its course, but intelligence and initiative among educational radio's leaders in setting up Summer workshops, teacher training courses, institutes, literature, and all kinds of helpful promotion will bring this audio aid into its full realization in education.

(Continued from Page 51)

OWI RADIO PROPAGANDA -- By Robert E. Sherwood

Mr. Davis and said: "I desire to express my appreciation to the members of your organization for their excellent work in the field of psychological warfare during the Sicilian campaign."

Psychological Warfare

After the fall of Naples, General Eisenhower sent a cable to the Combined Chiefs of Staff in which he paid very high tribute to the work of the OWI and the other agencies involved in the Psychological Warfare Branch of his headquarters during the campaign in Tunisia and later in Pantelleria and Sicily and then in the invasion of Italy.

The facts support these generous statements from General Marshall and General Eisenhower.

More than eighty per cent of the German and Italian prisoners captured in Sicily confessed they had been influenced and impelled toward surrender by our propaganda.

The Future

There are many holes in the supposedly solid wall of censorship which was built to keep the truth out of Germany, Japan and the conquered countries.

The German press has repeatedly warned its readers not to believe the floods of American "propaganda lies" which are constantly coming into Germany from Switzerland and Sweden. What the Nazis call "lies" are, of course, the truths of this war.

After the surrender of Italy, the Japanese Government radio broadcast to the Japanese people: "There is nothing for us to worry about in the surrender of Italy, but we must rather guard against the propaganda of the enemy. . . . Looking upon Italy, the victim of the exploitation propaganda of the United States of America, I would like to urge our people to solidify our effort further for the prosecution of the war."



Mgt. LOU CLAYTON

RADIO SUPER-BOND SALESMAN

By *Thomas H. Lane*

Director of Advertising, Press and Radio, War Finance Div., Treasury Dept.

THE most important reason that radio has been so successful in promoting and selling War Bonds is that the radio industry looks upon this job as its own. The voluntary efforts of the networks, local stations and radio advertisers are due a large share of the credit for sales of twenty-three billion seven hundred and seventy-two million dollars in War Bonds during the three years that these securities have been marketed to the American people. The all-out voluntary efforts of the radio industry especially are due a large share of the credit for the sale of almost nineteen billion dollars in War Bonds during the Third War Loan Drive in September, 1943.

Millions in Free Time

As an example of the "value" of the radio industry in a War Loan Drive, the monetary value of the local and network radio time given over to promoting and selling War Bonds during the Third War Loan campaign was estimated by the National Association of Broadcasters at \$12,000,000. This estimate, of course, does not include cost of such talent as that of Bing Crosby, Jack Benny, Bob Hope; only a few examples of the leading radio, stage and screen stars who performed time and time again.

Full Network Co-op

As an example, the four major networks (the National Broadcasting Company, the Mutual Broadcasting System, the Columbia Broadcasting System, and the Blue Network) deliver a tremendous proportion of their sustaining programs to the War Bond campaign; molding the scripts and commercials of these network-owned programs to the purpose of increasing War Bond sales without any direction, advice or request from the Treasury Department.

The same thing is true of network commercial programs; programs which are the property of commercial advertisers. In this respect, the commercial sponsor and his advertising agency "go it alone" in regard to reaching the public with what they think is the best War Bond-selling message, from the starting point of the Treasury Department's policy-theme.

Local Station the Keystone

Just as the voluntary effort of the radio industry is one of the keystones in the successful operation of selling War Bonds so is the local radio station the keystone of the radio industry. And the local radio station is doing an unsurpassed job in promoting and selling War Bonds. Here the effort is even more voluntary than with the networks and the commercial sponsors, if possible. The local radio station translates the job of promoting and selling War Bonds into terms of its own community—focusing its War Bond sales efforts on the welfare of local men and women in the uniform of their country and the welfare of the townsfolk in the future days when jobs may be fewer and salaries less than they are now. Once again, the Treasury Department's "direction" of this effort may be summed up in the word theme-policy.

ETs Highly Important

As an example of their usefulness, and the high regard with which radio stations receive Treasury Department transcriptions, seven hundred and ninety-two radio stations regularly broadcast the three Star Parade programs which they receive weekly. Many of these 792 stations broadcast these programs more than once a week. Six hundred and eighty-five radio stations regularly broadcast the Treasury Song Parade programs.

As an example of the entertainment features of these programs, following are a few of the stars who have appeared in these electrical transcriptions: Alfred Lunt and Lynne Fontanne, Paul Whiteman, Orson Welles, Bing Crosby, Conrad Nagle, Fibber McGee & Molly, Fanny Brice, Tommy Dorsey, Elizabeth Bergner, Frank Sinatra.

In addition to the Treasury Star Parade and the Treasury Song Parade electrically transcribed programs, the Treasury further aids the War Bond sales effort of the radio industry via the program *The Saturday Night Bandwagon*, a dramatic and musical program heard at 10:15 p.m. over the Mutual Broadcasting System network on Saturdays. This program is controlled and directed by the Treasury Department; But the time is given by the MBS network.



Hello!

This is

Arthur Godfrey

Snafu

RADIO FARM AID OF TOMORROW

By Wallace J. Kadderly

Chief of Radio Service, U. S. Department of Agriculture

A FRIEND of mine recently shaved the whiskers from an old farm gag and put it back in circulation clothed in a diaper.

In the bewhiskered version, a rooster shows the hens of the flock an ostrich egg. He says, "Not complainin', girls; just want you to see what others are doing."

In the diapered version, the flock owner installs a television receiver in the laying house so the hens can "take in" video programs that originate in poultry houses on successful farms. He holds an ax in his hand and says, "Not a threat; just want to see what your competition is doing."

Far-fetched? Of course.

Yet the radio men "in the know" hint broadly that wartime developments in radio, television, and facsimile forecast post-war possibilities that practically stagger the imagination.

Problems Solved

It may be that war-prodded research men have solved the technical problems that once threatened to delay indefinitely the extension of the newer types of radio service to agricultural areas. It may be, too, that economic obstacles to that service can be surmounted readily in the post-war world.

At any rate, the people on the land will need radio in the world of peace as they do in the world of war. The same rural needs that justified the existence of power stations before the war and during the war deserve consideration in the plans for post-war radio service.

And it's not unlikely that those who plan now to meet those rural needs will profit from the service.

New things are happening in agriculture. Farm income during the war has reached a new all-time high.

A lot of this income is necessarily being saved. The savings, plus accumulated wants and needs, guarantee the start of a great post-war market. On some of the very important products—products which have been produced in greater volume at the formal request of the Government—Congress has provided a policy of supporting prices if necessary during the transition from war to peace. But more important still is the fact that farmers are starting now to

do everything possible to produce abundantly and profitably after the war.

Banishing Hunger

Agriculture is proud to have taken the lead in planning for peace. The United Nations Conference on Food and Agriculture in the Spring of 1943 kindled the hope for a world of plenty in the days of peace. Statesmen and scientists from 45 nations pointed out the principles through which it will be possible—for the first time in all the centuries of man—to banish hunger from the earth.

It was natural and logical that agriculture should take the lead in planning for a better world order, for agriculture is fundamental. Of the world's two billion people, nearly two-thirds are farmers. They feed the rest. Farming is the last of all human activities that could be abandoned if the human race is to exist on the earth.

Farmers today are discussing the world of the future as they meet the exacting needs of today. The people's "hired men" in the Government are studying to find the best ways to meet the problems of the future—the problems of markets for farm products, trade arrangements, technology.

Agriculture has a vision—a vision of peace with the plenitude that makes for lasting peace.

And this vision, far from distracting farm front fighters from the immediate job of winning the war, is a powerful incentive to finish the job quickly.

Hand in Hand With Radio

The vision may never be realized. Nobody is naive enough to regard it as a certainty. But few of us are defeatists who believe the world must always be a chaos of boom-and-bust, war-and-armed truce. Those who believe we have a chance to realize the vision—know that food is one of the fundamentals on which peace must be built.

Agriculture has done a magnificent war production job—a job that could not have been done so well without the help of radio.

Agriculture cannot contribute its full share to the building of sound and lasting peace without the service of radio.

Agriculture says to the free radio of America: "Let us go forward together."

Wherever Songs are
heard—she's Tops!

Dinah Shore



Star of "The Dinah
Shore Program," CBS
Coast-to-Coast, every
Thursday night, spon-
sored by Birdseye Frosted
Foods, produced by
Young & Rubicam, Inc.



Soon to be starred in
"Belle of the Yukon"
for International.



Recording exclusively
for RCA-Victor.



Recently featured in "Thank Your
Lucky Stars" for Warners; "Up In
Arms" for Goldwyn; "Command
Performance" for Universal.



Management: WILLIAM MORRIS AGENCY

U. S. RADIO TO LATIN AMERICA

By John W. G. Ogilvie

Director of Radio, Coordinator of Inter-American Affairs

SHORTWAVE in the United States, during the past eighteen months, has sprung into the dominant position it rightfully deserves and, according to a recent check, leads in popularity in the Latin Countries. Rather than use it as a tool for disseminating propaganda, United States radio, now as in peacetime, is a vehicle for cultural development, entertainment, and information. Latin American audiences have long since learned to discount German and other Axis programs because of the propaganda they carry. In news, for instance, the Latin American has confidence in the radio and press services of the United States and turns to these sources for the true picture of world affairs. In Lima, Peru, 44.1 per cent of the listeners prefer United States shortwave programs, as compared with 4.3 per cent for Germany and the remaining 51.6 per cent being divided between Great Britain and the shortwave stations of the other American Republics.

Reasons for Popularity

The popularity of U. S. radio is due primarily to two reasons first, the strengthening of the shortwave signal through improved facilities and second, the program content and pattern for handling production. Prior to the war, the shortwave transmitters in the United States were used with little regard as to power, clearness of signal or concentration of the signal to a given area. There was no coordination of activities—each broadcaster was independent in his sphere of shortwave operation. Soon after the declaration of war the Government leased the shortwave stations from the owners, added new transmitters, cleared up the signal, integrated the service areas of the stations and set about to do a shortwave signal job—and did it.

Scripts Carefully Chosen

With the beams directed to our neighbors to the south, with the signal cleared and usable, the next step was to produce the type of programs that the Latin audience would want and appreciate. The Coordinator's Office called upon the domestic standard stations for scripts depicting the every phase of American culture, business and everyday life, and received help from stations in all parts of the country. The networks offered

their services and today seven and one-half hours of Spanish language programs are produced on alternative hours by NBC and CBS and broadcast simultaneously over ten transmitters, seven and one-half hours of Portuguese are broadcast over three transmitters, beamed at Brazil and sixteen hours of English are broadcast over three stations from San Francisco. In addition to the regularly scheduled shows particular advantage is taken to have visiting Latin Americans broadcast their own impressions of the United States and during the past years prominent journalists, statesmen, and scientists have been on the shortwave programs.

Special Writers and Producers

Producers and writers from the radio industry in the other Americas have been brought to New York to improve our technique in producing shows and their assistance has played an important note in the success of programs. United States shortwave radio, more perfectly than any other medium, can communicate to our neighbor republics the flavor of our manner and life. It permits them to eavesdrop on our intimate diversions. They have heard us at work in our thunderous industry rolling out fantastic quantities of ships, guns, tanks, bombers, and explosives. They have heard us on manoeuvres and in battle and it is possible that this titanic thunder and crash of production has been so deafening as to obscure the fact that in normal times, in the times that will follow the last roar of the bombers overhead, that we will continue to be their friends in the pursuit of happiness.

Other Activities

Shortwave is only one of the undertakings of the Radio Division of the Coordinator's Office. With eleven specially trained radio field representatives with the radio industry in Latin America, local production has been undertaken which now ranks the highest in audience popularity in their respective countries.

Our obligation in 1944 is to hold the vast audience that has turned to us for radio service and develop new listeners and friends. We can do this by giving the best that we can produce in the field of radio entertainment and information in local productions and transcriptions.

Ginny Simms



PHILIP MORRIS PROGRAM (NBC)
M-G-M PICTURES — COLUMBIA RECORDS

RADIO AND THE 1944 MARKET

By *William P. Noble*

Vice-President, Walter P. Burn & Associates, Inc.

THE war—with millions of men and women entering the armed services and other millions of civilian workers shifting from their home communities to war centers—has caused, numerically the greatest dislocation of population in our national history. All this has occurred within the space of the past three years.

To Radio, this factor of population shifts presents new problems. Markets must now be evaluated on new interim data, rather than by the yardstick of the last available Census. Many of these markets are still expanding at a rapid rate, some remain static, while others continue to decline in population. The mostly widely used base for all such calculations is the War Ration Book registrations which provide a working basis which estimates the present civilian population for cities, Metropolitan Districts, counties and states. However, these figures must still be translated into families and radio homes in order to complete this picture of radio's potential audience in any given area.

Census Report

Illustrative of just what shifts of population has occurred within the past three years is a recent report of the Bureau of the Census which shows that 449 areas; counties, groups of Metropolitan Counties, independent cities and the District of Columbia, have gained civilian population in the past three years while 120 areas showed a decrease in civilian population. Further that manly one-third of the 3,071 U. S. counties suffered a loss in civilian population of 15 per cent or more in the past three years.

This in-migration within the United States has had the effect of swelling civilian population where war industry, shipbuilding and mining operations are in operation, and where large military installations and naval posts are located. Roughly speaking, these areas of increased population are mainly located in the Atlantic and Pacific coastal areas, the gulf states, the Great Lakes region and in the mining states of the West. Heaviest losses of population have occurred principally in agricultural areas, most particularly in the Great Plains and in the Mississippi Valley.

For Complete 60-Page Statistical Section Please Turn to Page 233.

More Radio Homes

While our civilian population has declined 2.4 per cent during the last three years, the number of our families, radios basic yardstick, is estimated by the Bureau of the Census to have increased. This seeming paradox is explained by several factors, a principal one being the increased number of marriages during the first wartime years. More families naturally mean more radio homes, so that while we have suffered a civilian population loss, we still have increased the number of radio homes and the number of potential listeners.

Together with the estimated increase in total families is the unquestioned rise in the number of radio homes, for the past few years. Estimates on this increase have been presented year by year by various research methods, but such estimates have been for the United States as a whole, and as such, could not be used for a broadcaster's individual coverage.

RADIO DAILY in this present volume, presents a county by county figure for radio homes, based on the latest War Ration registrations available. These figures have been carefully related to the shift in population for each county and at the same time consideration has been given to the increase in families and radio homes.

A New High

As of 1944, the total number of radio homes in the United States reached the new high total of 31,289,920, reckoned by the method used. This compares to the official U. S. Census figure 1940 of 28,048,219 or an increase 3,241,701 radio homes.

During 1944 shifts in population will undoubtedly continue. These again will be revealed by War Ration Book registrations. However, it is not expected that such severe dislocations of population will occur as in the past three years.

Looking a little further ahead, it is safe to predict that some of the markets, already swollen by the influx of war workers will hold their gains, others will lose thousands when the war ends, and still others which have lost population will gain back some part of their losses.

THE COCA-COLA COMPANY
and
THE BOTTLERS OF COCA-COLA
Present



MORTON DOWNEY

for
SECOND YEAR

WJZ and THE BLUE NETWORK
MONDAY THROUGH FRIDAY
3 to 3:15, E.W.T.



RADIO CENSORSHIP IN WARTIME

By

J. HAROLD RYAN

President National Association of Broadcasters*

VOLUNTARY censorship is now operating in its third year. It is no longer an experiment. That it has passed the trial stage with so few failures and with so many successes is in no small part due to the spirit of American broadcasters, which is the spirit of the American people.

Since the Office of Censorship was organized, there have been issued to American broadcasters one original and three revised Codes of Wartime Practices. Each new edition has reflected the advantages gained through experience. Each new edition has provided for more liberal treatment of the news than its predecessor, which in brief means that it has been the endeavor of this office to loosen the girth of censorship wherever and whenever the war's progress has made it possible.

Time has found us, then, going by progressive steps from a relatively severe security provision against the release of production information to a liberal one. This progression has been keyed directly to the step-up in our production. As goals were met, there was less and less purpose in keeping the enemy from knowing that a certain plant was manufacturing a certain type of airplane.

The weather clause has been so altered that one can say on the air almost as much as he can say over the back fence. Almost, but not quite. But those early restrictions were necessary, because the enemy was at that time operating more closely to our shores and interception of signals from small stations was not impossible. Furthermore, there was the original necessity, and it remains unaltered, to administer voluntary censorship uniformly, with the requests of this office falling with equal weight on all. It was considered, and we believe wisely, that any policy short of this would be inconsistent and would foster a situation which could not be controlled voluntarily by the broadcasters. No broadcaster to whom this explanation has been made ever denied or opposed its logic.

The conception that voluntary censorship can only be successful if the broadcaster retains control over his microphone has not changed and it would not appear that such a conception should change, so long as we are at war.

One of the gratifying experiences of voluntary censorship in 1943 was written by the foreign language broadcasters. The Government found good purpose in permitting the continuance of foreign language programs on American radio stations. The listeners of such programs have as great reason, if not greater, for desiring the early defeat of our enemies. To them, as to those of us who listen only to English programs, the news of the war's progress is vital. To give them this news, special safeguards had to be established.

Of course the war is not over. It approaches a crisis. And, as the tempo of attack increases, the alertness of our voluntary censors must be even keener. You who perform the function of censorship on American stations fight silently, but surely. A blue pencil can save a battalion. With that certain knowledge, you cannot but live up to the principles of security to which you have been commendably faithful for over two years.

** This article was written for RADIO ANNUAL while Mr. Ryan was Assistant Director of Censorship. For complete NAB Section Please Turn to Page 898.*





DON AMECHE

Pictures *Management* **Radio**
20th Century-Fox GEORGE FRANK, INC. Radio Corporation of America

CANADIAN BROADCASTING AT WAR

By *Glen Bannerman*

President, Canadian Association of Broadcasters

1943 ended with Canadian Radio Broadcasting well into its fifth year at war. Looking back over the twelve months of 1943 Canadian Radio was conscious of a just pride in the service it has rendered to a people at war.

Time on the privately-owned stations paid for by the Government of Canada to promote the country's war activities represented approximately 7 per cent of the total revenue from time sales. These same broadcasting stations provided free time which if sold would represent slightly over 16 per cent of their total commercial time sales. To this must be added the free time given by the Canadian Broadcasting Corporation's ten publicly-owned stations and over its network. All of this support was more than doubled by the many programmes which commercial sponsors devoted to government projects.

The Future

While the war is by no means won and the effort must be kept up at top speed there is developing, within the trade, a definite desire to look at the future pattern of radio broadcasting in Canada. Will that pattern become one of state monopoly with its attendant bureaucracy and red tapes or will Canada have a dual system of public and private enterprise competing on equal ground for the favor of the public through service, programs and commercial sponsorships? It is for the Canadian People to say.

Naturally those who today are involved in the operation and development of the privately-owned Broadcasting Stations believe that the pattern of private operation in the United States holds the greatest promise for a free system of broadcasting and the most rapid progress in the art unhampered by government control. True, even our good neighbors have government supervision. Indeed because of its international character Broadcasting in any country must have a limited amount of supervision.

In Canada there is a limited amount of Government ownership, but complete Government control, under the Broadcasting Act of 1938 Broadcasting Stations have no legal rights in relation to the Gov-

ernment. It can take them over at will, paying only the value of the physical equipment at the time of being taken over. The Canadian Broadcasting Corporation, under the act, controls all networks and all use of telephone or telegraph lines for Broadcasting purposes. It may order any private station to take any program it desires. It may tell the private station what advertising it may or may not take and when the private station may and may not play transcription programs. In law the Corporation is ALL POWERFUL and can cancel any contract on a private station to make way for its programs without it or the station having any liability for compensation or damages. In actual practice the Corporation has not, to date, exercised all of its powers.

Conclusion

The present pattern of Broadcasting in Canada appears to restrict rapid new developments, especially in that the Corporation has reserved to itself the rights of Broadcasting by frequency modulation, facsimile and television. Despite this, the private broadcasters are looking to future developments and are devoting some time to the study and development of F.M.

It is generally recognized that Canada, with a population of 11,000,000 people cannot hope to have the same pattern as the United States with its 130,000,000 population. The market does not appear to be of sufficient volume to enable commercial advertising to cover the entire cost of a Broadcasting service to all the people from coast to coast.

It is therefore hoped that sane and wise counsel will result in a dual system of public and privately operated stations and networks being established for the future. Where neither is subservient to the other. If this objective is accomplished there is every reason to expect for Canada a pattern of Broadcasting that offers the greatest possible measure of freedom, of individual station responsibility and enough flexibility to keep pace with the development of the art.

☆ ☆ ☆ *Radio On To Victory* ☆ ☆ ☆



PERRY COMO

CBS—SUNDAYS—7:15 P.M., E.W.T.

Victor Recording Artist

Under 7-Year Contract with 20th Century-Fox Films

First Picture

"SOMETHING FOR THE BOYS"

Personal Mgt.
JACK PHILBIN

GENERAL AMUSEMENT CORP.

TELEVISION IN WAR AND PEACE

By Gilbert Seldes
CBS Director of Television Programs

TECHNOLOGY in war time goes underground, and the last things to develop are the civilian arts. Everyone knows that great advances have been made in electronics, and that certain devices have proved themselves most effective in spotting Nazi planes or helping to knock off invisible Jap ships. There is a widespread belief that many of these new developments can be adapted to the uses of television, among other things.

Television as we once knew it is beginning to be obsolete. There may be some difference of opinion as to whether it was good enough in 1941 to become a grown-up entertainment medium; but there can be no doubt that technically it needed improvement; and every statement by manufacturers of equipment indicates that vast improvement is available.

Confined, by a shortage of manpower and materials, to a minimum broadcasting schedule during all of 1943, CBS has intensively studied the conditions of a satisfactory television system. The result, oddly enough, is to shift the question from, "When will television come?" to "Where will television come?" or to put it another way, "Where in the spectrum can a reasonably large number of stations find ample room for a clear, large television picture in color?"

High Frequency the Answer

The answer is, in the higher frequency bands where there is room for many stations, instead of a few, where television in color causes no new difficulties, and where television in color causes no new difficulties, and where a normal, healthy and free expansion could reasonably take place.

The promises to the public in the past year have sometimes been rather high-pitched—often in complete disregard of the interlocking difficulties of program techniques and engineering techniques. With the new developments in electronics, the television of the future can transmit far better pictures than was possible in 1941, and by the curtailed program operations made necessary by the war, program techniques have not kept pace with technical developments.

I hope I am not belittling what has been done in the past when I say the future is going to be enormously better. Let us look at the past for a moment. Both abroad and here, the most elaborate programs were remote pickups, participation shows, and big theatrical productions. The first were limited only by the accuracy and capacity of the equipment. If the camera could take a football game late in October, when half of the field was in shadow, and give you a good picture as the ball was kicked from the shadow into the sun and vice versa—then you still have the problem of getting a good picture of this event on your home receiver. But it seems to me that the people who actually handled remote equipment did an extremely good job technically. No doubt in the future we will become as agile as newsreel cameramen—but I hope we never become quite so tricky. Still, the television cameramen knew how to use their instruments to get a whale of a successful picture. (I would put in here also, sport events in the studio, because they "felt" like remotes.) In certain ways a prizefight in a studio could be more successfully picked up because you could keep the audience away from two sides of the ring, and so get better shots.

Program Types

With participation shows you can rank all kinds of non-dramatic programs. They range from an engineer or a painter demonstrating a machine or a technique, through the pickup of a small jazz band, and right on to a straight unrehearsed quiz show. In these matters there were various approaches, and while I am partial to our own, the important thing is that everybody made good headway in this department. Television lends itself beautifully to the unexpected, the impromptu, the candid camera, working on the unaffected, the unrehearsed human being. (I hope there will be more boxing cats in the future television also.)

The only real dispute as to programs in television, is in the dramatic field. Here you have British and some American experience insisting that if the problem has not been solved, at least the

(Continued on Page 73. For Complete Television Section Please Turn to Page 927).

JUDY CANOVA

FOR
COLGATE-TOOTH POWDER
C.B.S.

Tuesdays—

9:00-9:25 p.m., P.W.T.
8:30-8:55 p.m., E.W.T.
7:30-7:55 p.m., C.W.T.
6:30-6:55 p.m., M.W.T.

ACTIVITIES OF OWI OVERSEAS

A Radio Round-Up of International Operations

THE Overseas Branch of the Office of War Information, beaming out the news of the United Nations at war, completed its 1943 operations on December 31st last with 31 shortwave transmitters encircling the globe from the East and West coasts of the United States.

On the East Coast, in New York City, the Atlantic Operations central studio operation, now nearly completed, is handling more originating programs simultaneously than all four of the major U. S. networks combined. Broadcasting in 26 languages out of New York in a never-changing pattern, one of the most complicated radio network programs in existence is being carried out daily.

From a two studio operation inaugurated in March 1942 the Atlantic operation has grown to sixteen studios, plus nine remote studio feeds from NBC, CBS and others. The total capacity is now 20 input or originating channels, to be fed to 40 output or feed channels.

The recording room in New York is equipped with 14 lathes for cutting air shows as well as special recorded programs for making pressings of programs to be shipped to foreign outposts of the OWI for use on local stations in such places as Australia, Italy, North Africa, etc. In addition there are twenty Memovox recorders for transcription of every broadcast sent to shortwave stations; these are filed for the Government's record.

Atlantic Operations

The Atlantic Operations of OWI Overseas Branch, headquartered in New York City, utilize 21 transmitters operating on European, North European, North African, South African, Central African, Brazilian, East South American, West South American, Mexican, Central American, and Caribbean beams, using 44 frequencies.

The stations are: WGEA, Schenectady; WGEO, Schenectady; WRUL, Boston; WRUS, Boston; WRUW, Boston; WROA, Boston; WBOS, Boston; WCBX, New York City; WCRC, New York City; WCDA, New York City; WOOW, New York City; WOOO, New York City; WRCA, New York City; WNBI, New

York City; WLWK, Cincinnati; WLWO, Cincinnati; WKRK, New York City; WKRX, New York City; WKLJ, New York City; WKTU, New York City; WKTS, New York City.

Altogether 132 engineers are required to operate the New York studios, recording room, and master control room; in addition, there is a staff of eight for engineering traffic; twelve for studio operations, to schedule facilities and studios; twelve for technical planning. Women are used in all sections—twenty-two of them as radio engineers.

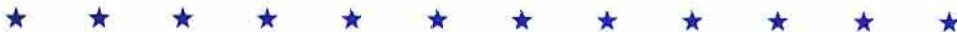
Language schedules from the East Coast include: Albanian, Afrikaans, Arabic, Bulgarian, Czech, Danish, Dutch, Egyptian-Arabic, English, Finnish, Flemish, French, German, Greek, Hungarian, Italian, Norwegian, Persian, Polish, Portuguese, Rumanian, Serbo-Croatian, Spanish, Swedish, Turkish, and Yugoslav.

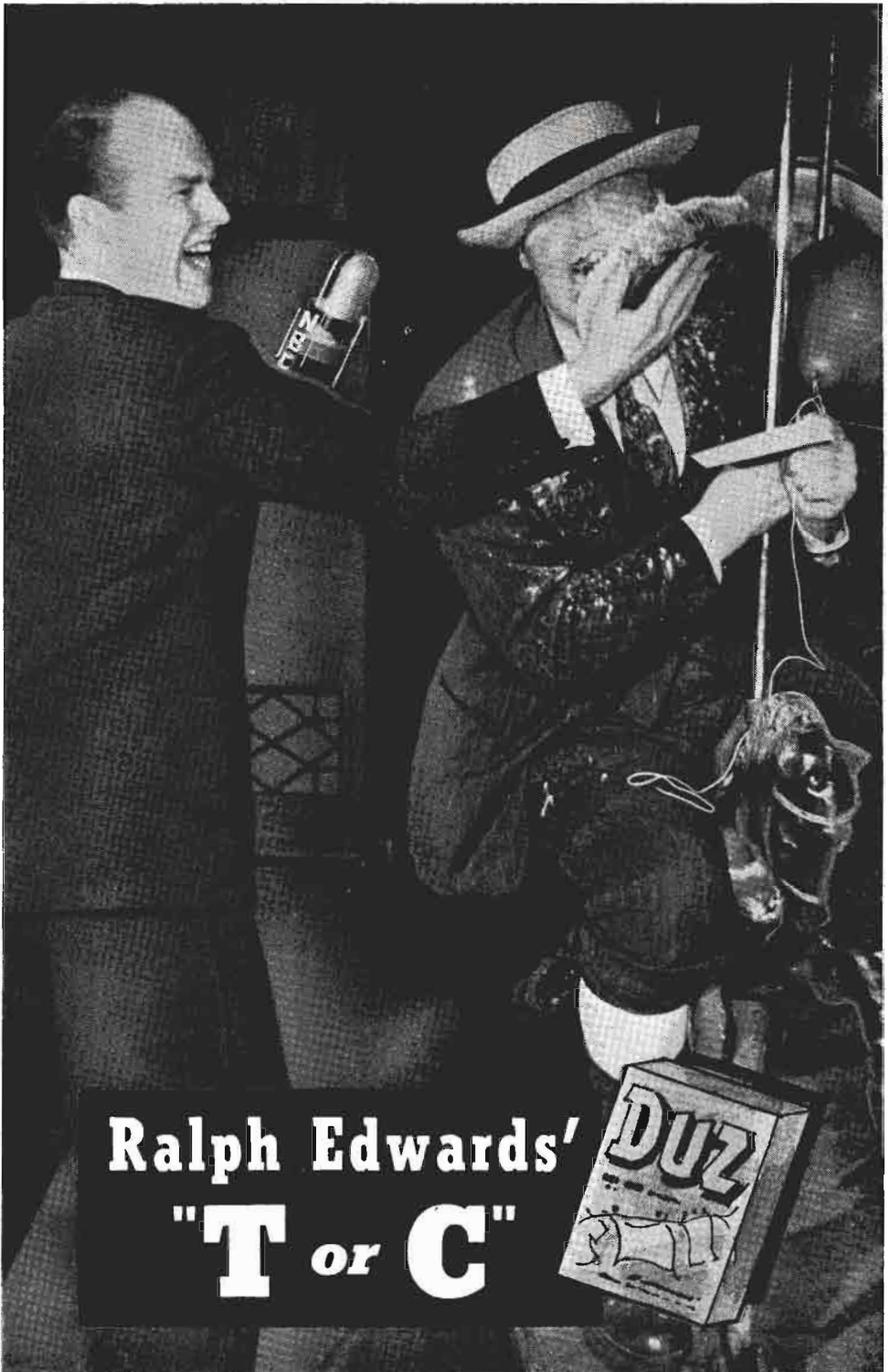
The volume of shortwave radio traffic which originates with the Atlantic operations in New York City may be seen in December 1943 monthly report. The total number of transmitter quarter-hours usage for the month amounted to 41,003, an average of over 1,300 transmitter quarter-hours per day, involving coordination and use of OWI network facilities. Of this monthly figure, 29,999 transmitter quarter-hours were devoted to the transmission of OWI voice programs, the bulk of which originated with OWI (24,519), the remainder originating at NBC and CBS. Comprising the monthly total also were 712 transmitter quarter-hours devoted to radio-photo transmissions originating in their entirety at OWI, and 10,292 transmitter quarter hours of CIAA programs originating at CBS and NBC. OWI handles all technical traffic and operations for CIAA and Army Forces Radio Services in New York and San Francisco.

Pacific Activities

From San Francisco, the OWI Pacific Operations with ten transmitters on Orient, Australian, Netherlands East Indies and South American beams uses 15 frequencies.

The transmitters are: KGEL, San Francisco; KWID, San Francisco; KWIX, San Francisco; KWV, San Francisco; KQY,





Ralph Edwards'
"T or C"



San Francisco; KWU, San Francisco; KRCA, San Francisco; KES-3, San Francisco; KES-2, San Francisco; KROJ, Los Angeles.

Shortwave programs are broadcast from the West Coast in the following languages and dialects: Amoy, Annamite, Burmese, Cantonese, Dutch, English, French, Japanese, Javanese, Korean, Malayan, Mandarin, Shanghai, Standard Chinese, Thai, Philippine language (10 dialects), a Spanish and Portuguese.

The San Francisco installation will rival that in New York upon completion. There will be 14 studios and a recording installation of 10 lathes. It is obvious that this propaganda effort will grow in importance as the military emphasis increases in the Pacific war theatre. The facilities to handle this activity are being provided in the same manner as an New York, including Master Control Room and all necessary installations of the newest and best design and manufacture.

Truly Cooperative

Transmitters used by the Atlantic and Pacific Operations of the OWI Overseas Branch are owned by the Columbia Broadcasting System, the National Broadcasting Company, World Wide Broadcasting Corporations, General Electric, Associated Broadcasters, Inc., Crosley Corporation, Westinghouse Radio Stations, Inc., American Telephone and Telegraph Co., Press-Wireless, and RCA Communications.

James O. Weldon, Chief of the Bureau of Communications Facilities, is responsible for the design, installations and operation of all radio and communications facilities. In charge of the New York operation, as Mr. Weldon's Assistant, is John R. Sheehan, formerly manager of shortwave stations WGEA and W GEO in Schenectady. The San Francisco operations are headed by F. P. Nelson, Assistant Chief, who was formerly manager of shortwave station WBOS, Boston.

TELEVISION IN WAR AND PEACE -- By Gilbert Seldes

Continued From Page 69

rights of direction of movement have been found; and you have another school of thought which believes that up to now the basic problems of dramatic or imaginative or fictional television production are not only far from the solution—the questions themselves have hardly been properly phrased.

Chances are that next year each television studio will more or less proceed as before. This means that we will all try to enlarge our operations, and eventually starting something a little more elaborate than we have done. Those of us who are not in war production are hardly in a position to say that when "cutbacks" occur, vital television material will become available. But if they are, we are all eager to start using our studios, our lights, and our cameras again. There are a lot of things that we can do—we can remind ourselves of all the short cuts and tricks that have been developed in the past, and we can go on to ask ourselves the right questions, and try to find the right answers.

Re Program Departments

It will take about a year to get a good program department functioning. The engineers will need time to absorb into their practice the fundamental changes in electronics. There is a school of thought which is perfectly willing to try to sell the public 1941 television; and

there is another school which apparently will be satisfied with nothing but the television of 1957 or thereabouts. The public should be equally protected against both, because the first is technically incapable of becoming a great medium of entertainment, and the second will unnecessarily delay basically satisfactory television.

New Standards

We believe that a set of new standards, basically simpler than any we have ever had, can now be devised. They will allow television to begin operations shortly after the war, give room for unlimited improvement thereafter, and free us from the constant threat of complete obsolescence which has hung over television from the beginning.

It probably will take some time to move television to its proper position in the spectrum; but it's better to use the time now instead of starting off on the wrong foot again, and making an elaborate apology five years later when we will have a disagreeable alternative; either we ask the public to junk its sets because we are moving to the broadcast band we should have occupied in the first place; or we find that area already allocated to others, and television relegated to a permanently unsatisfactory position in the spectrum, and a permanently second-rate position in the favor of the public.



FRED WARING

and his

PENNSYLVANIANS

•
5th YEAR

•
Chesterfield Pleasure Time

•
Management, John O'Connor
1697 Broadway
New York City

COMMITTEES OF THE BOARD OF WAR COMMUNICATIONS

CONTINUED FROM PAGE 41

LAW COMMITTEE

The duties of the Law Committee include the furnishing of legal opinions and advice, and the drafting of final reports and recommendations, proposed Executive Orders, proclamations, and legislation. The Law Committee will report directly to the Board but will have liaison, for purposes of advice and consultation, with the Coordinating Committee, and, as may be necessary, with other committees.

Chairman
CHARLES R. DENNY
 General Counsel, Federal
 Communications Commission
COL. CONRAD E. SNOW
 Chief, Legal Branch, Office of the Chief
 Signal Officer, War Department

LT. COMDR. ERNEST R. FEIDLER,
 USCGR
 (On leave of absence)
 Treasury Department
 COMDR. FRANZ O. WILLENBUCHER
 Navy Department
 RAYMOND T. YINGLING
 State Department

LABOR ADVISORY COMMITTEE

The duties of the Labor Advisory Committee include the submission of expert advice to the Board on all labor problems incident to the proper carrying out of its national defense mission. With the requirements of national defense as a primary consideration, the Labor Advisory Committee will submit recommendations to the Board on such problems as are referred to it by the Board. The Labor Committee will report directly to the Board but will have liaison for the purpose of advice and consultation with the Coordinating Committee and the Industry Advisory Committee.

Chairman: Robert J. Watt

Organization	Representative	Alternate
American Federation of Labor Congress of Industrial Organizations	Robert J. Watt Joseph P. Selly	Lawson Wimberly, IBEW.
National Federation of Telephone Workers	Joseph A. Beirne	Geraldine Shandros American Communica- tions Association John J. Moran, Vice-Pres.

INDUSTRY ADVISORY COMMITTEE

The duties of the Industry Advisory Committee include the submission of expert advice to the Board on all problems of general concern to the communications companies incident to the proper carrying out of the Board's national defense mission. With the requirements of national defense as a primary consideration, the Industry Advisory Committee will submit recommendations to the Board on such problems as are referred to it by the Board. The Industry Advisory Committee will report directly to the Board but will have liaison for the purpose of advice and consultation with the Coordinating Committee and the Labor Advisory Committee.

Whenever a problem involving domestic or international broadcasting shall arise, the Chairman of the Industry Advisory Committee shall notify the Chairman of the Domestic Broadcasting Committee or International Broadcasting Committee, as the case may be, and such Domestic or International Broadcasting Committee shall designate a Delegate to act as a member of the Industry Advisory Committee on that problem.

Chairman: Walter S. Gifford Secretary: Dr. C. B. Jolliffe



By Howard Chandler Christy

JEAN HERSHOLT

7th YEAR

“Dr. Christian”

SPONSORED BY VASELINE
CBS, WEDNESDAY, 8:30 P.M.

• • • **BOARD OF WAR COMMUNICATIONS** • • •

Organization	Representative	Alternate
American Telephone and Telegraph Company	Walter S. Gifford	Keith S. McHugh
Globe Wireless, Ltd.	Jack Kaufman	R. W. Bunce
International Telephone and Telegraph Corp.	Col. Sosthenes Behn	Frank W. Phelan (All America Cables and Radio, Inc.)
Press Wireless, Inc.	Joseph Pierson	D. K. De Neuf
Radio Corporation of America	David Sarnoff	Dr. C. B. Jolliffe
Tropical Radio Telegraph Co.	R. V. Howley R. A. Phillips	
U. S. Independent Telephone Assn.	(Central Electric & Telephone Co.)	Clyde S. Bailey
Western Union Telegraph Co.	A. N. Williams	E. R. Shute

AVIATION COMMUNICATIONS COMMITTEE

The duties of this Committee include the study of all phases of domestic and international civil aviation radio facilities and communications services associated therewith. It will have liaison with the U. S. Government Facilities Committee and the State and Municipal Facilities Committee. With the requirements of national defense as a primary consideration, the Committee shall recommend plans for the most efficacious use of all of these facilities in time of military emergency, giving due consideration to the needs of other governmental agencies, of industry, and of other civilian activities.

Chairman: R. O. Smith

Organization	Representative	Alternate
Aeronautical Radio, Inc.	R. O. Smith	
American Association of Airport Executives		
American Export Airlines, Inc.	W. A. Schrader	M. H. McFarlen
American Federation of Labor		
American Telephone and Telegraph Company	R. L. Jones	F. A. Cowan
Department of Commerce (Civil Aeronautics Administration)	A. S. Stokes	Eugene Sibley
Federal Communications Commission	T. E. Daniels	
National Advisory Committee for Aeronautics	Charles H. Helms	
National Federation of Telephone Workers	John J. Moran	
Navy Department	Capt. Geo. H. De Baun	
Pan American Airways System	H. C. Leuteritz	
Private Fliers Association, Inc.	Roger Wolfe Kahn	John M. Wells,
State Department	Arthur Lebel	
U. S. Coast Guard	Lt. Comdr. F. A. Leamy	Lt. Comdr. E. K. Rhodes
War Department	Col. Wallace G. Smith	
Department of Commerce (Weather Bureau)	Delbert M. Little	Ivan R. Tannehill
Western Union Telegraph Co.	P. J. Howe	H. M. Saunders

DOMESTIC BROADCASTING COMMITTEE

The duties of this Committee include the study of the physical aspects of domestic standard broadcasting and formulation of recommendations of such precautions, supplementary facilities and reallocations as it shall deem desirable under foreseeable military conditions. It shall also consider other domestic broadcasting systems including relay broadcasting, high frequency (FM) broadcasting, television, facsimile broadcasting and experi-



A Great Personality
MAURICE ROCCO
and his
ROCKIN' RHYTHM

Featured Guest Artist On
RADIO HALL OF FAME

BLUE
CRESTA BLANCA CARNIVAL

COLUMBIA
LOWER BASIN STREET

BLUE
PAUL WINCHELL SHOW

MUTUAL
FULL SPEED AHEAD

MUTUAL

Starred At

CAFE ZANZIBAR
NEW YORK

ROXY THEATER
NEW YORK

Appearing In

INCENDIARY BLONDE

With Betty Hutton for
PARAMOUNT

A DECCA RECORDING ARTIST

Personal Management, PHIL SHELLEY, 64 E. Lake St., Chicago
Eastern Representative, Stanford Zucker Agency, New York

• • • BOARD OF WAR COMMUNICATIONS • • •

mental broadcasting. The Committee's work in all of these fields will include recommendations for the speedy and efficacious use in time of military emergency of all necessary domestic broadcasting facilities and communications services associated therewith, with the requirements of the national defense as a primary consideration.

Chairman: Neville Miller* Secretary: A. D. Ring

Organization	Representative	Alternate
American Federation of Labor....	Lawson Wimberly	Maynard F. Marquardt
American Telephone and Telegraph Company	G. L. Best	H. H. Carter
Blue Network, The	K. H. Berkeley	Geo. O. Milne
Broadcasters Victory Council....	John Shepard III	O. L. Taylor
Columbia Broadcasting System. Inc.	Earl H. Gammons	Dr. Frank Stanton
Congress of Industrial Organizations		
Facsimile, Inc.	John V. L. Hogan	
Federal Communications Commission	George P. Adair	Rosel H. Hyde
FM Broadcasters, Inc.	Walter J. Damm	Philip G. Loucks
Finch Telecommunications.....		
Mutual Broadcasting System, Inc. National Association of Broadcasters	Neville Miller*	Howard S. Frazier
National Assn. of Broadcast Engi- neers	J. H. Brown	A. T. Powley
National Broadcasting Company..	Frank M. Russell	O. B. Hanson
National Federation of Telephone Workers	John J. Moran	
National Independent Broadcasters	Harold A. Lafount	Andrew W. Bennett
National Television System Com- mittee of the RMA Engineer- ing Department	W. R. G. Baker	V. M. Graham
Office of War Information.....		
State Department	Harvey Otterman	
U. S. Independent Telephone Association	Louis Pitcher	Clyde S. Bailey
War Department		
War Production Board.....	F. H. McIntosh	J. R. Cruetz
Western Union Telegraph Company	H. P. Corwith	A. W. Donaldson

INTERDEPARTMENT RADIO ADVISORY COMMITTEE

This Committee is designated under the provisions of Paragraphs 5 and 7, but without reference to Paragraph 8, of the President's Executive Order of September 24, 1940. The duties of this Committee will include making special studies and recommendations regarding frequency allocations, with the requirements of national defense as a primary consideration but giving due consideration to the needs of governmental agencies, of industry, and of other civilian activities.

Chairman: Comr. T. A. M. Craven
 Vice-Chairman: Lt. Comdr. Paul D. Miles
 Secretary: P. F. Siling Assistant Secretary: L. R. Brady

Organization	Representative	Alternate
Department of Agriculture.....	E. W. Loveridge	E. C. Wagner
Department of Commerce.....	Dr. J. H. Dellinger	L. H. Simson
Federal Communications Commission	T. A. M. Craven	H. F. Carl



**thumbprints
all over us...
and we
love it!**

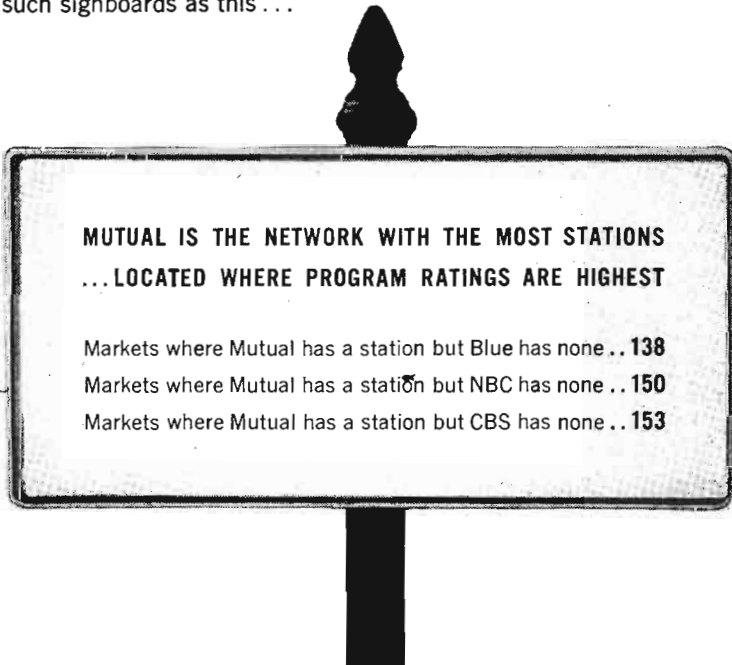


Radio research has lately set up a lot of new signposts, and lot of people have been thoughtfully thumbing the fresh paint on them. Some were erected by advertisers, some by agencies, some by networks — but they all stem from findings like these . . .

1. Just about the surest way to deliver a message in any market is to use a radio station located within that market . . .
2. Network programs enjoy much higher ratings in markets where there are fewer competing stations.

Since all these varied signposts converge unmistakably on our house, and since they've already led many advertisers to leave inquisitive thumbprints around here, we've bundled the works into a tidy little volume called "Fresh Paint", on which the ink is now drying.

When you get your copy, please apply your own thumbprint to such signboards as this . . .





With the war reaching its critical stage, radio broadcasters have a solemn responsibility to report and analyze accurately and fairly the events of the world today.

HARRY W. FLANNERY

"Signal Roundtable," CBS, Sundays, 4:30-5 p.m. for Signal Oil Co.

News Analysis, CBS, 5:30-5:45, Mondays, Wednesdays and Fridays, for Bekins Van & Storage.

News Analysis, CBS, 5:30-5:45, Tuesdays, Thursdays and Saturdays, for Planter's Peanuts.

BOARD OF WAR COMMUNICATIONS

Organization	Representative	Alternate
Department of Interior.....	Stephen L. Windes	
Department of Justice.....	E. D. Coffey	H. J. Walls
Department of Labor.....		
U. S. Maritime Commission.....	D. S. Brierley	J. T. Welsh
Navy Department.....	Lt. Comdr. P. D. Miles	Lt. (jg) W. R. Foley, USNR
Post Office Department.....	Roy M. Martin	Charles M. Knoble
State Department.....	Thomas Burke	F. C. deWolf
U. S. Coast Guard.....	Capt. E. M. Webster	Lt. Arthur L. Budlong
War Department.....	Lt. Col. A. G. Simson	Capt. Wm. E. Plummer

INTERNATIONAL BROADCASTING COMMITTEE

The duties of this Committee include the study of all phases of international broadcasting and the formulation of recommendations concerning such precautions, supplementary facilities and reallocations as it shall deem desirable under foreseeable military conditions. With the requirements of national defense as a primary consideration, it shall also recommend plans for the speedy and efficacious use of all necessary international broadcasting facilities in time of military emergency giving due consideration to the needs of other governmental agencies, of industry, and of other civilian activities.

Chairman: Walter C. Evans

Secretary: P. F. Siling

Organization	Representative	Alternate
American Federation of Labor....	Louis Barnett	Lawson Wimberly
Associated Broadcasters, Inc.....	Wesley I. Dumm	Royal V. Howard
Columbia Broadcasting System, Inc.	Earl H. Gammons	Edmund Chester
Department of Commerce (Bureau of Foreign and Domestic Commerce).....	Howard E. Way	
Crosley Corporation (The).....	James D. Shouse	R. J. Rockwell
Federal Communications Commission.....	P. F. Siling	Geo. P. Adair
General Electric Company.....	Robert S. Peare	
Mutual Broadcasting System, Inc.	Alfred J. McCosker	
National Association of Broadcasters.....	Neville Miller*	Howard S. Frazier
National Broadcasting Company, Inc.	John F. Royal	Dr. Charles B. Jolliffe
Navy Department.....	Comdr. Fnauz O. Willenbucher	Lt. Comdr. F. C. B. Jordan
Office of Coordinator of Inter-American Affairs.....	Don Francisco	John W. G. Ogilvie
Office of War Information.....	James Weldon	
State Department.....	Harvey Otterman	Col. Carl H. Hatch
War Department.....	Maj. Gen. Alexander D. Surles	
Westinghouse Electric and Manufacturing Co.....	Walter C. Evans	L. B. Wailes
World Wide Broadcasting Corporation.....	Walter S. Lemmon	Mark L. MacAdam

RADIO COMMUNICATIONS COMMITTEE

The duties of this Committee include the study of all phases of domestic and international radiotelegraph and radiotelephone communications facilities (including mobile and fixed services) except aviation, amateur, Federal, State, and Municipal communications facilities. With the requirements of national defense as a primary consideration, the Committee shall recommend plans for the most efficacious use of all of these facilities in

Historian - Commentator



UPTON CLOSE

NBC's *World News Parade* for W. A. Sheaffer Pen Co. and MBS's *Closeups* for Lumbermen's Mutual Casualty Co., both sponsoring Upton Close, have been renewed for another year. The Sheaffer show has the highest daytime rating of any news show on any network, and highest daytime rating of any show on NBC. Mr. Close's Mutual spot has the highest rating of any show on that system.

Last Book—*Behind The Face of Japan*

New Book—*Ladder of History**

*To be Macmillan's new High School text book throughout the land.

• • • **BOARD OF WAR COMMUNICATIONS** • • •

time of military emergency, giving due consideration to the needs of other governmental agencies, of industry, and of other civilian activities.

Chairman: Capt. E. M. Webster

Secretary: F. M. Ryan

American Federation of Labor	Andrew McDonald	David D. Barry
American Merchant Marine Institute, Inc.	R. J. Baker	
Organization	Representative	Alternate
American Telephone and Telegraph Company	W. G. Thompson	F. M. Ryan
Association of Edison Illuminating Companies	G. G. Langdon	
Congress of Industrial Organizations	H. C. Taylor	W. P. Paschel
Department of Commerce	Dr. J. H. Dellinger	L. H. Simson
Edison Electric Institute	H. E. Kent	
Federal Communications Commission	William N. Krebs	J. A. Russ
Globe Wireless, Ltd.	Jack Kaufman	R. W. Bunce
Lake Carriers' Association	Gilbert R. Johnson	C. M. Jansky, Jr.
Lorain County Radio Corporation	Herman E. Hageman	Frank C. Dunbar
Mackay Radio and Telegraph Company	Haraden Pratt	L. Spangenberg
Maritime Commission	D. S. Brierley	J. T. Welsh
Mutual Telephone Company	W. I. Harrington	Alvah A. Scott
National Federation of Telephone Workers	John J. Moran	
Navy Department	M. W. Arps	
Press Wireless, Inc.	Joseph Pierson	D. K. DeNeuf, V. P.
Radiomarine Corporation of America	Chas. J. Pannill	Arthur J. Costigan.
R.C.A. Communications, Inc.	Wm. A. Winterbottom	William H. Taylor
South Porto Rico Sugar Company	T. J. Phillips	
Tropical Radio Telegraph Company	R. V. Howley	C. C. Harris
U. S. Coast Guard	Capt. E. M. Webster	Lt. Comdr. C. H. Peterson
U. S.-Liberia Radio Corporation	Byron H. Larabee	
War Department	Col. Wesley T. Guest	Maj. Orla St. Clair

COMMUNICATIONS LIAISON COMMITTEE FOR CIVILIAN DEFENSE

The duties of this Committee include the submission of expert advice on all communications problems in which the Defense Communications Board and the Office of Civilian Defense are mutually interested. With the requirements of national defense as a primary consideration, the Committee will submit recommendations to the Board on such problems as are referred to it by the Board. In addition, the Committee shall have liaison with a similar committee of the Office of Civilian Defense and shall work with that committee in planning for the most efficacious use of communications facilities for civilian defense.

Chairman: William N. Krebs

Secretary: Herbert A. Friede

Organization	Representative
American Radio Relay League	George W. Bailey
Federal Communications Commission	William N. Krebs
International Association of Chiefs of Police	Capt. Donald S. Leonard
International Association of Fire Chiefs and International Association of Fire Fighters	Herbert A. Friede
National Bureau of Standards	Alvin C. Hutton
Office of War Information	
War Department	Capt. Nelson Harton Signal Corps

CBS Presents
JOAN BROOKS

with a
"Heartful of Songs"

PATSY CAMPBELL

Personality Ingenue,
Young Lead
and
Comedienne

LEx. 2-1100 CI. 6-3082

CORAL TEMPEST

Dramatic Lead & Light Comedienne

LEx. 2-1100 CI. 6-3082

LUCILE SNOW

Teen Age Ingenue

LEx. 2-1100 CI. 6-3082

RUTH HILL

Young Character Comedienne
and Lead

LEx. 2-1100 CI. 6-3082

"Uncle Sam's Favorite Daughters"

**VI and VILMA
VERNOR**

"The Singing Victory Twins"

JEAN SINCERE

Straight and Emotional Ingenue
and Young Lead

IN BROADWAY COMPANY

of
"ARSENIC AND OLD LACE"
CI. 7-2879 CI. 6-3082

RYC TRIER

Character and Character Lead

LEx. 2-1100 CI. 6-3082

BURT BOYAR

Teen Age Juvenile

LEx. 2-1100 CI. 6-3082

PATRICIA BELL

Straight Ingenue
and
Young Lead

LEx. 2-1100 CI. 6-3082

BEN PRATT

Talent Promotion

Personal Publicity

RKO Bldg., 1270 - 6th Ave., New York City CI. 6-3082

• • • **BOARD OF WAR COMMUNICATIONS** • • •

Labor Advisory Committee, Defense Communications Board....	Joseph P. Selly	Alternate
Domestic Broadcasting Committee, Defense Communications Board	Neville Miller	
Telegraph Committee, Defense Communications Board	R. H. Vehling	
Telephone Committee, Defense Communications Board	Ralph I. Mabbs	Clyde S. Bailey

PRIORITIES LIAISON COMMITTEE

The duties of this Committee include the study of non-military priority problems that arise in the current work of priority ratings for materials requiring inter-departmental coordination, and such special problems as may be referred to it by the Board of War Communications or the Coordinating Committee. In addition, the committee will have liaison with the Priorities Planning Committee and may call upon the priorities representatives of the numbered committees of the Board as well as other Government and industry experts for advice.

Chairman: Lt. Comdr. R. H. Griffin

Organization	Representative	Alternate
Federal Communications Commission	Manfred K. Toepfen	
Navy Department	Lt. Comdr. R. H. Griffin	
State Department	J. T. Keating	Harvey Otterman
U. S. Coast Guard	Lt. Comdr. J. W. Ryssy	
War Department	Lt. Col. Lyle D. Wise	Capt. John G. Hubbard
War Production Board	Leighton H. Peebles	

PRIORITIES REPRESENTATIVES

Amateur Radio Committee

George W. Bailey,
The American Radio League

Cable Committee

Forest L. Henderson, I. S. Coggeshall,
All America Cables and Radio, Inc. The Western Union Telegraph Co.

Domestic Broadcasting Committee

Dr. W. R. G. Baker,
National Television System Committee
of the RMA Engineering Department

International Broadcasting Committee

R. J. Rockwell, M. L. Prescott,
The Crosley Corporation General Electric Company

Radiocommunications Committee

Arthur J. Costigan, Haraden Pratt,
Radiomarine Corp. of America Mackay Radio and Telegraph Co.

State and Municipal Facilities Committee

Captain Donald S. Leonard, Lloyd N. Chatterton,
International Assn. of Chiefs of Police International Municipal Signal Assn.

Telegraph Committee

E. R. Shute,
The Western Union Telegraph Co.

Communications Liaison Committee for Civilian Defense

Herbert A. Friede, George W. Bailey,
International Assn. of Fire Chiefs The American Radio Relay League

* Served through 1943, resigned Feb. 15, 1944. No successor appointed at press time.

PROFESSOR QUIZ



WILLIAM GERNANTT

521 Fifth Avenue
New York

MUSICAL OPPORTUNITIES IN 1944

By Paul Whiteman

Director of Music, Blue Network

"SOMETHING between a Song and a Symphony!"

Sounds euphonious, doesn't it? Sort of gives you an inkling of our musical quest for 1944—a search for new composers, compositions and ideas which will bring to radio much needed *in-between music—something between a song and a symphony.*



For years I've thought that radio needed some special music, compositions, neither in the popular or

classical categories, but acceptable to devotees of both schools. For example, numbers like "Manhattan Serenade," "Deep Purple" or "Park Avenue Fantasy." "A Holiday for Strings" and "Warsaw Concerto," theme song of our new Hall of Fame show, are written in the same vein.

Original Compositions

So much for the type of new music we are seeking. Next is the problem of getting the composers. In this assignment I sought the counsel of my associates at the Blue network. They enthusiastically endorsed the idea and offered a budget to cover the cost of commissioning writers.

The plan is simple. We will invite the best of the new school of professional composers to submit their original compositions and will commission others to compose works especially for the Blue network. The successful composers will receive contracts. We will pay them for their original compositions and they will control the royalty and publishing rights.

Through the encouraging of profes-

sional composers we hope to find a new library of excellent numbers. These numbers, running from three to five minutes, will represent an entirely new sphere of radio music and we plan to introduce them both over the Blue network and in public concerts.

Tribute to Hollywood Writers

For a long time I have had the feeling that a lot of talented writers are in Hollywood contributing their artistry to the motion picture industry. For the most part this creative writing becomes lost in the dramatic action of present-day pictures and the full beauty of their rhythmic creations are never really appreciated. To this group I intend to make a special appeal for new numbers. I am confident that radio will give full expression to their musical talents.

There's another thought in our musical planning that is worthy of noting at this time. That is the relationship between the composer, publisher, and conductor. I for one feel that the trio is inseparable, entirely dependent on each other for artistic achievement in the musical field. Many lose sight of the artistic and business relationship that should exist. Working in harmony, the composer, publisher and conductor can do much to solidify and enrich the musical sphere.

Conclusion

Getting back to the original theme of this article it is heartening to creative artists to see world-wide acceptance of such a modern composer as Dimitri Shostakovich. His "Second Piano Sonata" and his setting of a sonnet by Shakespeare have been among his most accepted works. Shostakovich's success as a composer is a fine incentive for the new school of composers to whom we direct our message.

★ ★ ★ *Radio On To Victory* ★ ★ ★

*Program Notes for the most unique
musical program now on the air*

SCHENLEY'S GREATER CRESTA BLANCA CARNIVAL

presents

MORTON GOULD *and* ALEC TEMPLETON

These two contemporary geniuses combine their rare talents in a radio program of musical contrasts—color, sparkle, wit and beautiful music . . . as exciting as gorgeous fireworks against a soft midnight sky . . . as satisfying and delightful as a bottle of

CRESTA BLANCA *California* **WINES**



Morton Gould: Brilliant composer and conductor, American born and American trained, has conducted the New York Philharmonic and Cleveland Orchestras, and has had his compositions performed under the leadership of Toscanini, Stokowski, Reiner, Goossens, Iturbi, Golschmann, Kindler, Rodzinski, Barbirolli and Wallenstein. Among his compositions are The Lincoln Legend, American Symphonette and a Symphony.

Alec Templeton: Eminent concert pianist, graduate of the Royal Academy of Music in London, has toured both Europe and America extensively. He has appeared with the major Symphony orchestras in England and America. A composer in his own right, he has published a large number of works for solo piano, as well as Symphony orchestras, including Rhapsody Harmonic, Concertina Lyric, Insect Suite, Idyll and Sonatine Ballads.

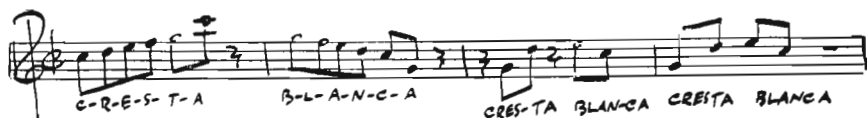
THE CRESTA BLANCA CARNIVAL

You'll make Wednesday your "Evening In" . . . you won't want to miss a single one of these great programs . . . with two stars of first magnitude united in a weekly performance that eclipses all their previous "solo" efforts.

CBS COAST TO COAST

every Wednesday night

Cresta Blanca Wine Co., Inc., Livermore, California



RADIO DAILY

Seventh Annual Poll of the Radio Editors and Critics for 1943

Commercial Programs

BOB HOPE	504
Jack Benny	368
Bing Crosby	350
Information Please	340
Fibber McGee & Molly	334
Edgar Bergen	312
Ed Gardiner (Duffy's)	232
Lux Radio Theater	196
Lower Basin Street	188
N. Y. Philharmonic-Symphony	152

Entertainers

BING CROSBY	642
Bob Hope	618
Jack Benny	456
Edgar Bergen	390
Fred Allen	326
Fibber McGee & Molly	318
Ed Gardner	310
Kate Smith	194
Red Skelton	174
Kay Kyser	140

Dramatic Shows

LUX RADIO THEATER	698
Screen Guild Players	322
Cavalcade of America	234
One Man's Family	168
Inner Sanctum	132
Mr. District Attorney	108
The Aldrich Family	106
Suspense	92
Man Behind the Gun	84
The Thin Man	84

Educational Series

AMERICAN SCHOOL OF THE AIR	358
University of Chicago Round Table	348
American Town Meeting	254
Information Please	170
March of Time	108
Invitation to Learning	106
Land of the Free	70
American Forum of the Air	62
Pacific Story	54
Cavalcade of America	52

(Continued on Page 93)

GARNETT MARKS



ANNOUNCER • NARRATOR
ACTOR

SPORTS AND NEWS COMMENTATOR

N O W

LT. GARNETT MARKS

U. S. ARMY

RESULTS OF RADIO DAILY 1943 CRITICS POLL

Dance Bands (Sweet)

GUY LOMBARDO	418
Sammy Kaye	322
Fred Waring	274
Tommy Dorsey	204
Freddy Martin	196
Kay Kyser	162
Wayne King	122
Glenn Miller	84
Paul Whiteman	76
Horace Heidt	74

Comedians

BOB HOPE	856
Jack Benny	574
Fred Allen	458
Ed Gardner	370
Edgar Bergen	284
Red Skelton	234
Fibber McGee & Molly	156
Groucho Marx	146
Jimmy Durante	116
Eddie Cantor	114

News Commentators

RAYMOND GRAM SWING	498
H. V. Kaltenborn	402
Fulton Lewis, Jr.	322
Lowell Thomas	300
Walter Winchel	206
Raymond Clapper	172
Earl Godwin	172
Gabriel Heather	144
John W. Vandercook	142
William Shirer	136

Dramatic Serials

ONE MAN'S FAMILY	256
Vic and Sade	182
The Aldrich Family	154
I Love a Mystery	80
Those We Love	74
The Goldbergs	68
Light of the World	68
Bachelors Children	54
Easy Aces	52
Abie's Irish Rose	50
The Guiding Light	44

Dance Bands (Swing)

HARRY JAMES	522
Benny Goodman	474
Tommy Dorsey	232
Duke Ellington	216
Jimmy Dorsey	162
Woody Herman	108
Cab Calloway	104
Kay Kyser	100
Bob Crosby	84
Les Brown	76

Quiz Shows

QUIZ KIDS	794
Information Please	726
Take It or Leave It	574
Truth or Consequences	372
Dr. I. Q.	192
Thanks to the Yanks	186
Double or Nothing	176
Kay Kyser College of Musical Knowledge	76
Battle of the Sexes	62
Vox Pop	54

Sports Commentators

EILL STERN	828
Ted Husing	546
Red Barber	292
Harry Wismer	226
Don Dunphy	112
Clem McCarthy	82
Ed Thorgersen	72
Bill Corum	60
Russ Hodges	50
Bob E'son	48

Children Shows

THE LONE RANGER } (tie)	402
LET'S PRETEND }	
Jack Armstrong	192
Quiz Kids	136
Terry and the Pirates	106
Cross-Country on a Bus	72
Superman	68
American School of the Air	66
Dick Tracy	60
Land of the Lost	56

(Continued on Page 95)



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NEW YORK, 18, NEW YORK

Symphony Conductors

ARTURO TOSCANINI	786
Leopold Stokowski	330
Serge Koussevitsky	278
Artur Rodzinski	214
Bruno Walter	208
Andre Kostelanetz	166
Dr. Frank Black	142
Howard Barlow	140
Eric Leinsdorff	108
Sir Thomas Beecham	78

**Male Vocalists
(Classical)**

JOHN CHARLES THOMAS	766
Richard Crooks	530
James Melton	374
Nelson Eddy	322
Lawrence Tibbett	226
Jan Peerce	222
Frank Munn	170
Paul Robeson	92
Ezio Pinza	92
Lauritz Melchior	86

**Male Vocalists
(Popular)**

BING CROSBY	1010
Frank Sinatra	520
Dick Haymes	460
Dennis Day	322
Perry Como	172
Kenny Baker	170
Barry Wood	78
Frank Munn	68
Bob Eberle	66
Ray Eberle	58
Frank Parker	58

Symphony Programs

N. Y. PHILHARMONIC-SYMPHONY	830
NBC Symphony	620
Boston Symphony	566
Cleveland Symphony	244
Philadelphia Symphony	90
Telephone Hour	82
CBS Symphony	80
Hour of Charm	72
Standard Symphony (Pacific Coast)	68
Stradivari Orchestra Program	58

**Female Vocalists
(Classical)**

LILY PONS	556
Gladys Swartout	486
Marian Anderson	340
Jessica Dragonette	250
Grace Moore	230
Lucille Manners	146
Eilleen Farrell	140
Helen Traubel	124
Margaret Speaks	96
Jean Tennyson	94

**Female Vocalists
(Popular)**

DINAH SHORE	836
Kate Smith	562
Ginny Simms	496
Frances Langford	232
Georgia Gibbs	130
Connie Boswell	108
Hildegard	90
Bea Wain	80
Mary Martin	64
Helen O'Connell	50

RADIO editors, writers and critics on newspapers and periodicals throughout the United States and Canada took part in the seventh annual poll conducted by RADIO DAILY.

Tabulations were made on the basis of 10 points for each first choice, 9 points for each second choice and proportionately down the line. All figures represent points out of a possible 1200.

Original signed questionnaires as returned by the radio editors and the worksheets used in the tabulation of the votes are carefully preserved by RADIO DAILY. It is regarded as the one authoritative pool of its kind conducted by a radio industry business paper and is presented as a service to the trade which finds it helpful to have a true cross-section of opinion from the nation's radio editors.

(Continued on Following Page)

DATA ON PROGRAM WINNERS In Radio Daily's Seventh ANNUAL POLL of RADIO CRITICS

Pepsodent (Bob Hope) Program

Sponsored by Pepsodent Co.; Tuesdays, 10-10:30 p.m., EWT, on NBC network. *Agency:* Foote, Cone & Belding, Inc. *Cast:* Bob Hope, Frances Langford, Jerry Colonna, Barbara Jo Allen "Vera Vague," and guests. *Orchestra:* Stan Kenton.



Grape-Nuts Flakes (Jack Benny) Program

Sponsored by General Foods Corp.; Sundays, 7-7:30 p.m., EWT, on NBC network. *Agency:* Young & Rubicam, Inc. *Cast:* Jack Benny, Mary Livingstone, Rochester, Dennis Day and Don Wilson. *Orchestra:* Phil Harris.



Kraft Music Hall

Sponsored by Kraft Cheese Corp.; Thursdays, 9-9:30 p.m., EWT, on NBC network. *Agency:* J. Walter Thompson Co. *Cast:* Bing Crosby, Music Maids and Hal, The Charioteers, Trudy Erwin, Leo "Uke" Sherin and guest stars. *Orchestra:* John Scott Trotter.



"Information Please"

Sponsored by H. J. Heinz Co.; Mondays, 10:30-11 p.m., EWT, on NBC network. *Agency:* Maxon, Inc. *Cast:* Clifton Fadiman, master of ceremonies; Franklin P. Adams, John Kieran, Oscar Levant, Ben Grauer and guests.



Fibber McGee & Molly

Sponsored by S. C. Johnson & Sons, Inc.; Tuesdays, 9:30-10 p.m., EWT, on NBC network. *Agency:* Needham, Louis & Brorby, Inc. *Cast:* Marion and Jim Jordan and Ransom Sherman. *Orchestra:* Billy Mills.



Chase & Sanborn Hour

Sponsored by Standard Brands, Inc.; Sundays, 8-8:30 p.m., EWT, on NBC Network. *Agency:* J. Walter Thompson Co. *Cast:* Edgar Bergen (Charlie McCarthy) and guest stars. *Orchestra:* Ray Noble.



"Duffy's" (Ed Gardner)

Sponsored by Bristol-Myers Co.; Tuesdays, 8:30-9 p.m., EWT, on the B'ue network. *Agency:* Young & Rubicam, Inc. *Cast:* Ed Gardner, Florence Halop as "Miss Duffy," Charlie Cantor as "Finnegan," Eddie Green and Johnny Johnston and guest stars. *Orchestra:* Paul Weston.



Lux Radio Theater

Sponsored by Lever Bros. Co.; Mondays, 9-10 p.m., EWT, on CBS network. *Agency:* J. Walter Thompson Co. *Cast:* Cecil B. DeMille, producer, and guest stars. *Orchestra:* Louis Silvers.



"Lower Basin Street"

Sponsored by the Andrew Jergens Co.; Sundays, 9:15-9:45 p.m., EWT, on the Blue network. *Agency:* Lennen & Mitchell, Inc. *Cast:* Paul Lavallo orchestra; Milton Cross, Jack McCarthy, Dick Todd and guest stars.



N. Y. Philharmonic-Symphony

Sponsored by United States Rubber Co.; Sundays 3-4:30 p.m., EWT, on CBS network. *Agency:* Campbell-Ewald Co., Inc. (Eastern Division). New York Philharmonic-Symphony orchestra, Arthur Rodzinski, musical director; guest conductors and guest soloists; Intermission feature, "The American Scriptures," Carl Van Doren and guest stars. Bernard Dudley, announcer.

ride the tide of this national habit...

...the national habit of sta



millions and millions listen regularly to NBC

Millions and millions of Americans tune every night and day to NBC because they like what they hear. They've made listening *regularly* a regular habit. And no wonder.



the greatest shows in radio are on NBC

The listener knows where the winners are playing and that's where he keeps his dial. CAB and Hooper surveys consistently find that NBC shows are the nation's choice—have found NBC programs are nine out of the first ten audience rated shows; 15 out of the first 20; 33 out of the first 50 of *all* programs on the air.

it's NBC for "The Parade of Stars"

Year after year, popularity polls conducted by newspapers and trade magazines show that there are far more popular stars on NBC than all the other networks combined.



When an advertiser has a valuable entertainer, he looks for the most valuable audience his money can buy—and that's why more of the nation's favorites are on NBC.

NBC service to the nation and the public

In fast-changing times, it's frequently important that information reach great masses of people in a hurry. NBC is proud to have contributed hundreds of educational programs and tens of thousands of announcements in the public interest. NBC listeners are among the world's best-informed people.



ing tuned to

NBC



**the one best bet—the head
that wears the coronet**

Most of the big advertisers learned long ago that NBC is a sound investment. Two-thirds of the advertisers who spent more than half a million dollars last year were on NBC. Since 1926, America's Number One Network has been a best bet for the advertising dollar.



advertisers stick with NBC

When an advertiser goes on NBC, he nearly always stays. Three-fourths of NBC's clients have been on the net-

work from five to fifteen years. More than half have been consistent users of NBC time for more than ten years. Year after year, they renew their lease on this responsive audience, enjoy the good-will and patronage of millions of American consumers.



**the world's best-known chimes
identify NBC**

Everybody knows NBC's three-toned trade mark. When an advertiser sets his radio program between these familiar harmonies, he can be sure of the advantage of meeting an attentive, receptive and NBC-minded audience from the very start. Millions of listeners in millions of homes, day after day, night after night, supply the proof. A smart editor once said it: "The best-known sequence of sounds on this planet is the NBC chimes."

They all tune to the **National Broadcasting Company**

It's a National Habit

America's No.1 Network



a service of Radio Corporation of America

SHORTWAVE—POST WAR ERA

By *Bernard Estes*

TELEVISION and frequency modulation may be the bright spots in radio's magical future, but there is a more immediate potential in post war radio that offers great possibilities. It is commercial shortwave and international standard broadcast radio.

When the war is over, American capital by the millions of dollars will be invested in the rebuilding of a devastated world. Quickly following this investment of American money will be the rebirth of what will amount to practically virgin markets for American made machinery, clothing and food products.

How can American businessmen quickly build and sell these reborn markets of the world? Shortwave has proven itself as a propaganda media, and only the wording of the script changes the propaganda technique of war to the product selling message of peace.

Selling by Radio

Nowhere in all the world has the art of producing shows that sell been perfected to such a high degree as has been done here in America. With the world's best production facilities at its fingertips and with sufficient personnel available for translating and "pointing" purposes all that remains for immediate contact with a foreign market is the purchase of time for rebroadcast on foreign transmitters which cover the desired market. The show is produced in studios located in, let's say, New York. The facilities of a shortwave transmitter are leased. The show is beamed towards the foreign transmitter and rebroadcast on a standard cycle to the desired market.

This is a simple and practical operation. It is being executed by the OWI several hundreds of times a week presently and under such obstacles as wartime jamming by enemy stations, the quick and sometimes inadequate facilities available on the ever advancing front lines.

Right now there are shortwave transmitters and standard cycle stations that are either located or cover every existing country in Europe and Asia. The peoples within the listening area of these stations will have, during the years of war, heard nothing but news, edicts, propaganda, practically no music other

than military airs and have never received the joys of entertainment through radio. They will be hungry for music, laughter and fun via the airwaves and within the power of American business lies the ability to give these people the kind of radio fare they will want. If they succeed in thus pleasing the people who will and should buy their products then they are entitled to their "commercial" which goes along with the blessing. The history of American radio has proven this point.

Transcriptions

In addition to shortwave for rebroadcast and to ensure perfect reception at all times and reduce the costs of rebroadcasting American produced radio shows for foreign markets without sacrificing the value of our excellence in talent, scripting, direction and production—there is the use of transcriptions. A glance at one of the air map schedules published by some of the U. S. transoceanic airline companies and it is easy to figure the few hours of time that must elapse between the production of a radio show in America and its broadcast on a standard cycle station in Moscow, Berlin, Calcutta or Dakar. It's a sure thing that after this war the commercial airlines will cut existing schedules by several hours.

If there is any doubt as to the effectiveness of this type of broadcasting look at the records of the shortwave division of the Office of War Information, the Coordinator of Inter-American Affairs, the information offices of the Free French, the exiled Polish, Norwegians, the Belgians, the Dutch, etc., and bear in mind that our own Government is shortwaving programs twenty-four hours a day in some seventy-odd languages and dialects seven days a week every week. In addition to this the Army, Navy and Marines are shortwaving top network shows devoid of commercials to our armed forces throughout the world.

Surely, in the face of all the facts set forth herein, no one can deny that American Commercial Shortwave Radio is assured an important place in global economics.



BMI LICENSEES

represent

98% of the dollar

VOLUME OF THE INDUSTRY

They are served by

**A Rich and Varied Music
Catalog**

**Basic Indexes and Regular
Supplements**

Copyright Research Service

**Continuities—Over 50 program
units each week for use with
transcription libraries and
phonograph records**

**BMI has the exclusive per-
forming rights to some half
million titles in the catalogs of
over 500 publishers and the
official performing rights
societies of ARGENTINA,
BRAZIL, CHILE, CUBA and
MEXICO.**

B R O A D C A S T M U S I C

Incorporated

Los Angeles

New York

Chicago

BMI BLANKETS THE INDUSTRY WITH BLANKET LICENSES

BMI has 953* commercial licensees in the United States and Canada.

Advertising agencies and transcription companies which check their spot campaigns against our list of licensees find their clearance problems eliminated by the use of BMI Music on BMI Stations.

***As of February 15, 1944**

B R O A D C A S T M U S I C

Incorporated

Los Angeles

New York

Chicago

IMPORTANT RADIO Telephone Numbers in NEW YORK



Radio Stations

WAAT (N. Y. Office)	REctor	2-5878
WABC	Wickersham	2-2000
WBBR	MAIN	4-9735
WBNX	Mt. rose	5-0333
WBYN	BRyant	9-3775
WCAU (N. Y. Office)	Wickersham	2-2000
W. AF	Circle	7-8300
WEVD	BRyant	9-2369
WGN (N. Y. Office)	MURray Hill	2-3033
WHN	BRyant	9-7841
WHOM	PLaza	3-4704
WIBX (N. Y. Office)	MURray Hill	2-8228
WINS	BRyant	9-6000
WJZ	Circle	7-5700
WLJB	INtersol	2-1300
WLW	Circle	6-1750
WMCA	Circle	6-2200
WNBF (N. Y. Office)	MURray Hill	2-5767
WNEW	PLaza	3-3300
WNYC	WOrth	2-5600
WOR	PEnnsylvania	6-8600
WOV	Circle	5-7979
WPAT (N. Y. Office)	PEnnsylvania	6-2945
WQXR	Circle	5-5556
WRUL (N. Y. Office)	Circle	7-3993
WRWL	NEwtown	9-3300

National Networks

Blue Network Co.	Circle	7-5700
Columbia Broadcasting System	Wickersham	2-2000
Keystone Broadcasting System	LONGacre	3-2221
Mutual Broadcasting System	PEnnsylvania	6-9600
National Broadcasting Co.	Circle	7-8300

Station Representatives

John Blair & Co.	MURray Hill	9-6084
Blue Network Co.	Circle	7-5700
The Branham Co.	MURray Hill	6-1860
British Broadcasting Corp.	Circle	7-0656
Burn-Smith Co.	MURray Hill	2-3124
Capper Publications, Inc.	MOhawk	4-3790
Cox & Tanz.	LEXington	2-2450
The Foreman Co.	ELdorado	5-0174
Forjoe & Co.	VANDerbilt	6-5080
Free & Peters, Inc.	PLaza	5-4131
Headley-Reed Co.	MURray Hill	3-5470
George P. Hollingberry Co.	MURray Hill	3-9447
The Katz Agency	WIsconsin	7-8620
Joseph Hershey McGillvray	MURray Hill	2-8755
J. P. McKinney	Circle	7-1178
National Broadcasting Co.	Circle	7-8300
John H. Perry Associates	MURray Hill	4-1647
Edward Petry & Co.	MURray Hill	2-4400
Radio Advertising Corp.	MURray Hill	2-2170
Radio Sales	Wickersham	2-2000
William G. Rambeau Co.	LEXington	2-1820
Paul H. Raymer Co.	MURray Hill	2-8689
Reynolds-Fitzgerald, Inc.	ELdorado	5-7070
Sears & Ayer	LEXington	2-0772
Spot Sales, Inc.	ELdorado	5-5040
The Walker Co.	MURray Hill	2-0374
Weed & Co.	VANDerbilt	6-4542
Howard A. Wilson Co.	MURray Hill	6-1230

Advertising Agencies

N. W. Ayer & Son, Inc.	Circle	6-0700
Badger & Browning & Hersey	Circle	7-3719
Ted Bates, Inc.	Circle	6-9700
Batten, Barton, Durstine & Osborn, Inc.	ELdorado	5-5800
Benton & Bowles, Inc.	Wickersham	2-0400
Birmingham, Castleman & Pierce, Inc.	LEXington	2-7550

The Brow Co., Inc.	Circle	6-9300
Dancer-Fitzgerald-Sample	Wickersham	2-2700
Brooke, Smith, French & Dorrance, Inc.	MURray Hill	6-1800
Franklin Bruck Advertising Corp.	Circle	7-7661
Buchanan & Co.	MEdallion	3-3380
Campbell-Ewald Co. of N. Y.	Circle	7-6383
The Caples Co.	LEXington	2-0850
Compton Advertising Inc.	Circle	6-2800
D'Arcy Advertising Co.	PLaza	8-2600
Donahue & Coe, Inc.	COLUMbus	5-4252
Doremus & Co.	REctor	2-1600
Sherman K. Ellis & Co.	PLaza	5-7711
Erwin, Wasey & Co.	MOhawk	4-8700
W. Liam Esty & Co.	CAEdonia	5-1900
Federal Advertising Agency, Inc.	ELdorado	5-6400
Albert Frank-Guenther Law, Inc.	CORTland	7-5050
Foote, Cone & Belding	Wickersham	2-6600
Fuller & Smith & Rcss, Inc.	MURray Hill	6-5600
Gardner Advertising Co.	COLUMbus	5-2000
Geyer, Cornell & Newell, Inc.	Wickersham	2-5400
Grant Advertising, Inc.	Circle	5-4485
M. H. Hackett, Inc.	Circle	6-1950
Charles W. Hoyt Co., Inc.	MURray Hill	2-0850
Ivey & Ellington, Inc.	MURray Hill	3-5680
H. W. Kastor & Sons Advertising Co.	COLUMbus	5-6135
Joseph Katz Co.	Wickersham	2-2740
Kenyon & Eckhardt, Inc.	PLaza	3-0700
H. M. Kiesewetter Advertising Agency, Inc.	LEXington	2-0025
Knox Reeves, Advertising, Inc.	MURray Hill	4-3982
Arthur Kudner, Inc.	Circle	6-3200
Lambert & Feasley, Inc.	COLUMbus	5-3721
Lennen & Mitchell, Inc.	MURray Hill	2-9170
Marschalk & Pratt, Inc.	VANDerbilt	6-2022
J. M. Mathes, Inc.	LEXington	2-7450
Maxon, Inc.	ELdorado	5-2930
McCann-Erickson, Inc.	Circle	5-7000
McKee & A'bright	COLUMbus	5-2058
C. L. Miller Co.	MURray Hill	2-1010
Morse International, Inc.	LEXington	2-6727
Newell-Emmett Co., Inc.	ASHland	4-4900
Paris & Peart	CAEdonia	5-9840
Peck Advertising Agency	PLaza	3-0900
Pedlar & Ryan & Lusk, Inc.	PLaza	5-1500
Charles Dallas Reach Co.	VANDerbilt	6-5924
Ruthrauff & Ryan, Inc.	MURray Hill	6-6400
Redfield-Johnstone, Inc.	PLaza	3-6120
Stack-Gob'e Advertising Co.	PLaza	3-7444
Street & Finney	BRyant	9-2400
J. Walter Thompson Co.	MOhawk	4-7700
Warwick & Legler	MURray Hill	6-8585
Ward Wheelock Co.	PLaza	3-7170
Wm. H. Weinstraub & Co.	Circle	7-4282
Young & Rubicam, Inc.	ASHland	4-8400

Publications

Advertising Age	BRyant	9-6431
Advertising & Selling	CAEdonia	5-9770
The Billboard	MEdallion	3-1615
Broadcasting and Broadcasting Advertising	PLaza	5-8355
Metronome	Circle	7-4500
Printers' Ink	MURray Hill	3-6500
Radio Advertising (Rates and Data)	LEXington	2-6611
Radio Craft	REctor	2-9690

RADIO DAILY Wisconsin 7-6336

Radio Retailing—Today	PLaza	3-1340
Radio & Television Weekly	WAIker	5-2576
Sales Management	MOhawk	4-1760
Standard Advertising Register	MEdallion	3-5850
Tide	ASHland	4-3390