

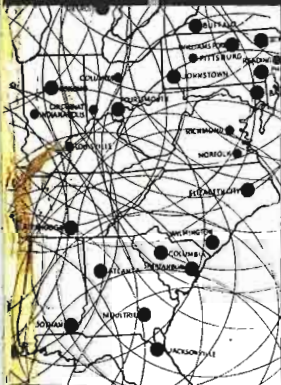
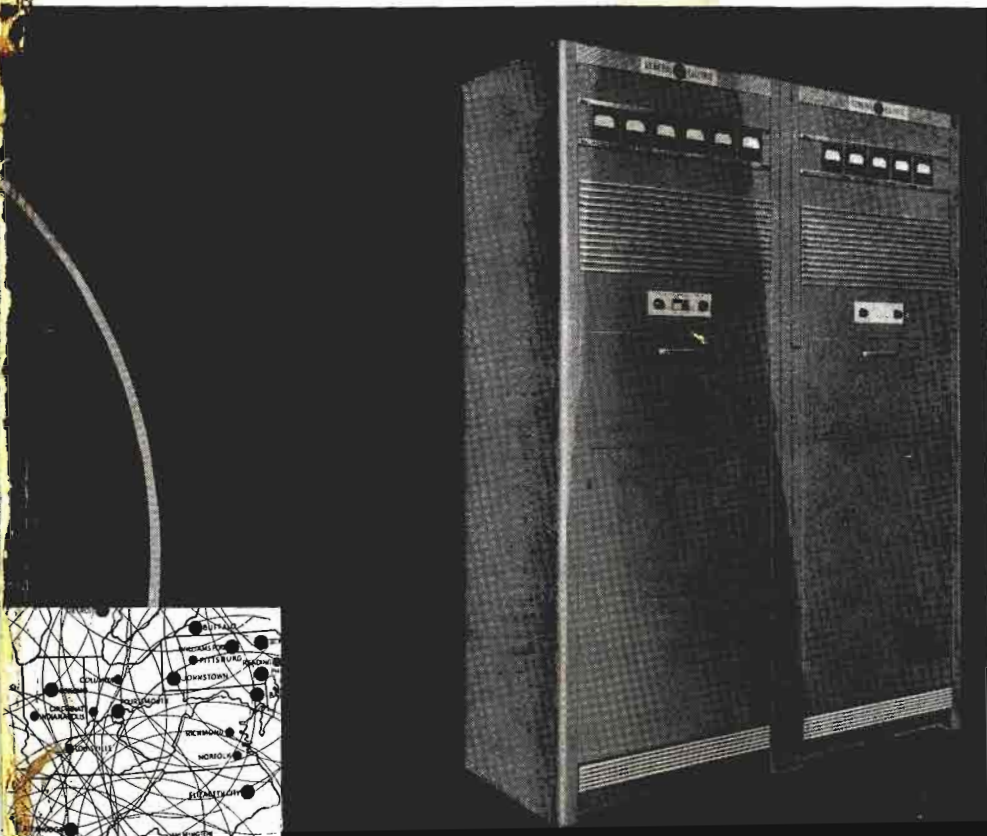
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1945

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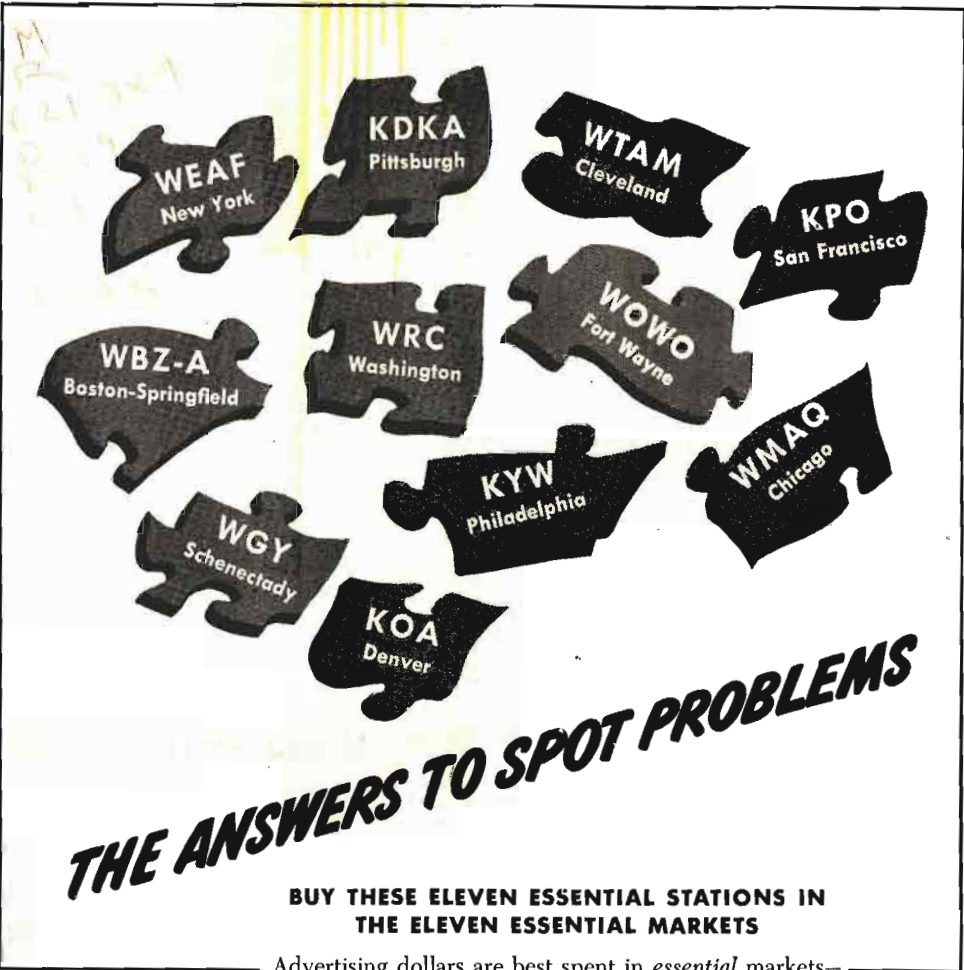
THE 1945
RADIO
ANNUAL



Edited by
JACK ALICOATE

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FOREWORD RADIO DAILY herewith presents the eighth edition of RADIO ANNUAL, a volume compellingly reflecting the inevitably changing complexion and constant march, both of victory and of progress, of the colorful industry of RADIO. The thousand pages that follow are as accurate as humanly possible. The text comes from a thousand reliable sources.



DEDICATION The great field of RADIO is now concerned, perhaps more than ever before, with the problems of preparedness. Preparedness first with the concluding stages of the War, and preparedness second, with the industry's own reconversion period as well as the advent of Television. It is to this dual purpose, specifically, that this 1945 Edition is dedicated.



APPRECIATION The editor wishes to take this opportunity to thank all those who have so enthusiastically helped in the full revision, re-arrangement and material strengthening of this volume. To the FCC, the NAB, the world-wide organizations of NBC, CBS, the American Broadcasting Co. (Blue), and Mutual, as well as the great legion of radio showmen everywhere we gratefully acknowledge their assistance with a hearty and understanding thank you.

Jack Olierate

EDITOR and PUBLISHER

TRANSAMERICAN



**Creators and Producers
Of Radio Programs**

EDITORIAL

1945

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The Swing is to WHB in Kansas City



Meet WHB's John Wahlstedt— "The Cook Tenor" . . . and our Program Director

Do not mistake this stern-visaged gent for a Federal Judge or a member of the U. S. Senate. He's 237 pounds of Swedish tenor who has been a fixture at WHB since 1932. He began, and continues, as "The Cook Tenor", and in more than a decade has appeared on some 6080 half-hour programs sponsored by the Cook Paint & Varnish Company. In 1942, when Dick Smith became WHB's War Program Manager for the duration, John took over Dick's former duties as Program Director.

As background, he has a Bachelor's degree in engineering from the University of Kansas; a Master's degree in education; and fifteen years' teaching experience. He left his position as Vice-Principal of Kansas City's East High School to devote his full time to WHB. He's a Shriner, a Jester, "the worst golfer in the state" (his claim); and he loves to hunt and fish, and fish and hunt.

Meanwhile, he not only continues to sing daily on WHB for Cook's . . . but he's proud to sing in WHB's praise as the result of a Kansas City radio-station program-survey just completed by the Merchants' Association. Tabulated, here are the facts:

RETAIL RADIO SURVEY	
Kansas City Merchants Association	
Tabulating 600 replies to 4775 questionnaires sent by the Association to home-makers in this area.	
<i>Question:</i> "Which radio station in Kansas City do you most prefer for Shopping Programs?"	
<i>Answers:</i> WHB 364 votes	60%
Station B 87 votes .14%	Station D 17 votes .028%
Station C 47 votes .078%	Station E 5 votes .088%
<i>Question:</i> "Do you listen regularly to any of the Shopping Programs which are now on the air?"	
<i>Answers:</i> Of the 600 replies, the following mentions were made:	
WHB—"Mary Jane on Petticoat Lane"	228 mentions 38%
WHB—"Sandra Lea" The Plaza Shopper	174 mentions 29%
Station B—"Downtown Store Program"	139 mentions 23%

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Kansas City Missouri Wichita Kansas Topeka Kansas Great Bend Kansas Emporia Kansas

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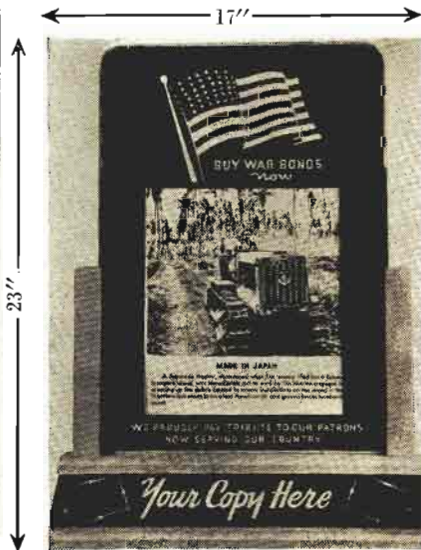
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314 RADIO STATIONS

Coast to Coast

Each week more and more radio stations are contracting for TEL-PIC displays. Renewed contracts are our best evidence as to satisfaction. These stations range from 250 Watters to 50,000 Watters. Upon request we shall be happy to furnish names, etc.



TEL-PIC LEADS BECAUSE . . .

- 1—Pictures are mailed daily (not just a few a week).
- 2—Pictures printed on 70 lb. coated stock.
- 3—TEL-PIC displays attract attention . . .
- 4—There are 5 beautiful colors screened on glass, including the American Flag.
- 5—Separate removable slides with your copy changed weekly or monthly for station and/or sponsor promotion.
- 6—Pictures are carefully selected so as to attract attention from passers-by.
- 7—TEL-PIC owns its own printing plant.
- 8—TEL-PIC manufactures its own displays.
- 9—TEL-PIC uses Press Association (division of AP) pictures.
- 10—Most important of all . . .

TEL-PIC Originates not Imitates!

Each merchant subscriber receives 100 bound booklets for free distribution containing photos of radio personalities that appear on *your station* with *station copy*. Covers of booklets are imprinted with your call letters, frequency and your message.

If your present contract with a news service is expiring or if you are contemplating publicity for your station you owe it to yourself to investigate the TEL-PIC Plan. Why be satisfied with less than TEL-PIC offers? Remember TEL-PIC station renewals years after year are evidence that our stations must be satisfied.

No other news picture company offers so much radio station publicity promotion to its station subscribers.

TEL-PIC SYNDICATE, Inc.

1697 Broadway

New York, N. Y.

TEL-PIC offers a new reciprocal payment plan to your radio station. Write for further details. No obligation on your part.

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*"Here we
are again!"*

These words, the circus-day greeting of the traditional talking clown of a century ago, have lost none of their enthusiasm; indeed they have gained new meaning in 1945.

Tested by the exigencies of the times and by hardships that troupers long ago learned to accept as facts-of-life in show business, the Big One proudly points its wagon tongues toward the open road and sends its agents out again among the loyal friends of the Circus — the Men and Women of Radio.

There are only two days in circus business: today and tomorrow. Soon the bright banners will be flying on the halyards of a new, flameproof big top. The band tempo is circus gallop-time and the brass is wide open. And the echo of the old-time clown comes shouting up the corridors of a hundred years—

"Here we are again!"



RINGLING BROS. and BARNUM & BAILEY

Publicity Dept.

Bev. Kelley . . . Frank Morrissey . . . Allen J. Lester
Bill Fields . . . Frank W. Braden . . . Bernard Head

RADIO

IN ITS 25TH YEAR A POWER FOR PEACE

By **PAUL A. PORTER**

*Chairman, Federal Communications
Commission*



AT this time and in the months to come when we must win the war, build world peace machinery and plan our domestic economy to give jobs and opportunity to all our citizens, we are fortunate in having at hand such a powerful instrument as our broadcasting system.

Now in its 25th anniversary year, American broadcasting has demonstrated on various thrilling occasions that it has the potentialities to be a leading, if not the leading force in assisting the nation to understand and conquer the complicated problems ahead.

Herein lies radio's great opportunity for public service. As the casualty lists pour in from battlefields around the globe, as Americans ponder plans to prevent the breadlines and soup kitchens of the past, and as they resolve that some way, somehow, a better way of life must come for all, they are placing new values on familiar forces. To be of maximum usefulness to the nation, radio must rise above its high accomplishments in selling goods, in entertaining, in making big profits.

To meet the challenging problems of the future in a truly democratic way, we shall need the widest dissemination of information, the fullest discussion from all points of view. It will be radio's upcoming and continuing prime responsibility to bring this to the nation.

Although there is a disposition in some quarters of broadcasting even after 25 years of radio, to bring a 1920 attitude to bear on the responsibilities of 1945, there is also heartening evidence that that is by no means the universal approach.

There is an increasing amount of public discussion on the responsibilities of our radio system in assisting citizens to cope with their local, national and world problems. Most leaders of the industry realize that such discussion is a recognition of the indispensability of radio as dynamic force for culture and education in our modern life.

This 25th anniversary finds radio on the eve of spectacular technical developments. Under the impetus of war, the engineers have pushed back the frontiers of the science of radio to an extent previously un hoped for. All the rest of us concerned with radio must have equal vision in assisting the art of radio to fulfill its highest destiny.

Radio must never aspire to be only a sideshow in our civilization. Its goal must always be to improve itself as one of the greatest facts of that civilization.

For Complete FCC Personnel Please Turn to Page 215





Dedicated to continued cooperation
with United States and world radio
in the interests of world peace

Citation
to the

British Broadcasting Corporation
from the
Radio Executives Club of New York

For its unstinting cooperation with American
broadcasters, networks and independent stations to
make complete the coverage of the war; —

And for inspiring radio throughout the world to
become a powerful voice which will declare ever
loudly for all the people their desire for everlasting
peace —

Presented by the Radio Executives Club of New York to the
British Broadcasting Corporation, December 6, 1944. —

Harvey
President
Radio Executives Club of New York

BRITISH BROADCASTING CORPORATION

630 - 5th Avenue

New York 20, N. Y.

Washington 6, D. C.
1150 Connecticut Avenue, N.W.
Executive 1465

Chicago 11, Ill.
430 No. Michigan Avenue
Delaware 6881

Toronto 3, Ont.
354 Jarvis St.
Midway 5481

San Francisco 9, Calif.
1060 Bush Street
Ordway 4949



RADIO SETS VAST PLANS FOR POST WAR ERA

By

J. HAROLD RYAN

President National Association of Broadcasters

AS THE SCROLL of history begins to unroll for the 1945 stanza, during which American Broadcasting celebrates its Twenty-Fifth Anniversary, it becomes clearly evident that because of the delayed progress of the European phase of the war a great deal of the planning that has been made for

post-war activities is going to have to be changed. That is especially true in radio where technical and engineering developments are being held up until materials can be made available and the newest laboratory advances can be unveiled.

With television, frequency modulation and facsimile hovering on the radio horizon, it is very apparent that once the war is over radio broadcasting is going to take tremendous strides in developing new phases of the art and new means of delivering broadcasting programs as we have known them. The universal application and acceptance of television in the post-war period will entirely revolutionize radio and radio programming as it affects the average citizen and may even change to a considerable degree his accepted habits of listening. FM, on the other hand, is simply another method of delivering the broadcast programming with which we have long been familiar. Facsimile presents a challenge and an opportunity in the field of the newspaper of the air, although it must be admitted that during the past ten years progress has been slow.

The National Association of Broadcasters some three or four years ago altered its By-Laws so as to admit to membership FM stations, television stations and facsimile stations. We now have in membership representatives of these new ranks in broadcasting and every month sees additions to the television and FM stations in the NAB.

The Association has been engaged for sometime in strengthening and developing its aid to members along the lines of Employer-Employee relations, which it views as one of the most important and necessary services of this period.

Considerable thought has been given, and is being given, to the question of program development and improvement. During the past year a standing Committee of the Association has been created on programming, composed of program directors. A Radio News Committee has been formed and we are now planning a Committee of Farm Editors.

In the line of business planning our Department of Broadcast Advertising is continuing its efforts to interest and convert more retailers to the field of advertising over the air. The Retail Promotion Plan, staged over a year ago, resulted in a quite substantial increase in air advertising from retailers.

Probably the most important and most pretentious plan that the NAB has in development for this and the post-war era is a standardized and authenticated form of measurement of station coverage.

But before the plans and dreams of radio people can be brought to fulfillment in the world of the future this war must come to a successful conclusion.

For Complete NAB Section and Personnel Please Turn to Page 962



Thanks

To the radio editors of the
United States and Canada.

To my brothers, and the boys
in the band.

To the Roosevelt Hotel.

To Larus & Brother Co., Inc.,
Makers of Chelsea Cigarettes
and Edgeworth Pipe Tobacco.

And to our exclusive agents
and friends, MCA.

Guy Lombardo

TWENTY-FIVE YEARS OF RADIO

By Frank Burke
Editor, RADIO DAILY

TWENTY-FIVE years ago the modern miracle—radio—was born and today “pledged to Victory” the industry observes a quarter of a century of progress confident that the years ahead hold promise of a dramatic new era of expansion.

It was during an election year, 1920, that radio was first heard. To be exact the late Dr. Frank Conrad broadcast the returns of the Harding-Cox Presidential election from KDKA in Pittsburgh. Therefore, historically, November 2, 1920, is considered the birthdate of an art which in the short span of 25 years has become one of the nation's foremost industries.

Since the early days of crystal sets, cumbersome storage battery receivers, earphones and sleepless nights of the late listeners, radio has grown to an industry with 33,000,000 radio families, 59,000,000 receivers and estimated gross network sales of over \$126,000,000 during the year 1944.

Today radio with four major networks, 925 AM stations and several hundred applications for FM and television licenses, enters 1945 pledged to support the war effort and with post-war plans for the electronic future. Proud of the industry's achievement, J. Harold Ryan, president of the National Association of Broadcasters, announced plans for dedicating the 1945 anniversary activities to the winning of the war. Ryan, in a formal proclamation, said:

“1945 marks the Twenty-Fifth anniversary of the American System of Broadcasting.

“I therefore urge all stations and networks to observe the anniversary throughout the year in a manner befitting the position of broadcasting in American public life.

“Broadcasting is dedicated to the winning of the war. Let us use the slogan, “Radio's Twenty-Fifth Anniversary — Pledged to Victory.”

Act on Proclamation

Acting on President Ryan's proclamation, network representatives met with NAB officials in New York last December and formed the first committee for the Twenty-Fifth Anniversary observ-

ance. Dr. Frank Stanton, vice-president of CBS; Robert D. Swezey, vice-president and assistant general manager of Mutual; Frank E. Mullen, vice-president and general manager of NBC, and Mark Woods, president of the Blue Network, were asked to determine general network policy and to correlate the activities of dramatizing the Twenty-Fifth Anniversary plans. Later the Radio Manufacturers Association, Broadcast Music, Inc., Radio Corporation of America, and other organizations joined in the movement to celebrate the anniversary year.

To chronologically review the developments of the radio industry since its inception a quarter of a century ago would require a volume. Suffice to say this industry has an unparalleled record of achievement and today is one of the nation's ranking industries in volume of business.

First Network Program

Turning back the pages of radio history one finds that in the early days music comprised more than two-thirds of the radio programming and the first special event of any importance to be broadcast was the Dempsey-Carpentier fight by RCA from Jersey City on July 2, 1921. Records reveal that the first network program in history was carried by two stations linked by telephone wires in January of 1923. This program was a five-minute saxophone solo and was carried by WEAJ, New York, and WNAC, Boston.

Greatest of all program trends in station and network operations over the past 25 years has been the developments in the field of news and special events. While the war in a large measure is responsible for the present emphasis on news broadcasting there is every likelihood that after the return of peace reporting of national and international news will continue to play a major role in programming.

Radio's twenty-fifth anniversary symbol is “XXV”. The industry has combined the now famous musical “V” with the “X” taken from the continental code. Together they symbolize ‘Radio's Twenty-Fifth Anniversary—Pledged to Victory.’”

LUCKY STRIKE

Presents

Every Sunday Over NBC — 7 P.M.—E.W.T.

JACK BENNY

His Cast

MARY LIVINGSTONE
ROCHESTER
PHIL HARRIS
DON WILSON
LARRY STEVENS

Written by

SAM PERRIN
MILTON JOSEFSBERG
GEORGE BALZER
JOHN TACKABERRY

TEN OUTSTANDING RADIO NEWS EVENTS OF 1944

D-Day In Europe. Outstanding coverage of the Invasion of France and the Philippines.

•

James Lawrence Fly resigns as Chairman of the FCC to go into private law practice. Senate confirms President Roosevelt's nomination of Paul A. Porter to succeed Fly.

•

FM convention in New York draws some 700 broadcasters and others in allied fields.

•

Edgar Kobak resigns executive post with the Blue Network and becomes president of Mutual Broadcasting System, succeeding Miller McClintock who resigned.

•

RCA-CRC-NBC signs with the AFM on the musician's union terms after failure to receive action from the WLB, in the dispute involving special fees for making recordings.

•

NAB adopts Station Coverage Yardstick plan of audience coverage at its annual convention in Chicago. Plan approved by the AAAA and the ANA.

•

Hearings were held before the FCC on matters of allocation in allotting channels to television and FM.

•

Television Broadcasting Association holds two-day convention in New York.

•

Greatest number of station sales and transfers in recent years with several newspapers significantly entering the field.

•

House investigating committee held hearings throughout the year, providing many stormy sessions relating to former Chairman Fly, the WMCA case etc.

•

Outstanding Broadcasts:

"The Land Is Bright," Fifth War Loan Program on CBS.

•

NBC's kick-off show on the Sixth War Loan scripted by Robert Sherwood.

•

George Hicks' (Blue) pooled broadcast from Naval craft in English channel during Invasion of France.

•

"Return to the Philippines"—half hour documentary program on General MacArthur's return to the Islands.

•

"1944 in Review," presented by WOR over Mutual network.



THANKS A MILLION . . . for helping us raise over a million Christmas Gifts for disabled War Veterans.



EDDIE CANTOR

"I LOVE TO SPEND EACH WEDNESDAY WITH YOU"

9 P.M., E.W.T. — N B C

Broadcasting Over 127 Stations for IPANA and SAL HEPATICA

RADIO GOES TO WAR—1944

Radio Participation in War Information Campaign—1944

*A Summary of Campaigns Conducted by OWI
Domestic Radio Bureau with Time and Talent
Contributions of Advertisers, Networks and Stations.*

OWI FACILITIES	No. of Programs	No. of War Messages Per Week	No. of War Messages Per Year	Est. "Listener- Impressions" Per Week	Est. Annual Value of Time and Talent
1. Network Allocation Plan...	410	210	10,920	160,000,000	\$39,000,000*
Sponsored	260				
Sustaining	150				
2. Special Assignment Plan...		50	2,575	95,000,000	8,149,000*
3. National Spot & Reg. Network Allocation Plan...	185	1,617 $\frac{1}{2}$	81,018	21,000,000	2,774,000
4. Station Announcement Plan					
Network Affiliates....	621	26,082	1,356,264		
Independent Stations...	272	17,136	891,072		
TOTAL	893	43,218	2,247,336	63,000,000	15,861,000*
5. Special Events.....	32	..	57,600*
6. Women's Radio War Program Guide	1,000
					\$66,141,600

* Number of station broadcasts per week.

[* "Figures represent commercial value of time and talent of programs carrying OWI-assigned messages."]

Typical OWI Radio Campaigns in 1944

CAMPAIGNS	Weeks	Programs	Station Announcements	Estim. Listener Impressions	Est. Value of Time and Talent
WAC Recruiting	43	600	112,144	1,318,256,000	\$2,700,000
Prepare for Winter	10	484	43,218	583,725,000	1,500,000
Victory Gardens	16	274	36,330	1,095,480,000	805,000
Red Cross War Fund	10	431	93,765	1,166,205,000	2,000,000
4th War Loan	5	472	87,994	1,390,543,000	2,574,000
War Production Comes First.....	4	226	..	519,798,000	1,000,000
Cadet Nurse Corps	13	223	25,515	625,695,000	1,250,000
Income Tax Regulations.....	8	315	10,248	686,345,000	1,314,000
6th War Loan	1	817	25,012	1,675,297,000	2,812,840
National War Fund.....	5	421	41,514	787,616,000	1,500,000

Breakdown of OWI National Campaigns by Agencies

No. of Campaigns		No. of Campaigns	
1. Treasury	14	10. Red Cross	3
2. War Department	11	11. Office of Defense Transportation	3
3. WFA & Agriculture	16	12. Federal Bureau of Investigation	2
4. War Production Board	15	13. National War Fund	1
5. War Manpower	6	14. Federal Security	3
6. Office of Price Administration	13	15. Petroleum Administrator for War	3
7. Economic Stabilization	7	16. Miscellaneous	16
8. War Shipping Administration	3		
9. Navy Department	7	TOTAL	123



MILTON BERLE

"LET YOURSELF GO"

CBS

Rep.: WILLIAM MORRIS AGENCY

U. S. RADIO STATIONS AT WAR

By M. H. Shapiro

Managing Editor, RADIO DAILY

THROUGHOUT 1944 the American way of broadcasting continued to be a weapon of war as well as an instrument of morale and dissemination of news and vital war messages for the home front. When World War II overtook the United States its radio system virtually proved itself a Secret Weapon, so completely did it integrate the people at large in presenting a solid front in the prosecution of its enemies.

Graphic picture of the radio station status, standard, FM, educational, television and international outlets is presented below, as of January 1, 1945.

Standard Stations

There were 943 standard broadcast stations—919 in operation and 24 under construction. Mutual had 244 affiliates; the Blue, 194; CBS, 143; NBC, 149.

* * *

Frequency Modulation

There were 46 high frequency (FM) broadcasting stations licensed and seven under construction, in addition to two temporary Class 2 experimental high frequency broadcast stations also furnishing FM programs. There are 323 applications pending in FCC files to build new commercial FM stations when materials become available.

* * *

Television

Six commercial television broadcast stations were licensed at the close of the year, all of which had maintained a minimum program schedule of four hours per week during the year. Three other construction permits for commercial television stations were outstanding. Twenty-five experimental television stations had licenses and fifteen others were under construction. Pending in FCC files are 98 applications to build commercial television stations when the freeze on civilian radio construction is lifted.

* * *

International

A total of 31 international broadcast stations were operating within the United States at the close of the year and five others were under construction.

All international broadcast stations are, of course, programmed by the Office of War Information or the Office of the Coordinator of Inter-American Affairs. These two offices have set the goal of 36 powerful international transmitters operating from within the United States to provide adequately the needs of psychological warfare. About 20 additional frequencies have been made available for international service.

* * *

Educational

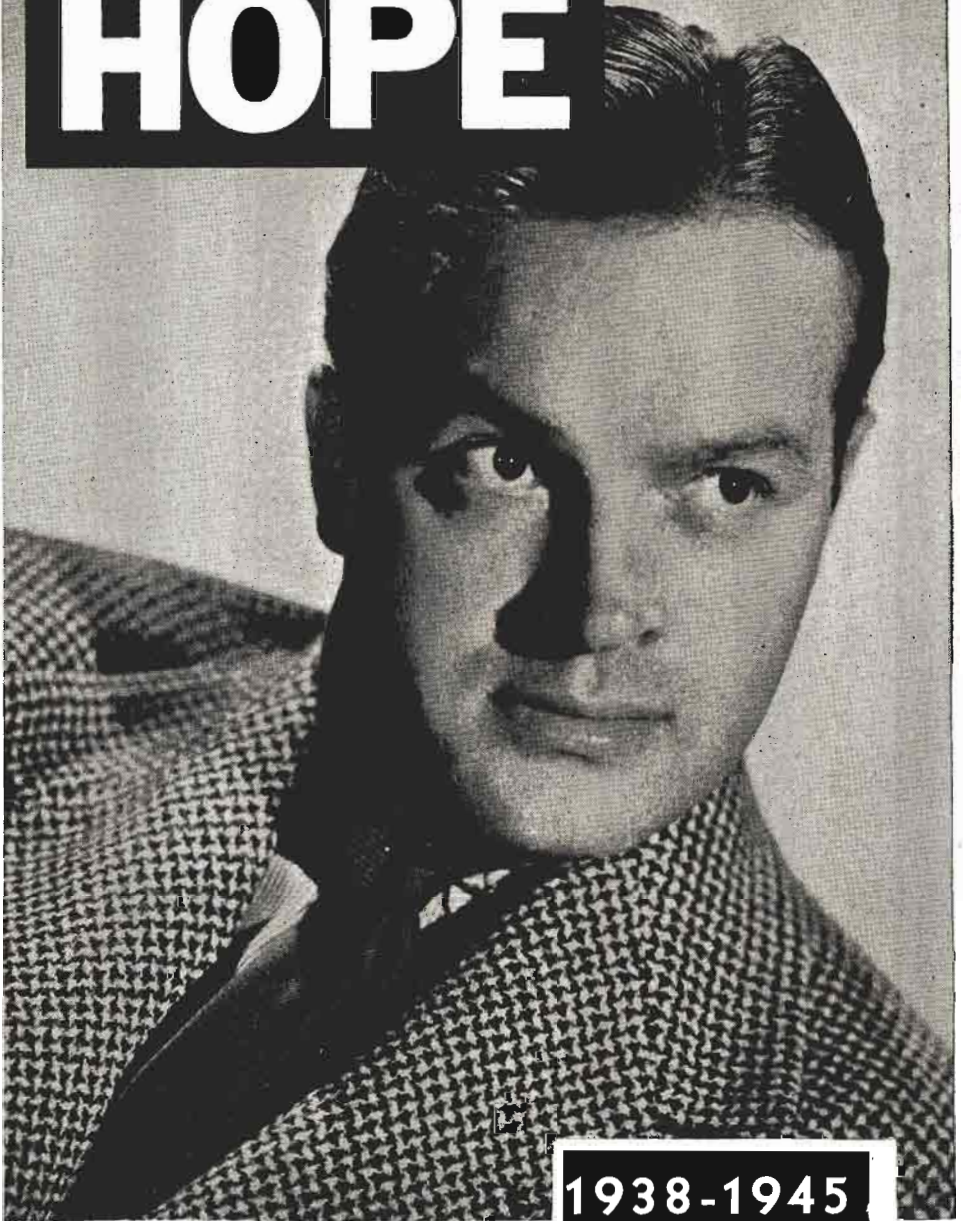
Five channels are allocated for non-commercial educational broadcast stations adjacent to the commercial FM broadcast band. At year-end five stations were broadcasting regularly and five others were under construction. While these stations have not been subject to wartime restrictions on construction, under the FCC's Memorandum Opinion of April 27, 1942, equipment shortages and lack of skilled personnel have served to retard their development. Thirteen applications to build educational FM stations are pending in FCC files and 18 other applications received in 1944 were returned as incomplete or not wholly in proper form. According to the U. S. Office of Education, which is working closely with State Departments of Education, plans are under way in 31 of the 48 states for state-wide educational FM networks after the war.

* * *

Facsimile

At the present time only three facsimile transmitting stations are authorized. Although the FCC's rules provide for multiplex transmission of facsimile by high frequency (FM) broadcast stations, no regular FM stations provide this service. Considerable interest has been evinced in multiplexing facsimile throughout the FM broadcast band and also in facsimile simplex operation after the war.

HOPE



1938-1945

**PEPSODENT PROGRAM
PARAMOUNT PICTURES**

REPORT ON THE "VOICE OF AMERICA"

By *Louis G. Cowan*

Chief, New York Office Overseas Branch, Office of War Information

AS the European countries have been liberated and the war has increased its tempo in the Pacific, the Overseas Branch of the Office of War Information has kept pace with the rapid offensive of the Army and Navy.

Although radio is only one medium utilized by OWI in its psychological warfare and informational programs, it is a vastly important one and the powerful strides made in that field by OWI are indicative of its advance in the whole overseas propaganda operation. But, as Edward W. Barrett, who was appointed director of the Overseas Branch of OWI in September, 1944, said as the year closed, "There is still an enormous job to be done."

Progress in the Atlantic theater is illustrated by the April 30th opening of ABSIE (American Broadcasting Station in Europe), which also marked the first time Great Britain has ever permitted a foreign power to set up its own facilities for broadcasting on British soil. On D-Day, June 6, ABSIE was ready. It carried the voices of General Eisenhower and his supreme headquarters with instructions to a France poised to rise and with warnings to the Germans that their defeat was inevitable. Later, on the continent itself, Radio Luxembourg was added to Allied radio stations and, with ABSIE and the stations at Algiers, it relays programs shortwaved from New York to target areas.

Powerful Transmitters

In September, 1944, three powerful 200 kilowatt transmitters, built for the Government by Crosley Corp. in Ohio, were added to the already formidable short-wave battery of OWI.

On the West Coast, six new 50 kilowatt transmitters were added during 1944 to the four already operated by OWI and the two by CBS, thus almost doubling the hours of radio barrage against the Japanese. The opening of a new 100 kilowatt shortwave station at Honolulu and a 50 kilowatt medium wave station at Saipan helped to draw the psychological warfare radio net even tighter around our enemies in the Pacific theater.

D-Day Activity

At H-Hour on D-Day, 3:34 a.m., June 6, the internal teletype system linking all radio and cable desks sent a flash to language desks reading: "First landings in Western Europe have started." At 3:37 a.m. the flash was broadcast in French, at 3:47 a.m. in Italian, and at 3:48 a.m. direct contact was made with SHAEF in London.

The first news flash of General MacArthur's landing on Leyte was sent out by OWI at the end of its 12:15 a.m. October 20th broadcast beamed at Germany and used in all languages from then on. Once again the Voice of America had fulfilled one of its major roles of using the psychological advantage of a great military victory for the Allies.

The Voice of America's programs to Europe have been as flexible as psychological warfare demanded. As vast areas were liberated by the armed forces, OWI's function shifted from creating and maintaining pro-Allied resistance in occupied countries to a military phase—exploiting the psychological impact of actual fulfillment of the predictions and promises of the first phase. It has now entered its third phase, that of holding its European audience for the message of America's role in war and peace.

Shortwave Reorganized

Shortwave broadcasting from New York was reorganized in December, 1944, to concentrate solid blocks of time in one language at best local listening hours. Thus at any time during evening hours, a French listener, for instance, will know he can pick up a French language program from New York, an Italian listener is able to get a similar service in Italian.

In the words of Elmer Davis, director of the Office of War Information, on the occasion of the dedication of the Crosley transmitters last September: ". . . The Voice of America, weak or strong, has had, from the very beginning, the same content—the truth—strong in the faith that truth was on our side. It has told the truth from those dark early days of defeat right down to these times when every day brings news of fresh victories; it will go on telling the truth.



*Sundays with
Charlie McCarthy
Supported by
Edgar Bergen,
Mortimer Snerd
and
Company*

TELEVISION GOES COMMERCIAL

By Dr. Allen B. DuMont

President, Allen B. DuMont Laboratories, Inc.

ONE need not be a prophet to discuss post-war television. Nor attempt rash guesses. By the simple and safe expedient of projecting recent engineering developments, present attainments and logical plans into the near future we obtain a pretty comprehensive appraisal of commercial television.

Three main factors in my opinion are responsible for our early transition from the noble television experiment to the full-fledged television business:

1. Engineering know-how, which enables us to provide a truly satisfactory means of sending and receiving programs.

2. Programming, whereby we can provide see-hear entertainment and enlightenment worthy of an audience in television's own right.

3. Sponsorship, whereby we are assured of adequate financial support for telecasting, in return for a worthy audience.

Taking up each of these major items in turn, here is post-war commercial television as I see it:

Engineering Adequate

Television engineering is adequate for immediate requirements, after a decade or more spent in developing and refining the electronic scanning technique. At first the war seemed to threaten continuing television progress, but as a matter of record it is contributing tremendously to our engineering and production experience. The extensive and intensive application of cathode-ray tubes to the industrial and fighting fronts has been responsible for numerous developments and refinements. Radar especially is contributing a tremendous fund of engineering experience, much of which still remains to be generally released and applied in television terms.

The mass production of cathode-ray tubes for military needs has resulted in manufacturing methods, trained personnel and productive facilities which must count heavily in supplying the demands of post-war home television. Especially so when rounded out by the experience of

manufacturers in producing radar and oscillographic equipment which is closely related to the television receiver.

Skilled Craftsmen

Another notable contribution is the training of hundreds of thousands of men in radar and electronics generally. The commercial success of television depends largely on satisfactory local servicing. Television is necessarily more intricate than radio. The installation calls for a special antenna. There are problems of location, direction, height, reflection and transmission line, calling for considerable experience in the handling of ultra-high-frequency signals and intricate circuits. Post-war television is fortunate indeed to have such specialized veterans available.

It is important to note that recent engineering progress is mainly in the direction of detailed refinement rather than any radical departure in established technique. For instance, we have recently achieved a remarkable improvement in pictorial detail by a finer trace and greater contrast in our cathode-ray tubes—about the last place we were looking for possible refinements. There is steady refinement of this sort taking place month by month. In fact, until the possibilities for refinement and improvement have been practically exhausted, there is insufficient justification, in my personal opinion, to go to more scanning lines and higher transmitting frequencies which would introduce new technical problems and obstacles to early commercialization. The trend today is still to exhaust the possibilities of 525-line scanning and present transmitting frequencies before going on to other standards. Likewise with color television which may well be considered after we have exhausted the entertainment possibilities of black-and-white pictures.

Programming Explored

In the matter of programming, we have sufficient experience already to provide satisfactory entertainment and enlightenment. While engineers and tech-

(Please Turn to Page 53)

JOAN DAVIS

SYMPHONIC MUSIC ON THE AIR

By *Serge Koussevitzky*

I AM extremely interested in the progress of the radio. I often listen to our principal orchestras on the air—even to my own orchestra on those Saturday nights when there is a guest conducting. I am impressed by the excellent quality of broadcasting at its best. And I am greatly interested in the letters which come from all parts of the country. There is but one possible conclusion from all this: Symphonic music, which thanks to radio, has been brought to numberless people who were strange to it, is continually gaining a larger audience.

Choice of Programs

As a conductor I am made aware of the importance of a wise choice of programs for this vast and mixed audience. When a conductor plans his programmes, he does not simply write down what first occurs to him, or some music he happens personally to prefer. If he did that he would be neglecting the responsibilities of his position. He is responsible not only for the performance of a hundred men, but for what the thousands are to hear who constitute his concert audiences and the millions who constitute his radio audiences. He is a leader in the broadest sense of the word—a leader of his public no less than of his orchestra. He must choose what they shall hear, and if his reading of certain music carries his own conviction in the interpretation, he becomes a director of general opinion.

I feel this as more than a responsibility. It is a privilege, and a privilege which I could never take lightly. That is why the problem of making a programme is always for me a matter of great care and thought.

How shall I choose between new music and old music? If I decide to programme the Fifth Symphony of Beethoven, there will be some who have heard it too often and others who have not heard it often enough, either because they are young or because they are new converts to symphonic music, or because they live in musically remote communities. They are very important and they must have every consideration. If I decide to play a new work which departs from the lines of custom and convention, those very ones who most want to hear Beethoven's Fifth Symphony or Brahms' First will be less interested.

The letters which come to me from all sides after a broadcast interest me especially because they are an indication of what the great radio audience wants. Of course it would be impossible to give all of these letter writers what they want, because, for one reason, they are always contradicting each other. I would answer those who complain of too many repetitions of the classical symphonies, that, as many times as I have heard and performed the symphonies of Beethoven or Brahms or Tchaikovsky, they hold for me a fresh stimulation.

What Listeners Want

To those who have written saying that they would rather not hear music of today, I would answer with the reassurance that there is music of such great beauty being written by our composers that the man who dismisses it is seriously depriving himself. The majority of the important composers of today are now in America. Some of them were born here, and others have come from Europe and made America their home. Not all of their music, but the best of their music, which I try to single out for my programmes, is the inspired voice of a new and growing art which, when it reaches its full flowering, may stand comparison with any past epoch in musical history. If some of it sounds strange to you, if it seems to violate the traditional rules of what constitutes beautiful combinations of sound, I ask you to be patient and listen with an open mind.

The duty of every conductor now is no different from what it has been in the past. A conductor must be a prophet—not a mystical but a very practical one, who can look into the future far enough to see that what audiences now reject they will soon be begging for. An example of this is the Fifth Symphony by Shostakovich, which was greeted with little attention and many objections when it was first heard. My answer to these objections was to repeat the symphony again and again until it became one of the most popular of contemporary symphonies in our repertory. The conductor's function as a "leader" is to bring about that change; to make the unpopular music of today the popular music of tomorrow, and always to have that tomorrow in his plans.

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

FM AS AN EDUCATIONAL MEDIUM

By I. Keith Tyler

*Director of Radio Education, Ohio State University, and
President, Association for Education by Radio*

THE development of frequency modulation radio offers a magnificent opportunity to do a comprehensive and thorough job of educational broadcasting. That this opportunity will be seized upon and made use of is by no means assured. Many dangers face the whole enterprise.

It seems certain that the FCC will assign a sizeable number of channels to non-commercial educational broadcasting. This is in contrast to standard AM broadcasting in which educational stations have always had to compete with the more amply financed commercial stations for frequencies, hours and power. It will enable the non-profit stations to broadcast at times when they can best serve the educational needs of listeners. It will make possible the establishment of dozens, and possibly hundreds, of new stations by universities, colleges and school systems which have at long last awakened to the values in broadcasting only to find that no facilities were available or that present facilities were inadequate.

Educational Independence

The actual establishment and operation of non-profit FM stations will free educational institutions from the hampering dependence upon commercial stations for time and facilities. With time sales at new highs in 1944, it was becoming increasingly more difficult, if not impossible, to secure desirable hours for educational offerings. Either no time at all was available or that given was not well suited to reaching listeners. With sponsors seeking new markets in the postwar period, it is doubtful if educational programs will fare much better then, than now. So the independent operation of non-profit stations becomes a necessity if people needing and wanting education are actually to be reached with such programs at the best times.

Such stations also will make possible a decided increase in the number of educational programs available to listeners. Many more minority interests can be served.

Where several institutions competed for the opportunity to broadcast over limited commercial facilities, only the programs with the widest possible appeal to a large mass audience were likely to

gain an airing. Needs of smaller groups had necessarily to be ignored. Now many of these institutions will operate stations serving the widest variety of needs—from foreign language lessons to gardening, from appreciation of poetry to popular psychology, from kindergarten stories to sixth-grade arithmetic, from music to drama.

Certainly the need for education was never greater than it is likely to be after the war. Millions of men and women in the armed services will want the schooling they missed without the necessity of going back to college. Citizens will require background for the momentous decisions they will need to make in re-shaping the world. New problems of leisure-time pursuits, hobbies and interests will need to be accommodated. And such matters as slum-clearance, city planning, regional development and postwar aviation need to be understood and appreciated. FM stations will make possible an abundance of programs dealing with such material.

But the picture is by no means entirely a rosy one. In spite of the go-ahead from the FCC, educators and broadcasters alike should give serious thought to what may happen—to consequences which may be disastrous for radio education.

Early Experiences

In the first place, we may have a repetition of the earlier AM experience, with large numbers of educational stations initially established and then suspending operations until only a handful remain. The picture is more favorable this time, however. Most of the earlier stations were engineering experiments, and stations gave up licenses when faced with the necessity for serious programming; this time, licenses are applied for in order to engage in program operations, and this presumes an acknowledgement of continuing program responsibilities. Last time, educational stations had to compete directly with commercial stations for time and facilities; now they have their own channels. And, finally, educators are much more alive to the values of broadcasting. They are taking radio seriously.



Ed (Archie) Gardner

In the second place, there is a grave danger that commercial stations and networks may look upon the establishment of FM educational stations as relieving them of the obligation to engage in public-service and educational broadcasting. They may feel free to devote themselves entirely to entertainment and commercialism. This would be the greatest imaginable mistake for educators and commercial broadcasters alike.

It would be disastrous for commercial broadcasters because, in the long run, it would change the character of the so-called American System of Broadcasting and ultimately lose the substantial support of listeners. American radio has built its solid reputation not alone on its Jack Bennys and Bob Hopes but also upon its NBC Symphony, its American School of the Air, its Columbia Workshop, its University of the Air, its farm programs, and its service to the war effort. A pure entertainment venture with an unadulterated profit motive would have difficulty justifying its service to the public interest.

It would be tragic for education because mass enlightenment will need to rely upon the great mass audiences which have been developed by network radio. Minority interests, serious adult education and specialized educational services can utilize the separate FM stations best.

But broad educational and cultural needs in music, in drama and in the discussion of public issues can best be met for the nation as a whole through the superb facilities of commercial network broadcasting. And for these features, such networks will have established audiences which should not be given up if the whole American people is to be served.

Income Level Involved

In the third place, it must be recognized that the developments in FM generally, and FM educational stations in particular, depend upon the maintenance of a high level of national income. With a nation-wide income total of \$150 to \$175 billions, the American people can afford to make the change-over from AM to FM—a process involving the purchase of 30 to 50 million new receiving sets. With a depression level of \$60 billions, such a transition is doubtful. And the establishment and support of educational FM stations depends upon a national income that can afford to sponsor mass education by radio through appropriations to universities, colleges and school systems. An economy of abundance will demand these measures for the education of all—a depression economy will eliminate all but the most elementary educational expenditures. The future of education by radio is inextricably intermingled with the future of the whole economy.

(Continued from Page 47)

TELEVISION GOES COMMERCIAL -- By Dr. Allen B. DuMont

nicians have been devoting their spare time from urgent war jobs in order to gain practical telecast experience, we have had writers, producers and performers volunteering their services in order to learn the intricacies of this new medium for their talents. Many television headliners of tomorrow are now in the making. Recent technical advances, notably higher illumination levels and greater depth of focus, make available a larger stage and greater freedom of action. We have learned much about scenery and backgrounds, camera technique, lighting and other details of production. Already we have trained writers and directors who know how to get the most out of televised productions. We are pretty well set on programming.

Solve Sponsor Angle

Lastly, we have evolved the sponsorship angle whereby telecasting can be placed on a self-supporting basis essential to truly commercialized television. While engineers behind cameras and performers out front have worked out a satisfactory telecast art, we have had

advertising men and advertisers working in the "commercial" or sales message and studying audience reactions. While the audience is still numbered in tens of thousands as against the millions for broadcasting, we can nevertheless gain the practical experience now for later business efforts.

Seeing as well as hearing the "commercial" gives television a tremendous advantage over usual broadcasting. In fact, the sales message can be made fully as interesting and often more so than the sustaining feature, as contrasted with the veritable intrusion of "commercials" in the midst of otherwise enjoyable radio.

With the sponsorship angle already worked out, and with a growing list of sponsors ready to go along with expanding telecasting, we are rounding out the final phase of the television business. All we are waiting for is the release of necessary materials and manpower whereby we can build transmitters for telecasters throughout the country, and produce hundreds of thousands of television receivers for homes.



Thinking of you

KAY KYSER

COLGATE-PALMOLIVE-PEET
NBC—WEDNESDAY NIGHTS

Exclusive Management
MUSIC CORPORATION OF AMERICA

THE WOMEN AND RADIO—1945

By Mildred O'Neill
Radio Daily Staff Writer

THE year 1944 came to a close on a happy note for the women of radio, not only for themselves but for the industry and the war effort as well. They are now considered to be an integral part of the industry. Outright recognition came slowly, but when it did come it was unanimous with network and station officials and in the agency field. For over twenty years women have been trying to defeat the discrimination against them in a he-minded industry, a situation which, however, some few overcame. It was when the United States entered the war that radio gave challenge to woman's ability and they got their chance at jobs heretofore held only by men.

Television

Having broken down the barriers, it is only natural to find them at the beginning of 1945 in on the "ground floor" of the video art. There are women scenic artists, make-up specialists, announcers, sound technicians, script writers and producers. At this relatively early stage of the game there is a television station in Illinois which claims to be the first one of its kind in the country to be run entirely by women. Women are particularly suited to this work as it requires infinite patience and careful attention to detail. There is considerable promise that the field of television will be an important source of female employment when the sight and sound reign gets off to a flying start after the war.

Women Directors

A significant chapter on the progress of women in radio has been written by the Association of Women Directors. A subsidiary of NAB, this is the only women's organization in radio. The AWD has a membership of 700 women, each of whom has been accredited by her station manager for the work of promoting a broader aspect to women's interest in radio and increasing through greater commercial sponsorship and improved public relations areas of service to industry. This year 1945 will witness a move to consolidate the efforts of women in radio in both hemispheres. In this connection, the AWD has announced a special promotion, "Women of the United Nations," proposed to widen the scope of women's activities in broadcasting by means of wireless. Close co-operation

will be maintained with 20 major women's organizations, the United Nations Information Office and the Inter-American Commission of Women.

BBC Statistics

The British Broadcasting Corporation offers another example of the widening of radio's portals to women. One out of every two employees at BBC is a woman. The largest influx has been in the engineering division where before the war no female had been employed other than a secretary. Now, more than 500 women are working as operators, at studio centres, in recording rooms and at transmitting stations. Of these, 480 are technical assistants, 23 program engineers, two have graduated to maintenance engineers and three have become assistant engineers. Only about one in four had had pre-war experience. In addition, there are over 20 women announcers and 32 producers and there are 50 program assistants.

The Canadian Broadcasting Corporation which operates Canada's two coast-to-coast networks also found it necessary to engage women to offset the inroads of war. Apart from this emergency, it felt there was a need adequately to present women's interests and as a consequence many were placed in important, even executive, posts.

Women With OWI

By the same token that radio has become an important part of every-day life and habit, so has the woman's daytime program which is directed at the female audience assumed an undisputed prominence in radio programming. Our government recognized this and through the Women's Activities section of the Domestic Radio Bureau of the Office of War Information launched the Women's Radio War Program Guide as a means of getting war messages to the daytime audience.

The Guide has carried four war campaigns each month and broadcasters have been asked to use one message a week. The subjects that have been used include Paper Shortage, Careless Talk, Give War Bonds and Stamps for Christmas, Nurses' Aides for Army Hospitals, and others equally pertinent. Co-operation from women's programs with this movement has been reported as excellent.



Mgt. LOU CLAYTON

THE MARKET FOR RADIO IN 1945

By *M. H. Shapiro*
Managing Editor, *RADIO DAILY*

RADIO faces new problems of determining its best markets for 1945. With new markets still springing up and some wartime swollen markets tapering off, no newer population estimates by the Bureau of Census than November, 1943, are available. This is due, of course, to the fact that the latest available civilian population is based upon the last War Ration Book No. 4.

However, it is safe to assume that on a regional or state-wide basis there has been little change since 1943. Elsewhere in the Radio Annual, population figures for Regions and States are presented as well as Metropolitan District Counties and all other counties with a city of 25,000 population or more. These, naturally, are radio's basic markets and with only few exceptions each Metropolitan District County listed is a home for Radio.

When it is remembered that the country as a whole lost approximately 4,000,000 in civilian population from April, 1940-November, 1943, it is interesting to note that only a few Metropolitan Districts and other listed counties showed an equal or greater loss. Many of these urban centers on the other hand showed substantial gains in civilian population. From this it can be said that a large portion of Radio's customers have come closer to the major buying centers and thus more receptive to Radio's message. Naturally, this has been a boon to the local stations and has increased the potential audience for stations in this class in those communities which show population gains.

On the other hand while the rural areas have shown the greatest loss in population this is counteracted by the large increase in spending power now enjoyed by the farmers. From an average cash farm income of \$8,100,000,000 from 1934-1938, it is estimated that this figure would reach approximately \$22,000,000,000 in 1944—an increase of 271 per cent. And as numerous surveys have shown that the farm family listens the most

hours to radio this potential more than makes up for the fewer cash customers throughout the agricultural areas.

Radio Daily estimates that there are 31,271,178 families in the United States with at least one radio set in operation. This national market is the greatest that can be reached effectively by a single media and represents nearly the entire market receptive to the national advertiser. During 1945 it can be confidently stated that radio will continue to show increases in total billing; as has occurred during the past several years.

If the war should end this year, it is not expected that there will be witnessed the same severe dislocation of population as quickly as happened in the early days of the war. In the past six months many surveys have been made among war-workers in cities with great population gain and a surprising percentage of those questioned said they intended to remain in their new homes rather than return from whence they came. This is particularly true on the Pacific Coast, the region with the greatest increase in population since 1940. Active planning to retain population growths has been under way for a long time in many communities and every effort will be made to maintain the "new" city sizes brought on by the war. It is possible that industry will possibly change its location in many instances to be nearer many employed markets and bringing peacetime production and jobs to many of them rather than let them return to their pre-war status.

However radio evaluates these markets, a quick yardstick of postwar prospects is contained for the Metropolitan Districts in the statistical section of Radio Annual. The ratings for postwar take into consideration decades of population growth as well as wartime boom and can be used as a basis for postwar planning at least. Since there will be no new national Census until 1950, the population figures presented will probably not be superseded until that date.

For Complete Census Statistical Section Please Turn to Page 278

FIRST!

In nine polls for most popular girl singer during past year, Dinah Shore was voted:

- 1st—Radio Daily—all editors
- 1st—Billboard—All-G.I. poll in U. S. camps
- 1st—Motion Picture Daily—all radio editors
- 1st—Billboard—all radio editors
- 1st—Downbeat—popular music readers
- 1st—Billboard—all-U.S. High School poll
- 1st—Screen Guide magazine—all readers
- 1st—Movieland magazine—all readers
- 1st—Cleveland Plain-Dealer—all-Ohio readers' poll



DINAH SHORE

Star of Dinah Shore's "Open House," NBC coast-to-coast every Thursday night, sponsored by Birdseye Frosted Foods, produced by Young & Rubicam, Inc.



Recording exclusively for
RCA-Victor



Co-starred in International's
"BELLE OF THE YUKON"

Management: **WILLIAM MORRIS AGENCY**

1941—GROWTH OF STATIONS—1944

As of:	Licensed Stations	Construction Permits	Special Broadcast Stations	Total
January 1941	826	91	5	882
February 1941	830	46	5	881
March 1941	831	54	5	890
April 1941	832	54	5	891
May 1941	831	55	5	891
June 1941	844	48	5	897
July 1941	854**	43	—	897
August 1941	859**	44	—	903
September 1941	859**	53	—	912
October 1941	869**	44	—	913
November 1941	877**	38	—	915
December 1941	882**	37	—	919
January 1942	887	36	—	923
February 1942	891	32	—	923
March 1942	893	31	—	924
April 1942	897	27	—	924
May 1942	899	25	—	924
June 1942	906	18	—	924
July 1942	906	19	—	925
August 1942	905	16	—	921
September 1942	906	14	—	920
October 1942	908	11	—	919
November 1942	910	9	—	919
December 1942	919	9	—	918
January 1943	910	7	—	917
February 1943	910	6	—	916
March 1943	909	5	—	914
April 1943	911	2	—	913
May 1943	911	2	—	913
June 1943	911	1	—	912
July 1943	911	1	—	912
August 1943	911	2	—	913
September 1943	911	2	—	913
October 1943	911	2	—	913
November 1943	911	2	—	913
December 1943	910	2	—	912
January 1944	910	2	—	912
January 1945	919	24	—	943

** This figure includes 5 Special Broadcast Stations.





C · B · S

A GOOD SONG LIVES FOREVER

By Morton Downey

I DO not believe that the current revival of old tunes can be interpreted as a trend. Looking backward over many years in show business, I am inclined to believe that it is merely a survival of the fittest of numbers which awakened an emotional response in all people over a long period of time.

Some songs (like some lucky people) are ageless. Graceful or gay, sentimental or nostalgic—some even tragic!—they linger on. Linger on? They gain new life from jazz, swing or what-have-you in musical arrangements that key the tempo of each passing generation.

You never can tell. Today some chap, somewhere, is polishing off a song destined to become a great hit. People will sing it, recording factories will smoke with hot wax, the bobby-soxers will go simply ma-a-a-d about it. And then—poof, out like a candle.

What's the answer? I'd be a presumptuous guy to give a didactic answer because I may be all wet. But here's something I have first-hand knowledge of. Before I went overseas to tour hospitals behind the lines for the USO, the Broadway boys kept taking me aside to advise me on what our lads would want to hear. "Be sure," they told me solemnly, "be very sure not to include any sad or corny home-and-mother stuff. What those kids want is hot, swiny stuff."

What They Wanted

Well, I followed the advice. I rehearsed fast-moving numbers, hopped-up stuff with even a touch of risqué. And in the first hospital I visited I threw the whole routine away. Because, do you know what those kids called for? In this order: 1, "I'll Walk Alone." 2, "Spring Will Be a Little Late This Year." 3, "Irish Lullaby." 4, "Melancholy Baby." 5, "Star Dust"—and such perennials as "When Day Is Done," "All the World Is Waiting for the Sunrise," "When Irish Eyes Are Smiling."

Why? For the simplest of all reasons. One thought is uppermost in the minds of those kids—home—whether it be where the woodbine twineth or a Brooklyn tenement. Home and mother and sweetheart. Corn—maybe, but it's corn with pretty sound kernels.

The mood of those boys at the moment, to the exclusion of all else, is centered on those simple, homey things. But, to me, the most interesting thing is that after they're home, safe and sound and with the blood and mud behind them, they'll still be singing those songs ten years from now. And longer.

It adds up, I think, to the fair conclusion that a good song never dies. Like wine, it mellows and strengthens with the years. America, still a young country, is friendly and sentimental. That's why the songs—I mean the sound numbers with nostalgic lyrics—that came out soon after the turn of the century with home and hearthside the very warp-and-woof of their story—that's why those songs are ageless.

A Few Examples

Let's look at a few examples of those deathless old songs. "You Made Me Love You," written in 1913 and sung and danced to by children of men and women who sang it when it first came out. "Shine on Harvest Moon," 36 years young. "On Moonlight Bay," written in 1912. "Can't You Hear Me Calling, Caroline"—the Germans were invading Belgium in World War I when that was published, back in 1914. Irving Berlin's unforgettable "All Alone"—that came from his facile pen in 1924. "Dinah," in 1925, "Carolina Moon" in 1928—and that gay, rollicking "Oh, You Beautiful Doll" that rattled the rafters in ballrooms, back in 1911, where the Turkey Trot was still a daring dance.

Ray Noble, back in 1932, penned the sentimental "The Very Thought of You." As of this moment it is being played as often as "Don't Fence Me In" No, you just can't kill a good number—and who would want to? These songs have earned the right to a spot in the heart of musical America. In my opinion, I repeat, that I do not believe there is such a thing as trends in songs as the term applies to other fields. At regular intervals, a novelty or patriotic tune may sweep the country and after a brief flash pass into oblivion—never to be heard again. People in the entertainment world, song writers and music publishers all felt that the war would be productive of a trend. But it has not.



GARRY MOORE

on the air for

CAMEL CIGARETTES

Friday, 10:00-10:30 p.m., E.W.T.

CBS

Management

NATIONAL CONCERT AND ARTISTS CORP.

WARTIME SPORTS BROADCASTING

By *Don Dunphy*

THE War has increased the responsibility of the Sports Announcer. At all times, in war or peace, his duty has been to the Radio Audience, to give a clear and accurate picture of what was happening in the field of sports whether his medium was a play by play description of an event or a daily or weekly summary. But now with so many sports minded Americans in the service overseas and almost wholly dependent on radio for their sports information, his responsibility has increased manifold.

After the attack on Pearl Harbor on December 7th, 1941, the continuance of sports during the war was very much in doubt. But sports continued and it soon became apparent that the morale factor of athletics for the civilian population and more important for the man and woman in uniform was of tremendous importance. Sports broadcasting immediately became an integral part of this picture. The Sports Announcer has always been the liaison between the game and the listener, he is the eyes of the radio audience. It is for him to occupy the seat of the person who cannot attend the game or fight and to see the event as the listener would were he present. Now with so many millions overseas or occupied in the civilian front and unable to otherwise keep posted, the responsibility of the sportscaster becomes more and more apparent. It is for him to see that they get the sports news that they want.

Armed Forces Co-op

Through the co-operation of the Armed Forces Radio Service, there have been sent overseas play by play descriptions of baseball, boxing, basketball, hockey, track meets and other sports events. These have gone out both live and recorded along with daily and weekly summaries. We know from the mail response from the men in uniform how much sports by radio has done to bring "Back home" a little closer to "Over there." We know what they have done to keep alive his interest in sports, how much it has meant in the way of relaxation and enjoyment. This has been indicated by the reports that have come back of a group of soldiers huddled in an igloo in the black of an Alaskan night listening to the play by play of the last

World's Series between the Cardinals and the Browns, of fliers returning from a bombing mission asking for baseball scores, of parents mentioning letters from sons in which they talk of enjoying fight broadcasts, of soldiers and sailors the world over waiting impatiently by their sets for the kickoff in the Army-Navy football game. All these things should make the sports announcer even more anxious to do a good job and to turn out a better performance.

Other Duties

Aside from the actual descriptions and summaries there have been other duties for the sports announcer. There has been for instance the co-operation with the Office of War Information in putting important announcements before the public; the giving impetus to the various War Loan Drives; the calling attention to the Red Cross both in the matter of the blood banks and the raising of funds; also the important matter of reminding the folks at home to write to those in the service.

In 1944 the New York Sports Broadcasters Association conceived the idea of putting on its own radio show in connection with the Fourth War Loan Drive. It was broadcast on Mutual and was called "The Golden Age of Sports." What started out as a germ of an idea soon grew into a billion dollar program. You in the industry who know something of the costs of talent imagine if you can the cost of a program with Jack Dempsey, Babe Ruth and Frankie Frisch; with Benny Leonard and Barney Ross; with Red Grange and Bob Zupke; with Gene Sarazen and Earl Sande; with Frank Hunter and Alice Marble; with Lester Patrick and the New York Rangers hockey team, and others. Add to them practically every topnotch sports announcer in the country and you draw the conclusion that never again will so much sports talent be gathered on one program. Only the War Effort could have brought them all together.

Yes, the War has increased the responsibility of the Sports Announcer but I think he has realized his responsibility and answered the question, the while striving to present a better and clearer sports picture.



Powell Kabinoff

AND HIS PENNSYLVANIANS
for OWENS-ILLINOIS GLASS CO.

BLUE NETWORK . . . THURSDAYS . . . 10 P.M., E.W.T.

MANAGEMENT JOHN O'CONNOR 1697 BROADWAY, NEW YORK, NEW YORK

THE WEST COAST HAD A BUSY YEAR

By *Ralph Wilk*

RADIO DAILY West Coast Representative

THE year 1944 was marked by more changes in ownership of Pacific Coast outlets than in any other 12 months. This was due to the FCC order, prohibiting anyone owning or controlling more than one station in any community.

The Blue bought KECA, Los Angeles, from Erle C. Anthony, who retained ownership of KFI. KEX, Portland, was purchased by Westinghouse from the Oregonian Publishing Co., which will continue to operate KGW. C. W. Meyers, owner of KOIN, Portland, disposed of KALE to the Portland Journal and Charles Couche.

Station Status

Birt F. Fisher sold his third interest in KOMO, Seattle, to the Fisher Brothers, and in turn acquired KJR, Seattle, from the brothers, to whom he is not related. Jack O. Gross bought O. L. "Ted" Taylor's half interest in KFMB, San Diego. Sheldon Sackett, Marshfield, Ore., and Philip Lasky, manager of KROW, Oakland, purchased Wesley I. Dumm's interest in the outlet. Dumm has bought KPAS, Pasadena, from the J. Frank Burke interests and retains KSFO, San Francisco.

Ralph Sherwood and Mott Brandon sold KJBS, San Francisco, to a syndicate, but continue to operate KQW, San Francisco.

A significant development is that, due to carrying a heavy volume of business, several independent stations are in a good financial condition and able to set aside funds for any future FM and television plans they may wish to undertake. Shortage of newspaper space resulted in many advertisers buying radio time for the first time, and the broadcasters expect to retain much of this new business in the postwar period.

The quality of programs for the four Coast nets showed improvement, with

sponsors spending more money to gain quality. Saturday morning, which was formerly unpopular with time buyers, is now yielding much revenue for Coast broadcasters, with important programs using the heretofore despised time.

Personnel Changes

Several personnel changes developed during 1944. Don E. Gilman, long a leading figure in Western radio, resigned as the Pacific Blue's top man to become the "Will Hays" of the Coast petroleum industry. Don Searle left the management of KPO, San Francisco, to head the Pacific Blue's activities. Frank Samuels came down from San Francisco to become the Pacific Blue's sales manager, succeeding Tracy Moore, who resigned to join the Sonovox organization.

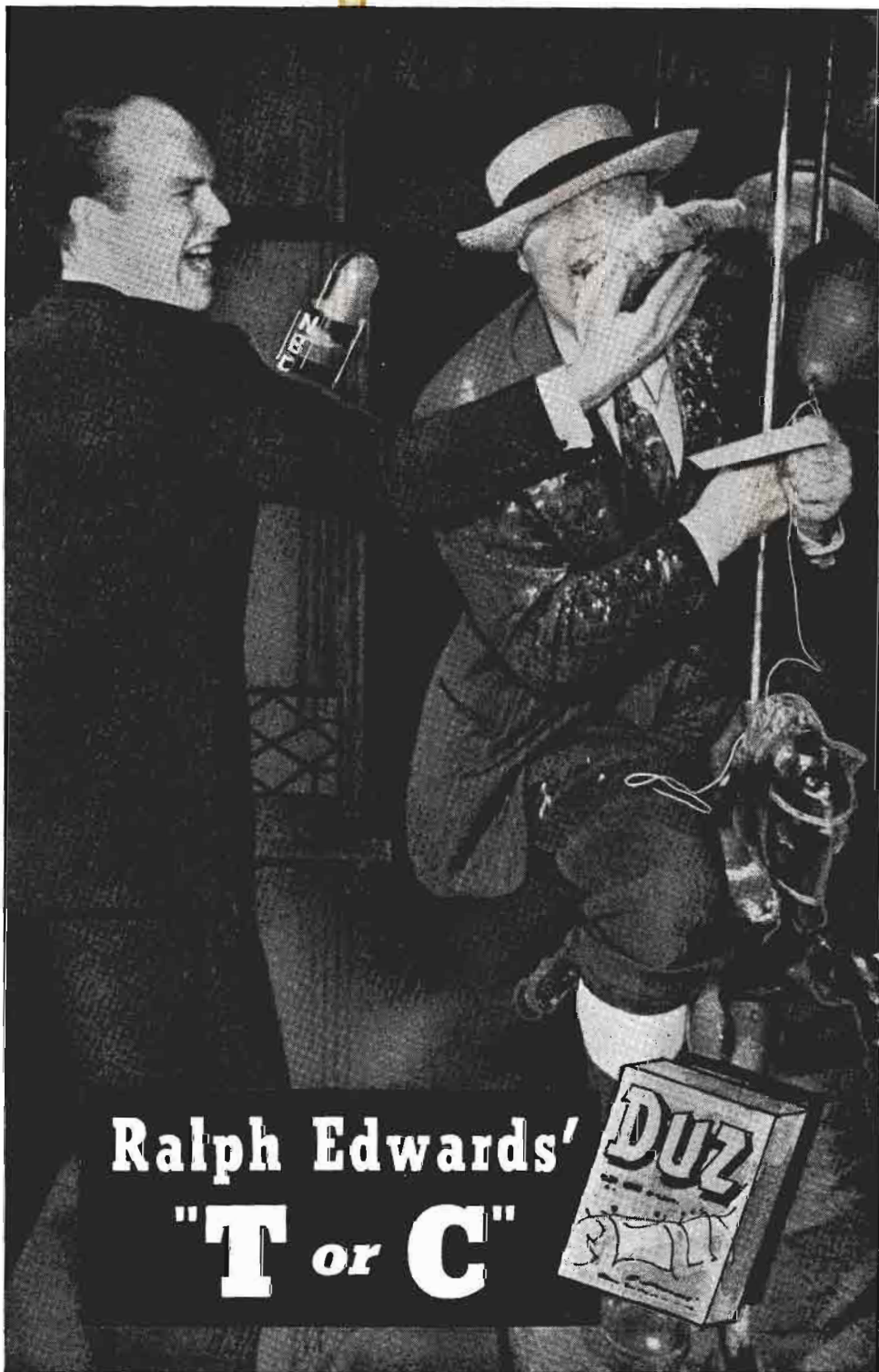
John Swallow, veteran program manager of NBC's Western division, left the net to enter the advertising agency field. Frank Conrad entered the Coast radio fold by becoming station relations manager for the Pacific Blue.

George L. Moskovics, who was the Columbia Pacific's sales manager, went East and is now assistant to Howard Meighan, who is in charge of Columbia's radio sales. Charles E. Morin, who was Columbia's Pacific's Eastern sales manager, is now the Coast net's sales manager.

Joe Alvin, who was assistant director of NBC's Western division press department, was promoted to head the net's special events and news department.

Paul Appleby left a Government post in Washington, D. C., to become vice-president and director of KIBO, Seattle, while Harold N. Graves, who also did Government work in the capital, joined the same outlet as vice-president in charge of finance and personnel.

Pat Campbell joined Don Lee-Mutual and his duties include those of station relations manager.



Ralph Edwards'
"T or C"



ON THE WASHINGTON FRONT

By Andrew H. Older

Staff Correspondent, Radio Daily

RADIO served two functions in the nation's capital in 1944—it made news and it told the news. Radio itself could not, in the year 1944, make as important news as it spread, even though it played a vital part in making the good news from the war fronts. In a sense, however, the news radio made vies in importance with that it carried. For the importance of radio as an instrument for the keeping of world peace keynoted most of the news radio made in 1944.

In December, appearing before the Senate Foreign Relations Committee, Assistant Secretary of State Archibald MacLeish declared that radio is one of the media which will do as much to safeguard world peace in the future as the traditional diplomats. The appointment of MacLeish to the State Department post itself was clear indication of the recognition by our government of the absolute need for utilization of radio in fostering international friendship.

Freedom of Radio

Throughout the year, both on Capitol Hill and at the FCC, the fight to assure the complete freedom of the air—freedom of listeners and freedom for broadcasters—which must be enjoyed in post-war America has gone on without pause. For not only has radio a major role to play in the preservation of world peace, but free radio is likewise a cornerstone of democracy in our own country. The two are related. World peace can be assured only if the voice of each nation speaks the will of the people of that nation, and only through radio and its sister media of public opinion can that will be determined.

On Capitol Hill there were three major events in the move to safeguard radio freedom. The ill-starred investigation of the FCC by the special House Committee chaired by Rep. Clarence F. Lea drew to a close with what amounted to a clean bill of health for the commission. As we write this we've not seen the final report of the committee, but know from speaking with members that the FCC was found not to be the hotbed of radicalism and corruption which some congressional critics had maintained.

Second event was the preparation of a

thoroughgoing revision of the Communications Act by Senator Burton K. Wheeler. Reactions to this bill were mixed, and it was abandoned in short order, but it was extremely important that the need for clear, modern streamlined radio legislation was sufficiently apparent to our lawmakers that an attempt was made to outline such legislation. Further attempts will be made. It is also important to recall that new radio legislation will not be written in a vacuum on Capitol Hill; Wheeler's experience makes it obvious that the voice of those men who have brought radio to its present eminence will be given full weight in further deliberations.

The third event on Capitol Hill was the introduction of a joint resolution by Senator Claude Pepper and Representative John Coffee calling for broadcast of the proceedings of the House and the Senate. The great functioning body of democracy, these and other members believe, would find its democratic purpose furthered were it brought to the people in a way no medium other than radio can bring it. Radio, they feel, can return our democratic machinery to the status of the town council from which it sprang.

FCC Hearings

No discussion of the radio year in Washington would be complete without mention of two specific events. First is the series of hearings held by the FCC, during which all segments of the industry presented their views on post-war frequency allocation. Decision of the FCC on this all-important division of the spectrum is to be found elsewhere in this volume.

The second event that must be mentioned is the resignation of James Lawrence Fly as FCC chairman. Retiring to take up private practice, Fly will not be forgotten by the radio industry for many years to come. In his five years at the commission helm he was the most maligned and most respected radio regulator the industry has ever known. As the year closed, Paul Porter moved into the Chairman's office to lead the commission in the vital deliberations ahead of it as the post-war set up for broadcasting—AM, FM, television—shapes up.



DON AMECHE

Management
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CHICAGO LOOKS TO THE FUTURE

By *Bill Irwin*

RADIO DAILY Staff Correspondent

CHICAGO is ready to assume a pre-eminent place in postwar radio and television. Plans already made and in the making assure this area of new projects in the broadcasting field and the improvement and expansion of existing facilities on a scale which would seem to bear out the prediction of Niles Trammell, president of the National Broadcasting Co., that Chicago will emerge as a television hub of the nation in the postwar era.

From a television standpoint, particularly, Chicago is geographically favored. It would inevitably become the nerve center in any coast-to-coast tele hook-ups. It likewise offers unlimited possibilities for construction of physical facilities in outlying areas.

An example of this is found in the postwar plans of the newly-organized consolidated Television Corporation which call for a 200-acre suburban center, rivaling New York's Radio City, where live television shows and films for television would be produced. The blueprint for this elaborate project includes a physical plant costing several millions and housing a staff of 1,000 directors, actors, technicians and cameramen.

Television Plans

Chicago looms large in the postwar television plans of at least three of the major networks, NBC, CBS and Blue, each of which has included the Windy City as the site of a commercial television station in applications filed with the FCC for licenses to operate such stations. During 1944, Paramount Pictures, Inc., also applied to the Federal Communications Commission for authority to operate a series of television relay stations, comprising a national television network, one of which would be situated in Chicago.

Chicago already has two television transmitters in operation, W9XZV, owned by the Zenith Radio Corp., which has been broadcasting continuously scheduled programs for nearly six years, longer than any television transmitter in the country, and WBKB, the Balaban & Katz station, which has been operating for the past two years.

Network Tie-up

The Blue Network recently announced that negotiations had been completed with Balaban & Katz to present network programs suitable for televising from the studio of WBKB. Two Chicago-originated Blue Network programs which definitely will be televised are the Quiz Kids and the Breakfast Club.

In its role as host to the 1944 national political conventions, Chicago was for a couple of weeks last Summer the radio hub of the nation, with the four networks providing the most comprehensive coverage of party conventions in the history of broadcasting. NBC supplemented its schedule of broadcasts with telecasts of both the Republican and Democratic conventions.

One of the most elaborate postwar radio-television projects is WGN's "Theater of the Future." It will be one of the world's largest and most spacious radio studios, with a seating capacity of 2,000 and a stage capable of accommodating a 75-piece orchestra, a chorus of 40 and the principals of a musical cast. The new WGN building is to be erected on a site just south of Tribune Tower, overlooking Michigan Avenue and the Chicago River. It will have two other theaters, each seating about 600 persons.

Radio-Tele Theater

The WGN "Theater of the Future" is to be used first as a radio theater and later as a television theater. WGN has placed a postwar order with General Electric for a 40,000-watt transmitter and telecasting equipment to cost more than a quarter of a million dollars.

Another expansion program which awaits only the end of the war is that of the Blue Network's Central Division, which has been sharing quarters with NBC in the Merchandise Mart. The Blue's postwar plans call for new and more spacious headquarters in Chicago.

Television Station WBKB also has postwar plans for expansion. The Navy at present is using half of the station's available space in the State-Lake Building for its Basic Electronics Training School.

FRANK NOVAK

Creator of most UNUSUAL musical combinations



11:30-11:45 a.m. (E.W.T.) WOR-MUTUAL

Sponsored by Van Camp's

Monday to Friday

•
1933-34....."Wizard of Oz"; WEAF—for Jello

•
1934....."Dixie Circus"; CBS—for Dixie Drinking Cup

•
1938-39....."Swing To Chiclets"; WJZ—for American Chicle Co.

•
1942-43....."Mr. and Mrs. North"—for Woodbury—39 Weeks

•
1943-44....."Hook 'N' Ladder Follies"; WEAF—
for Goodyear Rubber Co.

•
1944....."Believe It or Not Ripley"—for Pall Mall—5 Weekly

•
TRANSCRIPTIONS . . . *for SESAC Library*

RECORDS . . . *Columbia-Victor-Decca*

CANADIAN POST-WAR PLANS

By *Glen Bannerman*

President and General Manager, Canadian Association of Broadcasters

MUCH has been written and said during 1944 about the necessity of industries and organizations planning for their post-war activities. If by post-war planning the writers and speakers mean the taking of steps to develop sound practices and essential expansions to face the era of peace in a readiness to enter competitively into serving the needs of the public, radio broadcasting in Canada has been steadily planning throughout the war.

Insofar as the privately owned broadcasting stations are concerned, planning for the future has to take into consideration two important factors: First, improvements in service to their listeners. This factor breaks down into two divisions—one, improvement in standards of programming and public service; two, improvements in technical development for clearer signals and better coverage.

The second factor requires planning to make it easier to do business with commercial and prospective commercial sponsors. Since the private stations are entirely dependent upon the revenue obtained from commercial sponsors to carry out their obligations in serving the public, this second factor is of paramount importance.

Standardization of Rate Structures

In Canada, from the day that radio broadcasting became an advertising medium up until recently, the variations in frequency discounts and time period rates has been a bug-bear to time buyers and advertisers alike. This confusion undoubtedly acted as a deterrent to the successful purchase and use of radio time. For years before the war the situation was a matter of discussion by broadcasters at the Annual Meetings of the Canadian Association of Broadcasters. Finally, in 1943, a standard rate structure committee was appointed.

As a result of the work of this committee, rate cards of all privately owned stations in Canada, with one or two exceptions, have adopted a standard discount as between time periods down to the five minute programme and a standard of frequency discounts for these same periods. This year, for the first time, the Canadian Association of Broadcasters has been able to place in the

hands of time buyers a rate book of all privately owned station rates in which all but one or two stations are in line with the standard rate structure committee's recommendations.

A Yardstick of Measurement

Radio station coverage is an important yardstick of measurement as a basis for the time buyer and advertiser to estimate what is available for the money invested in radio time. Up to 1944, no one standard of measurement existed in Canada. In 1942 the Canadian Association of Broadcasters, at its Annual Meeting, authorized the setting up of a Joint Committee of advertisers, agencies and broadcasting stations. The Committee was appointed and as a result of its findings and recommendations, the Bureau of Broadcast Measurement was organized in the summer of 1944.

For the first time in radio broadcasting, advertisers and agencies now know that the coverage figures for a station in British Columbia have been arrived at on the same standard as the figures for a station in Nova Scotia. While all stations as yet are not members of the Bureau of Broadcast Measurement, 47 out of 90 commercial stations are members.

During 1944 the Canadian Broadcasting Corporation finally recommended that some 34 privately owned stations with power frozen at 1000 watts be authorized to increase power to 5 k.w. This is the power authorized under the Havana Treaty. As soon as equipment is available, these stations will take more power.

Canadian RTPB

Another phase of post-war planning is to be found in the establishing of a Canadian Radio Technical Planning Board. This Board will function in a similar manner for Canada as the Radio Technical Planning Board does for the United States. The Radio Manufacturers Association of Canada, with the blessing of the Radio Division, Department of Transport, is responsible for initiating the Board. Much of the material of the Radio Technical Planning Board in the United States will be basic, but usage of AM, FM and Television bands as they cover the Canadian picture will be subjects of future study.



“HEDDA HOPPER’S HOLLYWOOD”

ARMOUR & CO. MON. EVE. (CBS)

COLUMN DISTRIBUTED BY CHICAGO TRIBUNE — NEW YORK NEWS SYN.

BOARD OF WAR COMMUNICATIONS

*Chairman's Office: c/o Federal Communications Commission,
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.

MEMBERS

Chairman
PAUL A. PORTER
Chairman of the Federal Communications Commission
REAR ADMIRAL JOSEPH R. REDMAN
Director of Naval Communications
MAJOR GENERAL HARRY C. INGLES
Chief Signal Officer of the Army
HON. WILLIAM L. CLAYTON
Assistant Secretary of State in Charge of the Office of Transportation
and Communications
Secretary
HON. HERBERT E. GASTON
Assistant Secretary of the Treasury in Charge of Treasury Enforcement Activities
Assistant Secretary
CAPTAIN E. M. WEBSTER
Chief of Communications
U. S. Coast Guard

ALTERNATES

E. K. JETT
Federal Communications Commission
MAJOR GENERAL FRANK E. STONER
Chief, Army Communications Branch
CAPTAIN JOHN V. MURPHY
Deputy Director of Naval Communications
FRANCIS C. DE WOLF
Tele Communications Division of Department of State
CAPTAIN E. M. WEBSTER
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.

Chairman
E. K. JETT
Federal Communications
Commission
HARVEY B. OTTERMAN
Department of State

COL WESLEY T. GUEST
War Department
COMDR. FRANZ O. WILLENBUCHER
Navy Department
CAPT. E. M. WEBSTER
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"The Andrews Sisters Show"

Sundays, 4:30 P.M., E.W.T.

BLUE NETWORK

Personal Management: LOU LEVY, RKO Bldg., New York City

COMMITTEES OF THE BOARD OF WAR COMMUNICATIONS

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
War Department

LT. COMDR. ERNEST R. FEIDLER,
Treasury Department
CAPT. 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	Robert J. Watt	Lawson Wimberly, IBEW.
Congress of Industrial Organizations	Joseph P. Selly	Geraldine Shandros American Communica- tions Association
National Federation of Telephone Workers	Joseph A. Beirne	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

8th 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-



Sincere thanks to the 1051
Newspapermen and women who voted
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Variety Program in Radio Daily's
1944 "All-American Radio
Program" Poll.

Don McNeill

BREAKFAST CLUB
Monday to Saturday, Incl.

BLUE NETWORK
Chicago, 8 to 9 A.M., C.W.T.

• • • **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: Comdr. Paul D. Miles •
Vice-Chairman: Capt. E. M. Webster
Secretary: M. H. Woodward 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

first things first

Sometimes the hard way is the easiest—if you go at it right.

Here at Mutual we're busy building a better network. For a solid decade, this has been a good network. To make it better—better for listeners, for artists, for stations, for clients—is a large order. And we plan to do it soundly, concentrating continuously on *first things first* in all our operations.

Foundations come first in any structure, and we think the rockbottom foundation for a radio network is the minds and skills of its personnel. Mutual is particularly well-grounded in this respect. Its directorate comprises successful broadcasters whose radio-business experience covers the whole span of broadcasting's quarter-century... a lineup of practical know-how outstanding in the entire field of commercial radio.

This basis of first-hand experience has lately been strengthened from within by the organization of a complete and able executive staff, headquartered in New York and buttressed at key points elsewhere. Into capable hands have been charged the various problems of general management as well as programming, station relations, sales and all other phases of efficient network operation. Mutual efforts toward improvement in each of these fields deliberately follow the fundamental, first-things-first pattern . . . with the listener—the family on the receiving end of radio—foremost in our planning at all times.

Shouting from the housetop has no place on the Mutual schedule; but as we build upon this sturdy foundation, we think our “hard-way” approach may prove the easiest route to a better network after all. We’ll let you know how it works out.

MUTUAL BROADCASTING SYSTEM



TOM BRENEMAN

BREAKFAST IN HOLLYWOOD

FOR PEP AND IVORY FLAKES

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. Waitles
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

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GREETING CARDS



Charlotte
Greenwood

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

TALENT CASTING LIST

- **PATRICIA BELL**

(LEx. 2-1100)

- **SHIRLEY BLANC**

(LEx. 2-1100)

- **BURT BOYER**

(LEx. 2-1100)

- **PATSY CAMPBELL**

(LEx. 2-1100)

- **MARY CONWELL**

(Cir. 6-3082)

- **BARBARA FULLER**

(LAc. 4-1200)

- **DORIS (DORTHEA) GRUNDY**

(LEx. 2-11000)

- **AMZIE STRICKLAND**

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Talent Promotion

Personal Publicity

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

CI. 6-3082

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*now serving with the
American Armed Forces*



RADIO DAILY

IS HAPPY TO PRESENT
THE

“ALL AMERICAN RADIO PROGRAM OF 1944”

PROGRAMS, artists and songs listed as winners on the following pages were chosen by 1,051 ballots as voted by the newspapermen and women of America. Each figure represents the exact number of votes received by the respective winners and the first five in each classification. All ballots have been checked by the Ross Federal Research Corp. which conducted the field work for Radio Daily and official certification was by a recognized firm of certified public accountants. Original signed ballots and worksheets used in tabulating votes are open to inspection by the industry.

Trade acceptance of the Certified Poll was unanimously received on January 9, 1945 when network, independent station and press association representatives attended a luncheon at the Waldorf Astoria Hotel, New York, examined the ballots, and learned the methods used in obtaining them.



Quiz Kids

FIVE YEARS FOR THE SAME SPONSOR

MILES LABORATORIES

makers of

Alka-Seltzer and One-A-Day Brand Vitamins

through

Wade Advertising Agency

Blue Network

Sunday Nights

7:30 P.M. (E.W.T.)



James Parks
Exclusive Radio Representative

Louis G. Cowan & Company
Creator and Owner

ALL-AMERICAN WINNERS IN RADIO DAILY'S 1944 CERTIFIED POLL

Commercial Program

INFORMATION PLEASE. Sponsored by H. J. Heinz Co.; Mondays, 9:30-10 p.m., EWT, on NBC network. Agency: Maxon, Inc.



Entertainer

BOB HOPE. Sponsored by The Pepsodent Co.; Tuesdays, 10-10:30 p.m., EWT, on NBC network. Agency: Foote, Cone & Belding, Inc.



Symphonic Conductor

ARTURO TOSCANINI. Sponsored by General Motors Corp.; Sundays 5-6 p.m. EWT, on NBC. The NBC-General Motors Symphony. Agency: Arthur Kudner, Inc.



Dance Band (Sweet)

GUY LOMBARDO. Sponsored by Larus & Brother Co., Inc.; Saturdays, 10-10:30 p.m., EWT, on Blue Network. Agency: Warwick & Legler, Inc.



(Dance Band (Swing))

HARRY JAMES. Sponsored by Liggett & Myers Tobacco Co., on CBS network for period in 1944. Agency: Newell-Emmett, Inc. (Currently on Danny Kaye program.)



Male Vocalist (Classical)

JOHN CHARLES THOMAS. Sponsored by Westinghouse Electric & Mfg. Co.; Sundays, 2:30-3 p.m., EWT, on NBC network. Agency: McCann-Erickson, Inc.



Male Vocalist (Popular)

BING CROSBY. Sponsored by Kraft Cheese Co.; Thursdays, 9-9:30 p.m., EWT, on NBC network. Agency: J. Walter Thompson Co.



Feminine Vocalist (Classical)

LILY PONS. Guest appearances during the year on various commercial programs.



Feminine Vocalist (Popular)

DINAH SHORE. Sponsored by General Foods Corp. Thursdays, 8:30-9 p.m., EWT, on NBC network. Agency: Young & Rubicam, Inc.



Symphonic Program

N. Y. PHILHARMONIC-SYMPHONY. Sponsored by United States Rubber Co., Sundays 3-4:30 p.m., EWT, on CBS network. Agency: Campbell-Ewald Co.



Comedian

BOB HOPE. Sponsored by Pepsodent Co., Tuesdays, 10-10:30 p.m., EWT, on NBC network. Agency: Foote, Cone & Belding, Inc.



News Commentator

LOWELL THOMAS. Sponsored by Sun Oil Co.; Monday through Friday, 6:45-7 p.m., EWT, on NBC network. Agency: Roche, Williams & Cleary, Inc.



Dramatic Series

LUX RADIO THEATER. Sponsored by Lever Brothers Co.; Mondays 9-10 p.m., EWT, on CBS network. Agency: J. Walter Thompson Co.



Dramatic Serial

ONE MAN'S FAMILY. Sponsored by Standard Brands, Inc.; Sundays 8:30-9 p.m., EWT, on NBC network. Agency: Kenyon & Eckhardt, Inc.

VOX POP

Parks Johnson and Warren Hull

(SINCE '32)

**CBS Network Mondays for
BROMO SELTZER**

Address: 8-3 Tuscan Court, Great Neck, N. Y.

ALL-AMERICAN WINNERS IN RADIO DAILY'S 1944 POLL

Sports Commentator

BILL STERN. Sponsored by Colgate-Palmolive-Peet Co. Fridays, 10:30-10:45 p.m., EWT, on NBC network. *Agency:* Sherman & Marquette, Inc.

Children's Show

LET'S PRETEND. Sponsored by Cream of Wheat Corp.; Saturdays, 11:05-11:30 a.m., EWT, on CBS network. *Agency:* Batten, Barton, Durstine & Osborn, Inc.

Educational Series

AMERICA'S TOWN MEETING. Sponsored by Reader's Digest Association, Inc.; Thursdays, 8:30-9:30 p.m., EWT, on Blue Network. *Agency:* Batten, Barton, Durstine & Osborn, Inc.

Quiz Show

INFORMATION PLEASE. Sponsored by H. J. Heinz Co.; Mondays, 9:30-10 p.m., EWT. *Agency:* Maxon, Inc.

Daytime Variety Show

BREAKFAST CLUB (DON McNEILL). Sponsored by Swift & Co. (Participating program). Mondays through Saturdays, 9-10 a.m., EWT, on Blue Network. *Agency:* J. Walter Thompson Co. for Swift.

Comedienne

JOAN DAVIS. Sponsored by Sealtest Inc. Thursdays, 9:30-10 p.m., EWT, on NBC network. *Agency:* McKee & Albright, Inc.

Radio Announcer

DON WILSON. Exclusive contract with Jack Benny-American Tobacco Co. program; Sundays, 7-7:30 p.m., EWT, on NBC. *Agency:* Ruthrauff & Ryan, Inc.

Woman Commentator

DOROTHY THOMPSON. Sponsored by Trimout Clothing Co.; Sundays, 8:15-8:30 p.m., EWT, on Blue Network, to Dec. 17, 1944. *Agency:* Emil Mogul Co., Inc.

Star Of Tomorrow (Male)

ALAN YOUNG. Sponsored by Bristol-Myers Co.; Tuesdays, 8:30-9 p.m., EWT, on Blue Network. *Agency:* Young & Rubicam, Inc.

Star Of Tomorrow (Female)

JO STAFFORD. Appeared as vocalist during 1944 on Johnny Mercer Song Shop for Liggett & Myers Tobacco Co. on NBC network.

Popular Singing Unit

FRED WARING GLEE CLUB. Sponsored by Owens-Illinois Glass Co.; Thursday, 10-10:30 p.m., EWT, on Blue Network. *Agency:* J. Walter Thompson Co.

Comedy Team

FIBBER MCGEE and MOLLY. Sponsored by S. C. Johnson & Son Inc., Tuesdays, 9:30-10 p.m., EWT, on NBC network. *Agency:* Louis, Needham & Brorby, Inc.

Song Of 1944

I'LL WALK ALONE. Published by Mayfair Music Corp. Music by Jule Styne; words by Sammy Cahn. Introduced in the motion picture "Follow the Boys."

Composition Of 1944

HOLIDAY FOR STRINGS. Published by Bregman, Vocco & Conn. Music by David Rose; lyric by Sammy Gallop.



ROY ROGERS

"King of the Cowboys"

Under Contract to
REPUBLIC PICTURES

Exclusive Management
ART RUSH, INC.

Results of Radio Daily's ★ 1944 Certified Poll ★

First five in each of 28 categories is listed below, each representing the exact number of votes taken off 1,051 ballots.

Favorite Commercial Program

Information Please	104
Fibber McGee & Molly	61
Bob Hope Show	55
Kraft Music Hall	47
Edgar Bergen	43

Favorite Symphonic Conductor

Arturo Toscanini	273
Serge Koussevitzky	99
Andre Kostelanetz	61
Leopold Stokowski	50
Artur Rodzinski	38

Favorite Sports Commentator

Bill Stern	265
Ted Husing	145
Red Barber	37
Harry Wismer	24
Stan Lomax	18

Favorite Dramatic Series

Lux Radio Theater	262
Mr. District Attorney	48
One Man's Family	21
Suspense	19
Cavalcade of America	(tie) 18
Inner Sanctum	

Favorite Woman Commentator

Dorothy Thompson	275
Kate Smith	27
Lisa Sergio	20
Mary Margaret McBride	10
Hedda Hopper	
Adelaide Hawley	(tie) 10
Sheila Carter	

Favorite Daytime Variety Show

Breakfast Club	119
Breakfast at Sardi's	76
Club Matinee	13
Mirth and Madness	8
Glamour Manor	6

Star of Tomorrow (Male)

Alan Young	25
Andy Russell	19
Larry Stevens	16
Dick Haymes	15
Perry Como	14

Favorite Children's Show

Let's Pretend	90
Quiz Kids	63
The Lone Ranger	40
The Children's Hour	20
Superman	18

Favorite Educational Series

America's Town Meeting	97
Chicago Round Table	95
Information Please	46
American School of the Air	30
Cavalcade of America	29

Favorite News Commentator

Lowell Thomas	134
Raymond G. Swing	131
H. V. Kaltenborn	59
Gabriel Heatter	50
Walter Winchell	(tie) 47
Fulton Lewis, Jr.	

Favorite Musical Composition of 1944

Holiday For Strings	63
Shostakovich 8th Symphony	28
Oklahoma	19
Warsaw Concerto	18
Beethoven Festival	
Black Brown & Beige	(tie) 3
Blue Topia	

Favorite Comedy Team

Fibber McGee & Molly	297
Burns & Allen	145
Abbott & Costello	82
Edgar Bergen-McCarthy	61
Garry Moore & Jimmy Durante	56

Favorite Comedienne

Joan Davis	223
Gracie Allen	156
Fanny Brice	93
Gracie Fields	71
Molly McGee (Marion Jordan)	47

Favorite Song Hit of 1944

I'll Walk Alone	119
I'll Be Seeing You	71
Swinging on a Star	51
Trolley Song	42
Long Ago and Far Away	18

Results of Radio Daily's ★ 1944 Certified Poll ★

Favorite Male Vocalist (Popular)

Bing Crosby	648
Frank Sinatra	49
Frank Munn	24
Kenny Baker	18
Nelson Eddy	13

Favorite Popular Singing Unit

Fred Waring Glee Club	96
Ink Spots	92
Hour Charm Choir	54
Andrews Sisters	52
The King's Men	37

Favorite Dance Band (Sweet)

Guy Lombardo	288
Sammy Kaye	56
Fred Waring	55
Tommy Dorsey	43
Wayne King	31

Favorite Radio Announcer

Don Wilson	111
Milton Cross	98
Bill Goodwin	}
Harry Von Zell	
Ben Grauer	54

Favorite Entertainer

Bob Hope	268
Bing Crosby	95
Jack Benny	94
Edgar Bergen	93
Fred Allen	61

Favorite Dramatic Serial

One Man's Family	76
The Aldrich Family	28
I Love a Mystery	23
Those We Love	18
Mr. District Attorney	}
Life Can Be Beautiful	

Favorite Dance Band (Swing)

Harry James	135
Tommy Dorsey	86
Benny Goodman	51
Kay Kyser	48
Duke Ellington	40

Favorite Quiz Show

Information Please	440
Take It or Leave It	152
The Quiz Kids	104
Dr. I. Q.	68
Truth or Consequences	30

Favorite Male Vocalist (Classical)

John Charles Thomas	225
Richard Crooks	113
Nelson Eddy	108
James Melton	98
Lauritz Melchior	49

Favorite Comedian

Bop Hope	385
Jack Benny	125
Fred Allen	118
Edgar Bergen	62
Ed Gardner	52

Favorite Feminine Vocalist (Classical)

Lily Pons	217
Gladys Swarthout	120
Marlan Anderson	93
Jessica Dragonette	43
Jeannette MacDonald	31

Favorite Symphonic Program

New York Philharmonic Symphony	320
NBC Symphony of the Air	150
Boston Symphony	123
Philadelphia Orchestra	28
Coca-Cola Show (Kostelanetz)	23

Favorite Feminine Vocalist (Popular)

Dinah Shore	256
Kate Smith	76
Ginny Simms	61
Frances Langford	47
Hildegard	38

Stars of Tomorrow (Female)

Jo Stafford	10
Gloria Scott	8
Joan Brooks	}
Patrice Munsel	
Georgia Gibbs	}
Joan Davis	



Nighttime listening in **1077 cities**



THE FIRST OF A SERIES OF REPORTS from NBC's 1944 Nation-wide Survey of Listening Habits is just completed. It contains details as to how the people in 1077 cities . . . all the U. S. cities of 10,000 population and over . . . responded when they were asked "To which station do you listen MOST . . . at night, after 6:00 P.M."

These pages give you the highlights. For complete information, write for the NBC book — "1077 Cities . . . and How They Listen at Night."

In 1077 cities

being all those in the United States having populations
of 10,000 or more—and accounting for

16,000,000 radio families, or 56% of the nation's total

NBC leads the next network

in "Listened to Most" at night

by 128%



57% of the Radio Families "Listen Most" to **NBC**



25% of the Radio Families "Listen Most" to Network B



6% of the Radio Families "Listen Most" to Network C



9% of the Radio Families "Listen Most" to Network D

...summing up by cities

NBC leads by nearly 6 to 1



In 860 cities **NBC** leads all other Networks (total radio families 14,576,813)



In 154 cities **Network B** leads all other Networks (total radio families 1,254,996)



In 32 cities **Network C** leads all other Networks (total radio families 149,949)



In 14 cities **Network D** leads all other Networks (total radio families 50,158)

National Broadcasting Company

America's No. 1 Network



A SERVICE OF RADIO
COUNCIL OF AMERICA

HOW RADIO FIGHTS FOR VICTORY

By John Salt

North American Director of the BBC

THE end of 1944 seems an excellent time to review the accomplishments of the BBC's European Service, which is the special radio service created at the time of the Munich crisis. As *Radio Daily's Annual for 1945*, goes to press, many of the countries occupied by the Nazis have been liberated. Amazing stories of the tremendous importance of BBC's European Service may now be revealed. Innumerable sacrifices were required on the part of the hundreds of radio technicians, producers, newsmen and broadcasters to keep the European Service going from England which has been at the front lines of the war.

We do not consider that this story belongs to the BBC alone. It is something in which all freedom loving people throughout the world may take pride.

Maximum Resources

It is true that it was the BBC that organized its maximum resources and energies to the task of keeping alive the will to resist and hope for liberation in the countries overrun by the Nazis,—But this is as it should be. If the war against the enemy were being fought near the United States it would have been the great American radio organizations that would have rolled up their sleeves and said: "This job comes first" as we did at Broadcasting House in 1939.

Fan mail is usually considered by American broadcasters to be a good gauge of listening habits. What then would you think of a program pulling more than 4,000 letters a month! And what would you think if your letter writers were risking jail and possible death by listening to your programs of writing letters!

From France alone the BBC's European Service has received an average of 4,000 letters monthly. But these, and thousands of other letters from Belgium, Holland, Czechoslovakia, Poland and even from within Germany, have been more than letters of appreciation. They have been a barometer by which to ascertain who is listening. From these letters have come invaluable information as to potential strength of the Patriot forces in the various countries.

BBC's European Service first began with about a half an hour a day in French, German and Italian, sandwiched into the Home Service. At the outbreak of the war six more languages were added. By April of 1944 the BBC was broadcasting 50 hours daily in 24 languages to millions who were listening secretly at the risk of death.

It was a few weeks before D-Day that ABSIE began to operate. This has resulted in the closest collaboration between the BBC and the OWI in technical and other fields.

In preparation for D-Day the first instructions to the people of Europe came from BBC's European Service and ABSIE.

It was in 1944 that Jacques Duchesne returned to his beloved France. He had escaped from occupied France to start with his patriots the program "Les Français Parlent Au Français," over the BBC. When he stepped onto French soil he was greeted as a hero. All Frenchmen knew his voice,—It was the voice of Freedom. Said Duchesne to his countrymen, "Above all, we thank the BBC because they knew not only how to respect our freedom but also how to organize it."

The "V" Campaign

All Americans know of the power of the "V" campaign. But not all know of the origin of this momentous drive that united millions throughout the world into one mighty voice shouting "V For Victory." It was in BBC's European Service that Victor Delavelaye, Belgium's Minister of Education, conceived the "V" program. Recently Delavelaye said to his compatriots, "You are free and have no more need of the voice that reached from the BBC in London and which gave you the reasons for hope."

And in December Jean Guignebert, Director General of Radio Diffusion Française visited London where he said, "The whole of France was dependent on transmission from the BBC. The enormous majority got from them faith, hope and the certainty of victory. The salvation of an entire people is the most sensational of exploits to radio's credit."

A Study in Figures...

99% of the dollar volume in the industry is represented by BMI licensees . . .

972* commercial licensees in the United States and Canada . . . embracing all the major networks and the important FM and Shortwave broadcasters

600* music publishers, affiliated with BMI, are creating many of the nation's top song hits consistently . . . and BMI has the exclusive performing rights to nearly a million titles of these publishers as well as of the performing rights societies of Argentina, Brazil, Chile, Cuba, Mexico and Uruguay

700,000 titles are listed as available for use in the latest BMI catalogue . . . music which ranges from the venerable classics to the newest in boogie-woogie

30,000 phonograph records performable under the BMI license . . . and thousands more available in the libraries of the electrical transcription companies

*As of February 1, 1945.

BROADCAST MUSIC, INC.

Los Angeles

New York

Chicago

. . . *As* **BMI** *Blankets*
the Industry with
Blanket Licenses

EXTRA SERVICES extended to BMI-affiliated stations . . .

COPYRIGHT RESEARCH SERVICE—up-to-the-minute information on music clearances, a complete basic catalogue, and regular supplements of BMI-licensed music

BMI FIELD-MEN—trained to aid the station manager, they visit member stations regularly

CONTINUITY SCRIPTS—that build salable programs

DISC DATA—valuable source of available records by outstanding performers and kept up to date always

BMI MUSIC MEMO—weekly informational bulletin for users of phonograph records and transcriptions

PHONOGRAPH RECORDS—of current releases provided to member stations when available

MUSIC DISTRIBUTION—music of every type published by BMI and affiliated publishers is mailed to stations periodically

BMI PIN-UP SHEET—a monthly guide to the leading current popular tunes

NEWSLETTER—issued monthly to keep radio men abreast of musical events

PROGRAM SUGGESTIONS—of timely music for seasonal occasions

SPECIAL PROMOTIONS—unusual and appropriate events often in the form of transcribed programs

(*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.*)

BROADCAST MUSIC, INC.

Los Angeles

New York

Chicago

IMPORTANT RADIO Telephone Numbers in NEW YORK



Radio Stations

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WBRR	MAin	4-9735
WBXN	MEi-rose	5-0333
WBYU	MURray Hill	2-7760
WCAU (N. Y. Office)	Wicks-ersham	2-2000
W. AF	Circle	7-8300
WEVD	BRyant	9-2360
WGN (N. Y. Office)	MURray Hill	2-3033
WHN	BRyant	9-7800
WHOM	PLaza	3-4204
WIBX (N. Y. Office)	MURray Hill	2-8228
WINS	BRyant	9-6000
WJZ	Circle	7-5700
WLIB	INGersol	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	5-5566
WRUL (N. Y. Office)	PLaza	8-1085
WRWL	NEwtown	9-3300

National Networks

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

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Radio Advertising Corp.	MURray Hill	2-2170
Radio Sales	Wicks-ersham	2-2000
William G. Rambeau Co.	LEXington	2-1820
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Benton & Bowles, Inc.	Wicks-ersham	2-0400
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Cecil & Presbrey, Inc.	Wicks-ersham	2-8200
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Dancer-Fitzgerald-Sample	Wicks-ersham	2-4200
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Ruthrauff & Ryan, Inc.	MURray Hill	6-6400
Redfield-Johnstone, Inc.	PLaza	3-6120
Sherman & Marquette, Inc.	Circle	6-1550
Raymond Spector Co., Inc.	ELdorado	5-1270
Kayton Spiro Co., Inc.	LOngacre	5-5090
Street & Finney	BRyant	9-2400
J. D. Tarcher Co.	Circle	6-2626
Weiss & Geller, Inc.	PLaza	3-4070
J. Walter Thompson Co.	MOhawk	4-7700
Warwick & Legler	MURray Hill	6-8585
Ward Wheelock Co.	PLaza	3-7120
Wm. H. Weintraub & Co.	Circle	7-4282
Young & Rubicam, Inc.	ASHland	4-8400

Publications

Advertising Age	BRyant	9-6431
Advertising & Selling	CAledonia	5-9770