

RADIO'S YEAR OF EXPANSION

SETS THE 1947 PATTERN OF INCREASED MOMENTUM

By CHARLES R. DENNY

Chairman

Federal Communications Commission



WITH wartime fetters removed, radio in 1946 chalked up a year of unprecedented activity and expansion in its many phases, and 1947 gives every promise of appropriate follow-up acceleration.

The development in aural and visual broadcasting, as well as in other radio services, will provide the nation with the most extensive array of program and communications facilities in history. Established radio facilities, busy with the improvement and expansion of their outlets, were joined by hundreds of newcomers during the past twelve months.

Frequency modulation and television, newest members of the broadcast family, made significant strides as grants were issued and as station construction and set production were stepped up.

The Commission's report, "Public Service Responsibility of Broadcast Licensees," unanimously adopted last March, inaugurated a policy of a more detailed review of broadcast station performance in passing upon applications.

During 1946, the Commission began hearings incident to determining what changes, if any, should be made in the present method of allocating "clear channels" in the standard broadcast band.

The post-war impetus given to FM indicates that this new type of broadcasting will make great progress within the next few years.

Following public hearings, the Commission withheld, until June 30, 1947, the assignment of one out of every five Class B FM-channels tentatively allocated for various areas. The purpose of this reservation is to safeguard equitable distribution of FM frequencies, offer opportunities to newcomers and, at the same time, prevent monopolistic tendencies.

Television moved out of the blueprint stage and into the construction phase. A hearing was scheduled in December, 1946, to obtain information on the status and possibility of adding color to commercial television operation.

The Commission, fully conscious of its responsibility to encourage the orderly expansion of the complex radio art, looks forward to 1947 as a year in which more complete and adequate services will be available.

Broadcasting will continue to be unsurpassed in its ability to serve the American people through the dissemination of information, education, culture and entertainment. Broadcasters will continue to have a great responsibility to see that the technical resources at their disposal are matched by an awareness of the public interest, imagination and courage on the programming side.

For Complete FCC Personnel Please Turn To Page 229



GUY LOMBARDO

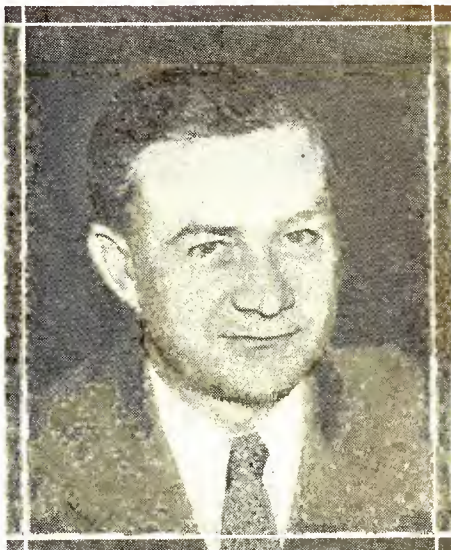
1947-THE YEAR OF DECISION

FOR THE INDUSTRY'S PRACTICES-PROBLEMS

By **JUSTIN MILLER**

President

National Association of Broadcasters



THE NAB looks forward to 1947 as the year of decision in many of the radio industry's practices and problems.

New legislation, a new NAB Standards of Practice and new standards of program performance, spear-headed by the establishment of the NAB's new Program Department, are the top items of a full agenda.

In the field of legislation, I have recommended (1) that renewals of licenses should be automatic except when the Commission protests that the licensee has not been performing in the public interest; (2) that revocation and renewal upon protest of the Commission should be triable in a Federal District Court with a fair hearing and the usual guarantees of a fair hearing in a Court instead of in an administrative hearing which proceeds without those guarantees and without an opportunity for appeal except on the grounds of law.

I would make the FCC a party complainant in such cases; (3) that to the extent the discretion of the licensee is withheld from him, as in political broadcasts, his liability for libel and other penalties should be removed; (4) that the scope of Judicial review of the Commission's decisions be enlarged, whether there is an aggrieved person or not, to cover the interpretations of its (the Commission's) power in cases in which decisions themselves are not adverse to anyone but in which opinions are written having the effect of regulations.

I would, also, enlarge the scope of Judicial review to permit an appeal by any citizen where freedom of speech is abridge; (5) that the scope of the free speech limitation be made explicit. If it isn't sufficiently plain in the Act as it stands, then Congress should write it in terms which no one can misunderstand. There should be an express repudiation of the "scarcity doctrine" as a limitation upon freedom of speech; and (6) that, in order to avoid any indirect attack upon freedom of speech, Congress provide expressly that the Federal Communications Commission shall have no supervision over program content or the business structure of radio stations.

With respect to the new Standards of Practice, the full membership of the NAB, at its last meeting in Chicago, cleared the way for quick and effective action by ratifying a by-law giving to the Board of Directors of NAB the power to formulate Standards of Practice and provide means for their observance. NAB's new Standards of Practice Committee has been appointed and will hold its first meeting in February or March and, working directly with the NAB Board and with headquarters staff, it will immediately begin to formulate policies which will guide the broadcaster and protect the listener. The new Program Department will seek, also, to establish even higher standards of program performance and program practices and to encourage experimentation in the limitless field of new program ideas and techniques.

For Complete NAB Section and Personnel Please Turn to Page 234

LUCKY STRIKE

Presents

Every Sunday Over NBC — 7 P. M.—E.S.T.

JACK BENNY

His Cast

MARY LIVINGSTONE
ROCHESTER
PHIL HARRIS
DENNIS DAY
DON WILSON

Written by

SAM PERRIN
MILTON JOSEFSBERG
GEORGE BALZER
JOHN TACKABERRY

1947 POTENTIALITIES GREAT

By **FRANK BURKE**, Editor, *RADIO DAILY*

RADIO can't miss in 1947 if the industry makes use of its great potentialities. Station expansion in the AM, FM and



Frank Burke

television fields, an unprecedented market for receivers and the many new sponsors in prospect for commercial radio are just a few of the signs that forecast prosperity during the new year.

In the AM—standard station field—there are 1,064 stations of record today with the Federal Communications Commission

and a total of 890 applications for new and changed stations awaiting processing. In addition, the Commission reveals, that there were 532 AM grants during the calendar year and that most of these stations are still in the process of construction. Last year at this time there were 1,027 AM stations on the air.

The FM station prospects for 1947 are bright. FCC Chairman Charles Denny predicted recently that more than 700 FM stations will be on the air before the end of the year. On Jan. 1, 136 FM stations were of record at the Commission and 500 applications were awaiting processing.

Television stations are expected to increase in number during this year. On January 1 there were nine video stations operating, 46 grants and 19 applications pending. A spokesman for the FCC predicted that construction would get under way on 100 tele stations during the new year. Among those in prospect are stations in Buffalo, Detroit, Chicago, St. Louis, St. Paul, Los Angeles, Baltimore, Boston and Philadelphia.

Other trends in the expanding electronic industry has been stepped up, production schedules in the radio, television and facsimile receiver fields. While production in radio and television receivers during 1946 were limited largely to table models the year coming will see expanding stocks of all-purpose console receivers and combinations of radio-phonographs.

Organizational Expansion

Industry organizations took on added importance as the year 1947 got under way. The National Association of Broadcasters, which in 1940 had a membership of 536 at the San Francisco convention, announced during their January board meeting on the coast that membership now totals 1,169. Another important organizational trend was the formation of the Frequency Modulation Association in Washington with a charter membership of 250 FM broadcasters interested in the development and exploitation of the FM field. The Radio Manufacturers Association is also playing a vital role in the industry expansion with stepped-up plans for manufacturing, merchandising and promotion. In New York, the Institute of Radio Engineers announced approximately 7,000 in attendance, and unprecedented buying of new equipment at their March meeting and exposition.

Webs and Stations Active

Networks and stations throughout the country have buckled down to creative selling in a market which bids fair to become highly competitive as the year progresses. One trend noted in commercial programming with the advent of the new year is the growing emphasis put on co-operative programming with the major networks as well as independents going after the business. Notable among the new co-op shows is "America's Town Meeting of the Air," on ABC; Fulton Lewis on Mutual; Red Barber's sports show on CBS and NBC's "World News Roundup." Platter spinners continued to garner local business on stations throughout the nation and the husband-and-wife gossip shows were thriving in cities such as New York, Chicago and Los Angeles.

On the labor-management front the most important developments was the AFRA-Webs negotiations for new artists' contracts, the Government's appeal of the Federal court decision favoring James C. Petrillo and AFM who were prosecuted under the Lea Act, and the settlement of strikes which involved IBEW groups in several cities.

Growing emphasis on the importance of public relations was also a development as 1947 got under way. The NAB board meeting in San Francisco, gave President Justin Miller broad powers.

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



EDDIE CANTOR

"I LOVE TO SPEND EACH THURSDAY WITH YOU"

10:30 P.M., E.S.T. — N B C

FOR PABST BLUE RIBBON BEER

TEN OUTSTANDING RADIO NEWS EVENTS OF 1946

1. Operations Crossroads—Bikini atom bomb test by the Navy.
2. Paris Peace Conference—Secretary Byrnes-Molotov tiff.
3. UN General Assembly and Council Meetings, New York and London.
4. Wallace resigns from Cabinet—GOP victory at the polls.
5. Food, and the fight on inflation, ups and downs of the finally-defeated OPA.
6. Strikes, railroad and coal, automobile and maritime, with Government defied by John L. Lewis.
7. New war threat as Yugoslavia shoots down American planes.
8. Nuremberg war crime trials and subsequent executions.
9. Transatlantic and domestic air disasters, notably Empire State and Wall Street building crashes—Army-Navy long distance air flights.
10. Country's worst hotel fire which gutted the Winecoff Hotel, Atlanta.

Outstanding Broadcasts

Executions of Nazi war criminals—Suicide of Goering, pooled broadcast by Arthur Gaeth.

ABC's four-part broadcast of John Hersey's "Hiroshima."

Network pickups of Bikini atomic bomb explosions.

MBS' broadcast of Ickes' final press conference as Secretary of the Interior.

National Air Races from Cleveland (CBS).

Radar to the moon experiment from Belmar, N. J. (WOR).

Special Xmas Programs on 700 Stations for hospitalized veterans, sponsored by RADIO DAILY in collaboration with the Veterans Bureau.



MILTON BERLE

NEW YORK OFFICE—1650 BROADWAY

FREE RADIO AND FREE SPEECH

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

TAKING into consideration some specific programs one heard during the past year, it begins to seem as though the

broadcasting industry is developing an Achilles heel, self-made, purely through a desire to lean backward in seeing to it that free speech remains unimpaired. Particularly pampered in this respect were those who attacked radio, its programs, and style of living, as it were.



M. H. Shapiro

Chronologically speaking, three books apparently started something. There emerged the FCC's "Blue Book"; Siepmann's "Radio's Second Chance," and Wakeman's "The Hucksters." Concurrently the press agents got busy, even organizations like the American Civil Liberties Union (and their press agent). Radio was suddenly flooded with discussions, and the regular commercial and sustaining forums brought forth authors (or vice versa), pro and con sitters-in, and the industry mostly began to take it on the chin. To the average listener, it appeared that radio from then on accepted the negative while the attackers placed themselves in the light of being on the affirmative side.

Radio's only recompense appeared to be the faint cry in the midst of these programs in question: "See, if this weren't a free country and radio wasn't free, you couldn't be on here razzing the dickens out of us. Isn't it better this way?" Which is the obvious and must be known to a great many American people by now.

What radio did during the war, and even before that, in preparing the nation for it; what it is doing now in the way of contributing millions of dollars worth of free time and energy on the part of its executives and staff; its help to the government in the reconversion task and various other contributions to governmental needs apparently is taken for

granted. There are numerous other laudable phases of radio as millions of listeners will attest.

Yet, during course of the forums et al. none of the good radio programs came up for discussion.

Next phase was the disposition of network heads to issue words of warning regarding too highly commercialized radio. At least one network series sought to analyze the situation with a view toward learned people having their say and presenting the picture from an impartial standpoint. And one might ask, who listened? Not so many of the people who squawked about radio's shortcomings. It is indicated that the so-called squawkers were listening to the commercial program on another network—at least the vast majority of the listeners preferred the commercial show to one intended to be constructive for their benefit.

So much for the good intentions of the broadcaster. He did what he thought was the right thing; John Q. Public did what he thought right—he preferred the commercial show, or which he at least considered the more entertaining. Thus John Q. contradicts himself and repudiates his champions for better and less commercial radio.

Could it be that radio suffers on many an occasion from an inferiority complex? One that stems from the fact that there is an FCC—a Government agency which licenses it. John Q. is sure he has a stake in the industry, overlooking private investment at the same time. His stake, in so far as governmental expenditure is concerned, is no greater than that invested by way of second-class post office privileges accorded newspapers and periodicals. No one would want to revoke this subsidy because fewer people could then afford newspapers and periodicals received by mail. Illiteracy would mount, something not desirable in a democracy.

Radio must and can free itself from such a complex, if that is the term. It can educate listeners to the fact that selectivity is up to themselves. Eventually his choosing will determine the future course of radio, commercial or otherwise.

For Complete Listing Of Commercial Programs On Major Networks See Page 897

HOPE



1938-1947

**PEPSODENT PROGRAM
PARAMOUNT PICTURES**

THE OUTSTANDING TELEVISION EVENTS OF 1946

Television broadcast of Louis-Conn heavyweight championship bout at Yankee Stadium. Event was aired via coaxial cable in five major Eastern cities.

•
Opening of the first television network on Feb. 12 and telecast of Lincoln's Birthday ceremonies from Washington to New York.

•
Du Mont-Wanamaker studios,—world's largest—opened on April 15 with a web broadcast between New York and Washington.

•
Television plays a vital role in the atom bomb tests at Bikini.

•
CBS demonstrates its mechanical system of color television.

•
Television Broadcasters Association Convention in New York points to official beginning of the industrial on a major scale.

•
Charles R. Denny, FCC chairman, predicts 100 video stations will be on the air by the end of 1947.

•
First telecast from the halls of Congress; first telecast of a Presidential address to opening joint-session of Congress.

•
BBC resumes television service for the first time since 1939.

•
Demonstration of air-borne television by RCA-U. S. Navy in Washington.

•
RCA demonstrates its system of all-electronic color.

•
Television covers first major world peace-parley—UN Security Council at Hunter College, New York City.

For Year Book of Television—100 pages—Please Turn To Page 985

EDGAR BERGEN
"CHARLIE McCARTHY"
"MORTIMER SNERD"

Beginning Their Tenth Season. . . .

THE CHASE AND SANBORN HOUR

Sundays . . . over NBC

Soon . . .

in

Walt Disney's

"FUN AND FANCY FREE"

THE KEYS TO PROGRESS IN '47

By BRIG. GENERAL DAVID SARNOFF, *President, RCA*

THE uncertainties, largely related to shortages of raw materials and other industrial deterrents, which cloud the horizon of the New Year, must be cleared without delay to avoid economic paralysis. If industrial unrest is ended and the flow of basic components is increased, 1947 holds promise of being America's first major television year, for science has equipped that great new industry to move forward as a service to the public. Furthermore, trade estimates indicate a large replacement market for radio sets and radio tubes which were in service throughout the war. In addition, a potential market for radio-phonographs and television receivers exists in the 7 to 10 million homes which may be built during the next ten years.



David Sarnoff

Television in 1947 can make big strides in taking its place alongside the older arts, and in many instances visual communication can give them new and modern import. Although the television camera already has scanned national political conventions and presidential candidates, it will be ready to play its first big role in the 1948 campaign. That year will be to television what 1924 was to broadcasting, when Coolidge, Davis, Dawes, Cox, Bryan and other orators picked up the microphone for the first time in a national campaign and marveled at its ability to reach the people. Political techniques were vastly changed in that era of the headphones and gooseneck loud-speaker horns. Similarly, in 1947, television will be studied as a new factor in politics as plans are laid for the '48 campaign of radio sound and sight. In 1948, it may be expected that in the United States there will be several hundred thousand television equipped homes.

Increased activity among the broadcasters in television programming during 1946 revealed that the showmen are prepared to present an interesting variety of

entertainment, newsreels and sports events. Their technique in the operation of new cameras has attested that they are on the mark and ready to go! They now have mobile camera-equipped television trucks to relay on-the-scene programs by short-waves to the main transmitters. New York is the television capital of the world—the center of this great new medium of entertainment, which will expand through networking across the country from city to city and from state to state—and finally nation-wide.

On October 30, RCA Laboratories demonstrated for the first time in history, clear, flickerless, all-electronic color television. And it was accomplished without moving parts. It was done all-electronically by means of electron tubes and electron beams "painting" pictures in colors. The pictures were viewed on a 15 x 20 inch screen.

The realization of this universal system of television, which transmits and receives both color and black-and-white pictures with equal quality, is as far-reaching as was the creation of an all-electronic television system which supplanted the mechanical discs used in black-and-white television when it first began.

The new RCA electronic color television system, which contributes to the television leadership of our country, will be available to the entire radio industry. The initial demonstration firmly established the basic principle; it will be followed in 1947 by the transmission and reception of color pictures in motion, then outdoor scenes and finally, in 1948, electronic color television on large-size theatre screens.

Sensitized by wartime research and development, television's electronic eye now rivals the human eye in what it is able to see. Performance of the RCA Image Orthicon television camera during 1946 greatly advanced the art and proved that television no longer needs brilliant lighting; it can see whatever the eye can see in twilight, moonlight, candlelight, and even go a step further and see in "black light," or infra-red, to which the human eye does not respond.

(Please See Page 59)



JOAN DAVIS

Starring On The
"JOAN DAVIS SHOW"

For

"SWAN SOAP"
CBS—8:30 P.M. (E.S.T.), Every Monday Night

A. W. B. EXTENDS ITS INFLUENCE

By ALMA KITCHELL, *President, Assn. of Women Broadcasters of NAB*



Alma Kitchell

THE year 1947 finds the Association of Women Broadcasters of NAB ready and eager to meet the challenge of a new year, while reviewing a record of marked progress during the previous twelve months.

With the conclusion of the war and resumption of normal traveling facilities

which made possible district and national meetings, the women broadcasters became increasingly aware of the benefits to be derived from membership in our Association. The roll, as of January 1st, includes the names of 1026 active and associate members on approximately 500 NAB stations in 350 cities and in allied fields. With the further cooperation of station managers, that number will grow.

While the Association was originally conceived and organized by a group of women on the air, and has thus far found its greatest strength within the ranks of program directors and commentators, there is a definite indication that its scope and influence is constantly broadening. For that reason, a change of name was voted upon and passed during 1946. The present year will bring an improvement and an expansion in the benefits which will accrue to all members, both active and associate.

Patterned after the parent Association's division into seventeen districts, A.W.B. has profited by a number of regional meetings arranged by district chairmen and national officers. The practical help which such program clinics have proved to be and the recognition which several State Governors have given by their attendance insures an extension of them. It is expected that during 1947, each district will hold at least one such meeting.

Plans are well under way for the Annual Convention to be held in New York City, March 7, 8, 9, when new horizons for women in the broadcasting industry will be explored.

There are many concrete evidences of the value of the Association to its members. It has brought inspiration and help through united effort toward common objectives; through the exchange of ideas for the improvement of program service; through a broader knowledge of radio's over-all purposes and problems; through the interpretation of the changing function of the woman broadcaster; and through the recognition accorded our group by national, state, civic, and private agencies for important help rendered during the war and since.

There are also many signs of its value to the Industry. Through Dorothy Lewis, N.A.B.'s Co-ordinator of Listener Activity and Vice-President of A.W.B., important information has been channelled from N.A.B., also from Government agencies, and national women's organizations and others. It has developed patterns for the celebration of National Radio Week, and played no small part in that event by conducting a national contest via women's programs on the topic—"What I Think About Radio." It has been cited in a public ceremony at the White House by Herbert Hoover for its significant role in the success of the food emergency campaign. It has advanced in three rapidly developing areas of influence other than through the established channel of the microphone.

A.W.B., collaborating with some 125 major national organizations which total 40,000,000 members; participating in college and university conferences; and cooperating with Radio Councils wherever established, is becoming the feminine voice which serves the larger purpose.

A.W.B. is the means by which its members in the majority of radio stations in the United States may benefit from the studies, surveys and technics being developed by N.A.B. for the improvement of radio in this country. It is also the channel through which they can implement their interest, their talents, and their experience; thereby giving greater significance to their contribution to the American system of broadcasting.

Bud Lou
ABBOTT and COSTELLO



On The Air
Thursdays—NBC
For CAMEL CIGARETTES



On The Screen in
UNIVERSAL-INTERNATIONAL PICTURES



Exclusive Management
EDWARD SHERMAN

New York

Philadelphia

Hollywood

BMB COMPLETES FIRST STUDY

By JOHN K. CHURCHILL, *Director of Research, BMB.*



John K. Churchill

THE number of families that listen to a radio station—its total audience—is basic information. Yet until the formation of BMB no definition of a station's audience was universally agreed upon by the Radio Industry and naturally no measurement of that audience had ever been made on a uniform basis for all stations. BMB's first contribution to this radio research problem was a definition of a station's total audience acceptable to broadcasters, advertisers and agencies alike. Simplified and stated briefly the BMB definition is: The total number of radio families that, without undue aids to recall, report that some member of the family listens to the station at least once a week—separately for daytime (before dark) and for nighttime (after dark).

Why does BMB use "once a week" as a criterion for determining whether a family is a member of a station's total audience? Because radio uses the weekly programming cycle. True, some programs recur more frequently, but the station's complete program cycle covers an entire week.

And since a station's listeners are those who tune to specific programs, those who listen to any of the week's programs must be included in the total audience.

BMB does not imply that the average listener to one station hears as many programs on that station as the average listener to another. One station may enjoy more days per week or hours per day of listening by the average member of its audience than another station. Any definition finer than the complete cycle would require evaluation of the significance to any particular advertiser of the amount of listening. Such an evaluation enters a different field of measurement.

Having defined Station Audience BMB next determined the time of measurement. March (1946) was selected as the better of the two months in the year when the change in signal characteristics from day

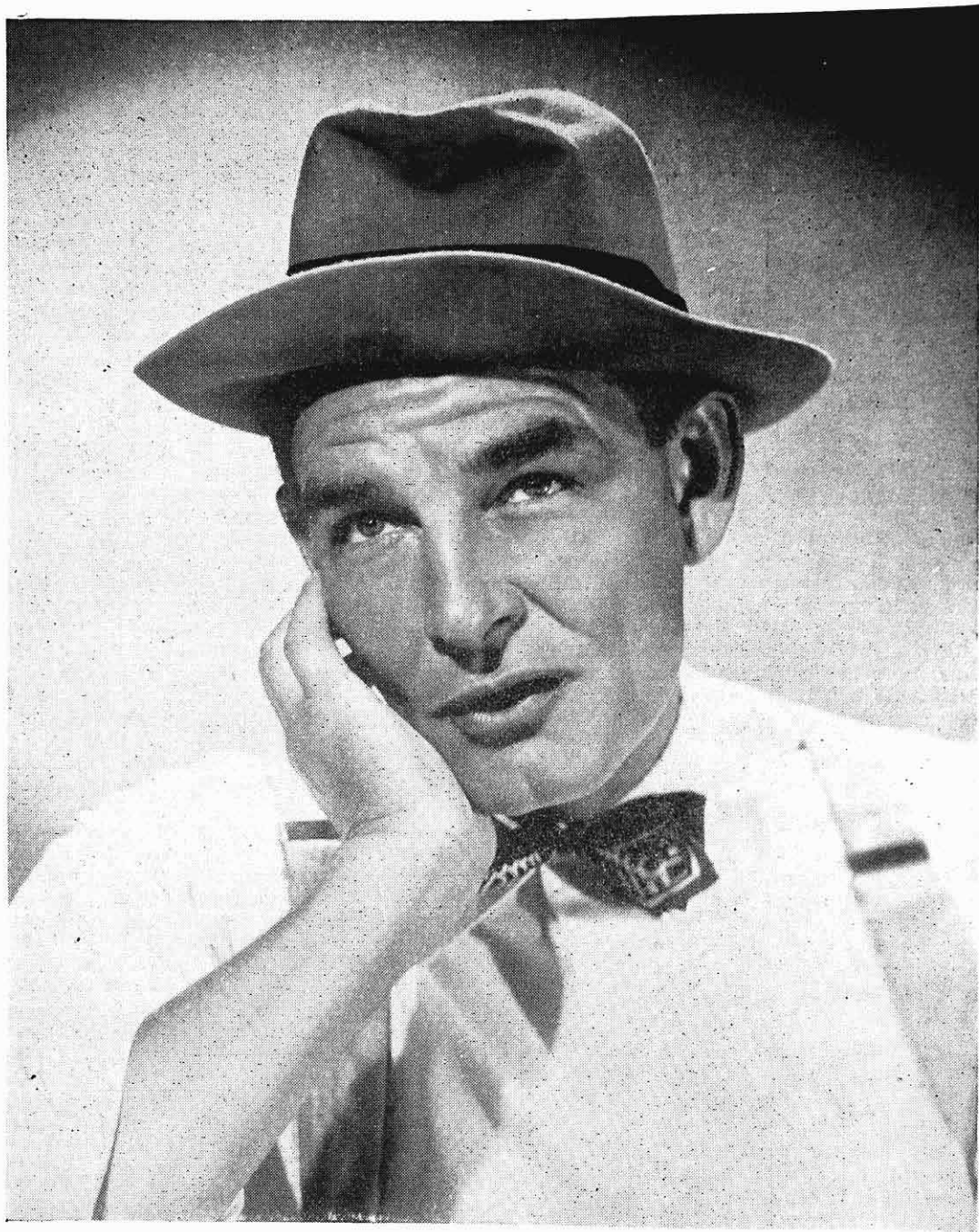
to night coincided most closely with the change from daytime to nighttime programming. Daytime and nighttime audiences were to be measured separately because station reception varies day and night and because audiences reflect differences between daytime and nighttime programming.

The method by which station audience is measured is dictated largely by the size and complexity of the required reports. The location of each station's audience is as important as the number of its listeners. In order to measure simultaneously 3,000 counties and approximately 1,000 cities, BMB used controlled mail balloting. Over a half-million radio ballots were mailed to representative families in every urban, village and farm population group in every county in the U. S. By a system of intensive follow-up and premiums, answers were received from two-thirds of the U. S. sample—nationwide—with at least 50 per cent replying in any reported group.

Because station audiences are reported for each of some 4,000 places, it is necessary to place certain statistical safeguards in the published findings. Station audiences are therefore limited to counties and measured cities in which 10 per cent or more of the radio families report listening to the nation. Fortunately this 10 per cent lower limit eliminates all "fringe" listening, yet includes all concentrations of listening of significant commercial value based on the experience to date of broadcaster, advertiser and advertiser representatives on the BMB committees. BMB has reported station audience in two forms:

For the benefit of those seeking complete audience information on particular stations, the Station Audience Reports and Reprints list the counties and cities served by the individual station alphabetically by city and county, together with the number of day and night listening families and the per cent of total radio families in each place comprising those audiences.

For the benefit of report users seeking similar information for any and all stations by market, this same information is published in the BMB Audience Area Report for over 700 subscribing stations as of publication date.



On the air Wednesday nights this year, so am available for weekend parties. Have nice social manner, dance divinely, do card tricks, carry liquor well, have my own tennis racket with accompanying blue and white striped blazer, and can double on the ukelele.

E. ARCHIBALD GARDNER

TELE'S FIRST MAJOR YEAR—1947

By J. R. POPPELE, Pres. Television Broadcasters Assn., Inc.



J. R. Poppele

IT is much easier—and certainly much less hazardous—to review a year's activity than to attempt to portend the future. This is particularly true in television where so many factors have to be considered.

Be that as it may, there is every indication currently prevailing that the television industry is about to experience its first major year of activity. The foundation for such an

assumption was laid in 1946, and unless unforeseen situations arise which might upset the applecart, television will be well on the way toward its ultimate and inevitable goal of national service in 1947.

STATIONS: During 1946, the Federal Communications Commission granted 47 construction permits for new commercial television stations in 22 of the nation's most populous states. Add to this figure the six commercial television stations now operating, as well as additional permits issued since January 1, and one realizes that potentially, at least, the television industry should be going great guns within the next 12 or 18 months.

TRANSMITTING EQUIPMENT: Bottleneck of television station expansion in 1946 was the paucity of television transmitting equipment deliveries. It has taken the television industry more time to tool up for production than other industries. The reason is simple: television manufacture is starting from scratch; there are no moulds or dies or previous know-how to make a resumption of manufacture a relatively simple procedure.

RECEIVERS: Production of television receivers during 1946 lagged for the same reason that new transmitters failed to leave production lines in appreciable quantity. During the latter quarter of 1946, three companies were beginning to step up television set production. On the basis of present information, it is safe to say that by the end of the second quarter of 1947, television receivers in large num-

bers should be moving out of at least six manufacturing plants in to the hands of the consumer. The potential market for receivers is immense. Granting normal manufacturing conditions, 250,000 to 400,000 television sets should be available before the end of this year.

PROGRAMMING: Television programming, which in the past has failed to keep pace with technical excellence of equipment, should begin to come into its own during 1947. Marked improvements in techniques were evident during the past year and the know-how of production, which comes only with experience, is definitely manifesting itself. Thanks to the wonderful image orthicon, the scope of television programming has been vastly expanded. Remote pick-ups at various scenes of activity—indoor and outdoor—were increasing during the past year and will become even more elaborate this year.

COMMERCIALS: The national advertiser's interest in television "perked up" perceptibly during the past year, this despite the fact that the number of receivers remained relatively few. The reason, of course, is obvious. Television offers the advertiser a potential service unequalled in any other media, and he wants to know more about it; be ready for the day when his television audience will equal, if not exceed, that of radio or newspaper circulation.

NETWORKS: Television's commercial success depends largely upon the ability of the industry to network programs. The Washington-to-New York coaxial cable link was set into operation by the American Telephone & Telegraph Company last year and announcement was made that the nation-wide coaxial cable program, which was expected to take five to seven years to complete, will, in fact, be compressed into a three-year period. Commercial programming between stations in New York and Philadelphia was inaugurated on a network basis last year. Surely before the end of 1947, the Boston-to-New York radio relay of A. T. & T. will be operating, providing programs between Boston and Washington, via cable and relay.

For Television Complete—Please Turn To Page 985

KAY KYSER

and His

COLLEGE of MUSICAL KNOWLEDGE

NBC WEDNESDAY EVENING

7:30 to 8 P.M. PST

FOR

COLGATE-PALMOLIVE-PEET

FACSIMILE BROADCASTING TODAY

By JOHN V. L. HOGAN, Pres. WQXR and Radio Inventions, Inc.



John V. L. Hogan

THE recent demonstrations of practical system of facsimile broadcasting to newspaper publishers, broadcasters and members of the press have resulted in so much publicity that the questions "What is facsimile?" and "What can facsimile do?" are being heard

from all directions.

Facsimile is the science of printing words and pictures by wire or radio. In its developed state facsimile can today print in your home, through your radio set, anything that appears in your daily newspaper. This includes type, photographs, cartoons and other drawings, and advertisements.

While a practical method of doing this has been successfully demonstrated to the persons who are most interested in its future, the public must understand that months of preparation face manufacturers before recording sets will be available to the home owner.

The next question that most people will ask is, "What can facsimile do that my present newspaper and my present radio set cannot do?" The prime advantage offered by fax is immediacy. Fax offers the speed of radio, and it delivers intelligence in permanently recorded form as does a newspaper.

Radio broadcasts aural speech or music; fax delivers printed words and pictures into the home with the same speed. The record left by a facsimile broadcast is permanent; it can be filed away, mailed to a friend, pasted in an album, carried to school.

The newspaper delivers words, pictures, cartoons, and advertisements in permanent form; but fax cuts the time between the newspaper plant and the reader by eliminating most of the mechanical work necessary to print a day's edition and all but a few seconds of the time consumed in distributing the printed paper from a central office to far-flung readers.

Immediacy is thus an exclusive and unique attribute of facsimile broadcasting, in the wide field of recorded communications.

How can this new medium best serve the public? Newspaper publishers see the opportunity to augment the service rendered by their standard-sized editions by printing bulletins and "flashes" in the homes of their readers as important news develops during the twenty-four hours of the day. Results of baseball games, races and other sports events will emerge from the facsimile printer as soon as the winner has been declared. Stock market reports, produce prices, and other such information when time may mean money will be instantly delivered. And equally as important, pictures will be flashed across the world and into the homes of set owners in a matter of minutes.

Broadcasters can deliver printed news and pictures while a commentator is discussing latest developments, and can augment sound programs with visual material in many ways.

To enjoy the advantages of facsimile broadcasting a person need only buy a recorder as a part of, or to be attached to, an FM radio receiver. A year or more from now, when manufacturers will place mass-produced recorders on the market, the buyer should be able to secure a fax attachment for approximately what he will have to pay for a phonograph record player.

This recorder will occupy about the same space as a record player or a portable typewriter, and will be offered as a unit to be attached to an existing FM set as well as included in larger consoles in combination with AM and FM receivers, record players and television.

Comparatively simple in operation, the recorder requires very little attention from the set owner. He will load his set with a roll of paper that will print up to 500 pages, he will replace a simple printer-bar at infrequent intervals, and he will turn the set on when he wants his facsimile program and turn it off when he doesn't.

Faxprints will emerge from the machine at the rate of four 9 by 12 inch pages per standard fifteen minute broadcast period.



REXALL PROGRAM

Sponsored by United Drugs

Friday

Pacific Time 6:30-7:00 p.m.
Eastern Time 9:30-10:00 p.m.

CBS

Mgt. LOU CLAYTON

RADIO IN CANADA 1946-1947

By HARRY SEDGWICK, Pres., CFRB and Board Chairman, CAB



Harry Sedgwick

PREPARATION for the peace was the 1946 keynote in Canadian radio. During the year, the independently owned stations worked vigorously to build a solid foundation for the years ahead. In 1946, private stations struck back for the first time at their most vocal critics. The opportunity was presented by meetings of the Special House of Commons Committee on Radio Broadcasting. Through its Canadian Association of Broadcasters, the independent industry prepared a record of its public service activities, its development of personnel, of talent, and of information activities. The record proved a surprise even to veteran radio executives, long well aware of the shaky ground on which many of radio's critics stand. A story of proud achievement brought forth from outside sources the editorial comment: "It has never been so clearly evident that radio's chief sin is that of omission."

Also for the first time, the Committee itself included in its final report to Parliament a clear and unequivocal word of praise for activities of the independent broadcasting stations.

The Canadian Association of Broadcasters complained bitterly of the injustice in the Canadian Broadcasting Corporation having supervisory and regulatory power over all broadcasting, including its own activities and those of the independents, and it was therefore strongly recommended to the Parliamentary Committee that an independent tribunal be set up to which appeal could be made. The Committee did not take action on this point, but deferred it until the 1947 sittings. From the tone of the report, it seems apparent that the Committee was impressed with supporting arguments advanced for the Court of Appeal.

Near the year's close, a complete reorganization of the Canadian Association of Broadcasters was made, on the basis of

direct and specific service to the industry. The changes followed the pattern suggested by members at the Association's annual convention in May, 1946. The appointment was announced of Colonel K. S. Rogers, Managing Director of CFCY, Charlottetown, P.E.I., and veteran radio operator, as Honorary President of CAB. T. Arthur Evans continues as Secretary-Treasurer. Harry S. Dawson is manager and technical advisor. Mr. Douglas Scott of Toronto was appointed as Director of Broadcast Advertising, and Mr. T. Jim Allard of Ottawa as Director of Public Service.

The two latter appointments mark a new departure in policy. Mr. Scott is charged with the duties of "radio ambassador"; will keep the advantages of broadcast advertising consistently before the attention of advertisers. Mr. Allard will direct public services and public relations activities for the industry organization.

The Canadian independent radio stations must proclaim with an ever-increasing voice that successful radio commercial and industrial promotion and advertising is a proper and important part of developing and maintaining the greatest possible industrial and commercial potential in our country, that the standard of living of our public, the maintenance of the national income, the capacity of the people to pay taxes and to provide social services is directly dependent upon the greatest possible development of successful commerce and business, and that it should not only be permissible but highly desirable that there should be in Canada the most effective independently owned commercial radio service as an integral part of our business and industrial community and its activities.

The Canadian Association of Broadcasters, representing the independent radio stations of the country, must create a vigorous association between their organization and all in the business community. We must persuade the hundreds of important industrial enterprises who have a common interest with us in making use of commercialized radio, in having available to them the greatest possible opportunities for independent radio to serve their industrial needs.



DINAH SHORE



Recording Exclusively for
COLUMBIA RECORDS

On the Air
THE FORD SHOW
CBS—Wednesdays, 9:30 p.m., E.S.T.

FROM THE AGENCY VIEWPOINT

By **FREDERIC R. GAMBLE**, *President, American Assn. of Advertising Agencies*



FREDERIC R. GAMBLE

EARLY this year when our Association held its Annual Meeting in New York, we had as our convention theme "Distribution—or bust!"

Some thought this slightly undignified, others that it expressed perfectly the great effort we must make toward successful distribution in America, or die in the attempt.

Many of our California-bound progenitors did die en route, but some fought through and reached their goal.

The thought behind this theme has been pretty widely adopted among advertising people—the realization that if our factories are to produce as much as they are capable of producing, then our distribution activities must function better and still better to keep the goods flowing. Advertising, one of the most important of the few dynamic activities there are in distribution, must do more than ever before in helping sellers to sell and buyers to buy.

To help advertising agencies do their part in achieving this goal of more productive advertising, we have been working on four major aims: (1) to recruit and train better personnel, (2) to enlarge the scope and accuracy of our fact-finding, (3) to improve advertising content and (4) to gain wider and more complete understanding of the services that advertising performs.

It is gratifying to see how broadcasters have been working together with agencies in a number of these key areas.

For instance, in the area of Fact Finding, 1946 saw the first release of Station Audience Reports and Area Reports by Broadcast Measurement Bureau. This joint enterprise—whose findings are validated by representatives of broadcasters, advertisers and agencies and which is financed on such a broad and enthusiastic basis by the broadcasting industry—is a

remarkable achievement. As in most new projects, there are some things about BMB that need further exploring, but this need not detract from the substantial progress already made or the sound things that BMB is doing for the first time in broadcasting. With proper understanding and continued good judgment, BMB can move even further ahead in 1947.

In the area of Improvement, 1946 saw headway made jointly by broadcasters, advertisers and agencies toward the betterment of taste in radio advertising copy. This experimental work has yet been given no publicity. 1947, we hope, may unfold details and results.

In the area of Understanding, a significant feat is the way that broadcasters, advertisers and agencies continue to work together through the Advertising Council to spread information on projects in the public service.

As recently summarized by the Office of War Mobilization and Reconversion, radio gives to public service campaigns "344,195,000 listener impressions a week or time on 300 commercial radio shows with well established audiences. In addition to these 300 commercial programs, the Advertising Council schedules public interest subjects regularly on approximately 150 sustaining programs weekly."

We agree with Niles Trammell, President of NBC, in his statement that this is utilizing "the established structure of advertising on a scale nobody would have dreamed possible before the war." It is vastly to the credit of radio advertising and a healthy thing for our future.

These 1946 accomplishments indicate fuller realization by radio stations, advertisers and agencies of their mutual responsibilities.

In addition, 1946 saw healthy progress made toward sounder business relations between stations and agencies.

Both NAB and the AAAA approved a new Standard Order Blank for Spot Broadcasting, replacing the form in use since 1933 and revised in 1942.

Also sent out to radio stations were the new NAB Standard Rate Card recommendations, which incorporated largely the

For List Of Advertising Agencies And Radio Accounts See Editorial Index



GARRY MOORE

on the air for the 4th Year

With JIMMY DURANTE for

REXALL DRUG STORES

Friday, 9:30-10:00 p.m., E.S.T.

CBS

suggestions made by the AAAA Radio Timebuyers Committee. Two years ago, AAAA asked whether something might be done to improve the radio rate card situation by adopting a standard format, more complete information, uniform definitions as to services and copy limitations, and simplification of discounts. The NAB recommendations are a gratifying answer, and we hope they may be widely adopted.

Especially encouraging is the beginning of a trend on the part of radio stations to adopt the customary 2 per cent cash discount on national advertising, already allowed by all national radio networks and by more than 95 per cent of all magazines and 94 per cent of all daily newspapers.

There is need for much more progress in this direction.

Radio still seems to lag behind other media in realizing that the cash discount is indispensable in our present advertising structure—as necessary as the agency commission, but performing an altogether different service.

The cash discount is, of course, passed along by agencies to their clients to stimulate prompt payment, so that advertisers will consider agency bills separately from all other bills and pay them far ahead of

the ordinary commercial time of 30 to 60 days. It is this cash discount which enables agencies to collect promptly and pay media by their due dates, usually in fifteen days or less.

Hence, 1946 has provided its full share of significant developments.

What will 1947 bring?

It should bring, for one thing, progress in each of the activities already mentioned.

During 1947, also, agencies will continue to watch with interest the development of FM broadcasting and television. A number of agencies are already working in an experimental way, to be prepared for the time when enough programs are being transmitted and enough receivers have been distributed to enable FM and television to take their place among the established media.

During 1947, agencies and the AAAA will continue ready and willing to cooperate with the broadcasting industry in every way possible, in the public interest, to advance the welfare of advertising and radio as a whole.

Commercial radio should face its 27th year with boldness and imagination. They are the birthrights of broadcasting.

(Continued from page 45)

PROGRESS—By Brigadier General David Sarnoff

Radio, which gave a world-wide voice to Peace and Freedom, now gives to them the added advantages of vision through space. With the scientific revelations of 1946 as the foundation, more and more people, more and more nations will extend their radio sight in 1947 and in the years to come. Those who witnessed the dawn of all-electronic color television beheld triumphant colors of progress—a rainbow of promise that eventually will arch over a world-wide horizon.

There are countless and unbounded frontiers of radio research extending into the upper atmosphere and far beyond the orbit of the moon. As radio penetrates the secrets of outer space, it will bring back new knowledge that will open many undiscovered frontiers for other branches of science. The scientists of this planet, who are only beginning to reach upward in their conquest of Nature, continually will be challenged anew.

Those who have been working scientifically with atomic energy have been looking underneath the ground for metals such as uranium and other materials which are employed to release the power

contained within the atom. Yet, who among the scientists would be willing to say that there may not be more nuclear energy between the heavens and the earth than is within the earth? Will a way be found to release the nuclear energy of hydrogen, nitrogen, helium or other gasses that may be in space? When we seek atomic energy that may be released from cosmic rays, we may find that there are greater treasures in the emptiness of space than in the solid earth.

Broadcasting and television now are supplemented by the service of FM, or frequency modulation. RCA approached the end of the year with facilities in readiness to produce tens of thousands of FM receivers and combinations.

Broadcasting, which won the rapt attention of anxious listeners throughout the world in wartime, finds people no less anxious for news, forums and entertainment in peacetime. Ears, which for six years were tuned to theaters of war now are turned to the microphones that put UN on the air, listening in hope that the voice of Peace will grow ever stronger in every language.

"Aren't we devils!"



Happy Consequences

RALPH EDWARDS

TRUTH OR CONSEQUENCES

NBC — SATURDAYS, 8:30 P.M. (E.S.T.); 8:00 P.M. (P.S.T.)

FOR DUZ

GOLDEN ERA OF SPORTSCASTING

By STAN LOMAX, *President, Sports Broadcasters' Association*



Stan Lomax

DURING the year of 1946 — sports launched its second Golden Era.

The Jack Dempseys, the Bobby Jones, Babe Ruths, Earl Sandes and the other immortals whose deeds in the arena turned sports into a Midas touch—have not arrived as yet in this current day of S.R.O. Perhaps they will come—and perhaps they

will not. But the cash registers; at practically all sporting events have jangled an ever-merrier tune than they did in the first post-war boom.

And with the record breaking attendances in practically every phase of sports—the craft of bringing accurate, intelligent and interesting reports to the listening public also had its advancement.

To meet this unprecedented interest in sports—a far wider coverage than ever before has been developed. And with the expansion—the old law of competition has forced long strides in improvement of coverage and technique.

This past year—radio went on the road with baseball—travelling from city to city with the New York Yankees to bring the home fans the accurate and colorful picture of the team's progress. From the turn of the century, newspapers had covered a team's doings on the road—but radio—through short-sightedness and perhaps penny pinching had been satisfied with wire reconstructions. And wire reconstructions of sporting events reverse the precepts of reporting—for they depend solely upon an announcer's imagination and histrionic ability rather than reportorial accuracy.

The widespread interest in all forms of sport has spurred the quality of radio reporting. Although the development has been slow—even the front offices and agencies have finally discovered that a sound knowledge of sports is necessary—not only in the booth and studio but in the administration as well.

The Sports Broadcasters Association—

composed of men who go in front of the microphone, their assistants, spotters and sport writers of the various wire services—have been steadily driving forward. An example of progress can be seen this year in the request to the Association from three universities for plans and suggestions for radio booths in stadii to be constructed.

Although the task of furnishing the best possible facilities for radio reporting should be that of the stations, networks and agencies involved—after years of inattention—the S.B.A. stepped in three years ago to see what could be done about bettering working conditions.


Each radio booth used during the year by our members—which now number more than 300—and stretch from coast to coast and border to border—is rated by the men who use it. Location, construction, roominess, vision, service and other points are listed.

The first survey found the University of Notre Dame adjudged the tops of the nation—and a plaque commending the university was presented the acting athletic director, Ed McKeever, at a special function in New York. The second year's award went to Princeton University—with Athletic Director Ken Fairman accepting for the university.

These plaques—for excellence—and conversely the complaints lodged against impossible working conditions—are having their effect. One of the nation's most important football schools despatched a man to New York to ask our organization for recommendations. The S.B.A. has drawn up a model broadcasting booth—which four schools have incorporated into their post-war building plans.

I cite this merely as an example of progress the Sports Broadcasters Association has made in the past few years. Our code of ethics, adopted two years ago—has served to lift the sports broadcasting profession—particularly in the minds of our listeners. We firmly believe that radio sports reporting is at its highest peak of all time in accuracy, fidelity and interest.

With all sides predicting 1947 as the boom year of this Golden Era—the men who will describe and handle the description of sports are ready for another great job—bigger, and better than ever.



"It is the artistry, the command
and the projection with which
she invests the words and music
that count so heavily for her."
—The Billboard

Beatrice Kay

Management Counsel —

GOLDFARB, MIRENBURG and VALLON
RKO BUILDING • RADIO CITY • NEW YORK, N. Y.

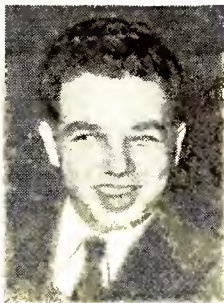
Bookings:
WILLIAM MORRIS

Exclusively on
**COLUMBIA
RECORDS**

THE YEAR IN WASHINGTON

By **ANDREW H. OLDER**, Staff Correspondent, Radio Daily

THE first postwar year turned out to be one of surprises. Completely confounding the prophets, AM broadcasting continued a tremendous expansion, with well over 1,000 stations on the air by the end of the year. Although it had been expecting to be the busiest in assigning FM frequencies and regulating that traffic, the FCC found the major part of its energies devoted to the AM field.



Andrew H. Older

Largely responsible was the slowness of receiver manufacturers in turning out FM sets in volume. Although no accurate count was possible, it was believed that well under one million FM sets were tuning in at the end of the year to the few dozen FM stations actually on the air.

At the same time, many of these stations were offering little inducement to the public to buy FM sets, since they were merely duplicating the programs of affiliated AM stations.

Result was that while nearly all leading AM licensees had FM signals on the air or planned, the major emphasis through the country and in Washington continued to be on the AM signal. Late in the year worried FCC officials began to talk vaguely of shifting their emphasis, but the cold fact was that set manufacturers were not turning out the sets to create a demand for distinctive and profitable FM programming, while only a handful of FM licensees was airing exclusive programming to stimulate the sale of FM receivers.

On the regulatory front, the FCC stirred up the greatest industry controversy since the chain broadcast rules with its publication in March of the Blue Book. Condemned by a major portion of the industry, led by NAB, the Commission's assertion of its right to demand that broadcasters live up to public service standards—particularly those they themselves set forth when seeking their licenses—drew vigorous support from a number of civic groups and the tacit approval of many legislators.

NAB President Justin Miller spearheaded the opposition to it, terming the FCC a group of "guileful" men and suggesting that "Communist" influences were at the root. Miller even accused Thurman Arnold, his former colleague on the District of Columbia Circuit Court bench, of having spoken in support of the FCC proposals without having read them. A public spat was averted when Arnold decided, "Life is too short for me to get into an argument by answering th atone."

As the year ended, the FCC policy still stood but it did not appear likely that any decision enforcing it to the hilt would be forthcoming for several months, at the least. Several renewal applications had been set for hearing, with the commission to determine whether by Blue Book standards the broadcasters had merited the withdrawal of their licenses.

Noteworthy, too, is the so-called "AVCO" policy. Although implemented and followed during the year, no major test of this policy had been posed late in the year. It represents a claim by the FCC of the authority to insist that when a station is up for sale open bidding shall be entertained for a 60-day period—with all comers permitted to match the offer of the Prospective buyer whose name appears on the transfer application. It would then be up to the FCC to choose between all comers on the basis of which would be likely to provide the greater public service.

Again, industry leaders were displeased. One thing the FCC could not help—and here the NAB reluctantly admitted that it preferred that the FCC not act—was the economically dangerous increase in new stations. Towns which had long had but a single station suddenly found two or three competitive AM stations—with FM's still to go on the air.

Here NAB ruefully admitted that the Communications Act did not permit the FCC to withhold licenses simply to protect the business of existing stations. And, NAB continued, it is better to have more competition than to have the FCC extend its authority further into broadcasters' business and program affairs.



FRED WARING
and his
PENNSYLVANIANS

NBC—MONDAY THRU FRIDAY—11 A.M., EST

CHICAGO OUTLOOK FOR 1947

By NAT GREEN, Staff Correspondent, RADIO DAILY

A DECLINE of the seller's market, due to increased production and other causes, and a consequent increase in competition faces radio this year; but indications are that a very good year is ahead, according to the predictions of local network heads. Network representatives are agreed that there is plenty of work to be done this year to assure steady progress in programming and production and also in sales of time.



Nat Green

I. E. Showerman, manager of the central division of the National Broadcasting Company, is quite optimistic over Chicago's radio outlook for 1947. "Chicago," says Showerman, "is not holding a wake for a deceased broadcasting industry. On the contrary, the fellow is up and about and doing well."

"Granted a lot of radio talent has left Chicago in the past few years, the fact remains that this talent was discovered and developed in Chicago. The feeling that this crop of departees is all there is or ever will be is about as logical as the assumption that Chicago's schools have graduated their last student."

"I believe 1947 will be an increasingly good year for radio in Chicago."

Ade Hult, vice-president in charge of Mutual's midwest operations, sees a prosperous year ahead. He told RADIO ANNUAL: "Prospects for 1947 look very promising but the big increase will come in the latter half of the year, as it looks now. Competition from other media will be more severe than has been the case for the past five years. Also, that same competition will cause advertisers to scrutinize costs of broadcasting as well as all other media."

"We should not be misled by the slowing up of activity at the opening of the year."

E. R. Borroff, vice-president in charge of the central division of American Broadcasting Company, predicts network competition will be greater in 1947 than ever before. Continuing, he says: "This coming year undoubtedly will be marked by greater production, the consequent decline of the seller's market, and resultant sharpening of competition. The last will be reflected in radio three-fold: (1) manufacturers will turn more and more to radio in competing for markets, (2) advertisers will demand programs of proved selling caliber, and (3) the comparatively new forces of television and FM will be brought into fuller play."

"The American Broadcasting Company has the distinction of being the first network to launch video programming in Chicago. Up to and including the present time, ABC is the only network which has actively engaged in telecasting in this metropolis. It has furthered the use of the medium by selling packaged television programs to such outstanding sponsors as General Mills, Inc., of Minneapolis; Henry C. Lytton, and Television Associates, of Chicago."

"The optimistic outlook for the year 1947 which currently predominates radio circles is well grounded. It is anticipated that the names of many new advertisers will be added to radio rolls during the current year and that present advertisers will widen the scope of their radio advertising."

H. Leslie Atlass, vice-president in charge of Columbia Broadcasting System's central division, sees a great year ahead. Says he: "I predict that this new year, 1947, will be the biggest in the history of WBBM-CBS both in sales revenue and in programming, production and the expansion of public service programs."

WCFL, independent labor station, looks for a good year. Maurice Lynch, general manager, stated.

Art Harre, general manager of WJJD, independent station owned by Marshall Field, says: "All indications point to a banner year for radio in 1947. The total business should equal, and possibly exceed the figures for 1946, but the net profit will be slightly less, due to increased overhead."



HENNY YOUNGMAN

Exclusive Management

WILLIAM MORRIS AGENCY

New York

Chicago

London

Hollywood

COAST EXPANSION CONTINUES

By RALPH WILK, West Coast Representative, RADIO DAILY



Ralph Wilk

IN 1946 more licenses to operate radio stations in Southern California were granted than in any other previous year and indications are that 1947 will surpass 1946 in this respect. The result will be intense competition among the outlets of the Southland. KIST started operations at Santa Barbara, with Harry

Butcher, well known broadcaster, as owner, and Fox Case, another industry veteran, as manager. The station is affiliated with NBC.

KSDJ came into being at San Diego, with Purnell Gould, a seasoned radio man, as general manager. The outlet is affiliated with CBS. KMPC, Los Angeles, was granted authority to increase its power from 10,000 watts to 50,000 watts, while KFAC, also of Los Angeles, will boost its power from 1,000 to 5,000 watts. KFVD, Los Angeles, which has been a 1,000 watts station, becomes a 5,000 watts outlet in February. KLAC, also of Los Angeles, has been granted authority to increase its power to 5,000 watts. Arthur L. Croghan, a veteran Minneapolis broadcaster, will operate a new station, KOWL, at Santa Monica. The California Broadcasting Company has also applied for a license to operate an outlet in Santa Monica.

Carl A. Haymond, pioneer Northwest operator, is invading the Southland and has applied for permits to operate stations in San Bernardino and Monrovia. He has already been granted permission to establish a 5,000 watt station in Phoenix, Arizona.

KAFY, a new Bakersfield station, has become a Don Lee affiliate, as have KCOK of Tulare-Visalia, and KPRL, Paso Robles. KHON, Honolulu, became a Don Lee affiliate in July, 1946.

The new Indio station, KREO, will be an ABC affiliate and will be a bonus station with KPRO, Riverside. KCOY, Santa Maria, which will also be affiliated

with ABC, will become a bonus outlet for KTMS, Santa Barbara.

The Burbank Broadcasters, Inc. plan to operate an FM station in Burbank, while the San Fernando Valley Broadcasting Company, of which J. G. Paltridge, formerly promotion manager for KFI, is the prime mover, plans to open an outlet in San Fernando Valley.

KERO is a new outlet in Bakersfield. KCMJ is a comparatively new station, with Palm Springs as its home.

The Hollywood Community Radio Group, headed by Alvin Wilder, newscaster, applied for a permit, but faced considerable opposition at an FCC hearing. Attorney General Robert W. Kenny is among the stockholders in the organization.

A new regional network, the California Rural network, has been launched by J. L. Gleason, owner of KPRO, Riverside. It is aimed at blanketing the Imperial Valley and will embrace area from Victorville to the Mexican border.

The new network comprises stations in Riverside - San Bernardino, Brawley - El Centro, Indio and Calexico.

Sales managers of Los Angeles independent and affiliated stations agree that billings for their outlets in 1947 should exceed that for 1946 and also agree that the business will have to be earned. Their various sales forces have been alerted and in some cases shaken up. The sales managers also point that local programming will have to be improved to win more business and that heavier exploitation and promotional expenditures will have to be made, involving individual campaigns aimed at consumers and advertising agencies.

"War babies" are dropping out of local radio and are being replaced by other sponsors, who are using radio as an addition to their sales forces. Department stores are more open-minded regarding radio than ever before and are expected to become extensive, regular users of the medium. Dealers in furniture and household appliances and accessories are resuming the use of radio time.

A heavy upturn is expected in the use of time by the food industry as a whole.



ALAN YOUNG

ON THE AIR FOR BRISTOL-MYERS

Every Friday at
8:30 P.M. E.S.T., NBC



Under Contract
20th Century-Fox
In Production "Chicken Every Sunday"

Personal Management
Frank Cooper
521 Fifth Avenue, New York City

7226 Hollywood Boulevard
Hollywood, California

RMA WIDENS ITS SERVICES

By BOND GEDDES, Executive Vice-President, RMA

IN keeping with the tremendous wartime expansion of the radio manufacturing industry and in line with the steady increase in production of radio sets and their components during 1946, the Radio Manufacturers Association has expanded its services to member-companies in industrial relations, industry statistics, public relations, and other trade association fields.



Bond Geddes

Throughout the past year RMA's most important job was to keep the industry constantly informed of developments and changes in OPA pricing regulations and to work with official OPA Industry Advisory Committees on sets, parts and tubes in obtaining industry-wide price relief and, finally in seeking price decontrol.

Not only did radio set production pass that of the greatest prewar year—1941—by early summer of 1946, but the fall and early winter months saw rapid increase in the output of FM-AM receivers and the beginning of television set production. FM transmitter production got underway on a regular schedule in the fall and was increasing steadily as the year ended.

The first RMA Industrial Relations Seminar, held May 21-22 in New York City, inaugurated a new service for members and proved so popular that a second seminar was held in Chicago on October 31 and November 1. The proceedings of the first seminar were published in the late summer and widely distributed.

Another RMA publication, even more widely distributed, was the "School Sound System" brochure, prepared by the RMA School Equipment Committee with the active assistance of the U. S. Office of Education. This brochure, for the first time, established basic commercial standards for school sound system equipment

and components. More than 30,000 copies of the brochure were distributed by the U. S. Office of Education, together with a letter from Commissioner John W. Studebaker, to public, parochial and private schools and colleges throughout the United States.

The RMA Engineering Department completed the first postwar revision of its Manual of Engineering Standards and thus brought RMA standards in line with wartime advances.

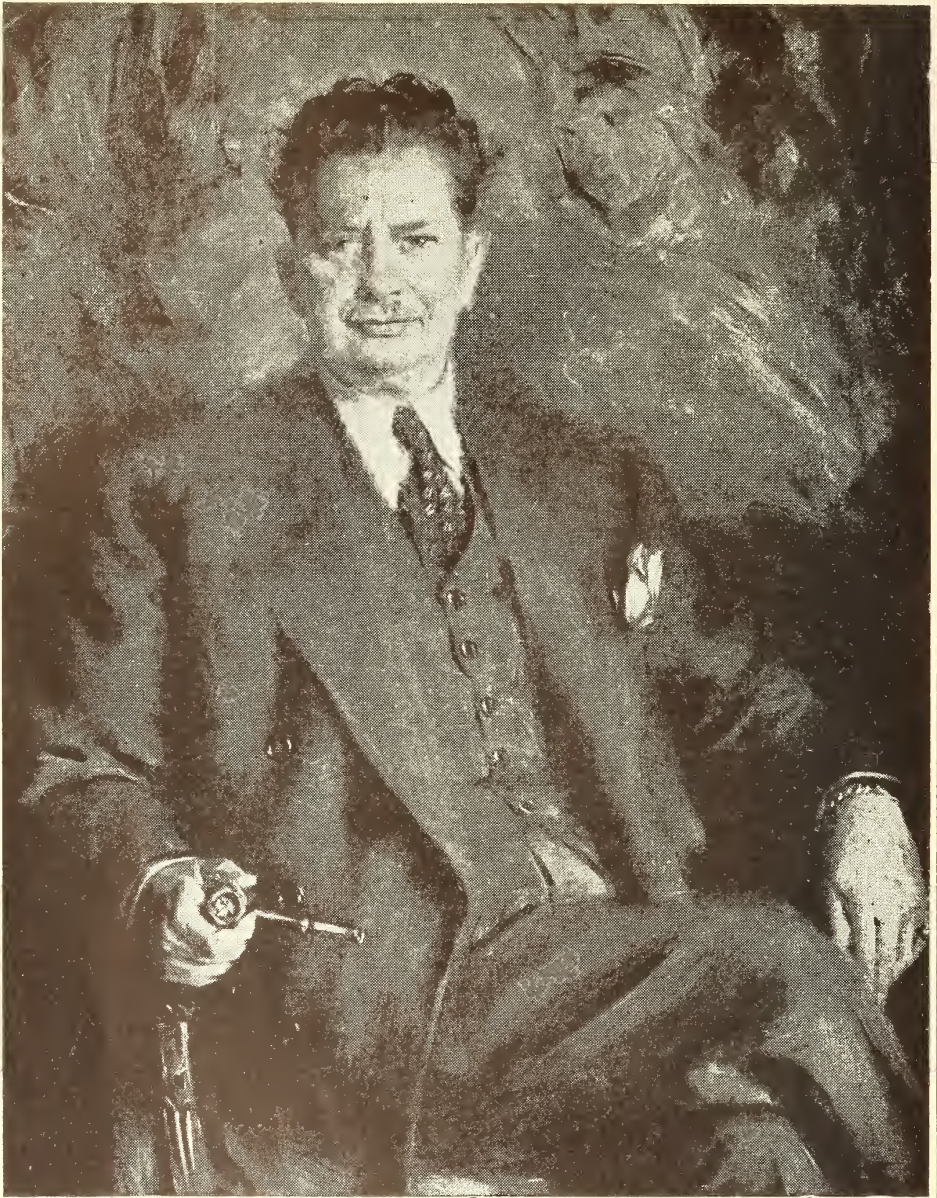
The RMA Production Source Code, which was begun in 1945, continued to expand as many suppliers of RMA member-companies registered and were assigned code numbers by RMA.

Among the various promotion projects initiated by RMA through its Advertising Committee to acquaint the public with industry advancement were National Radio Week, which was jointly sponsored by RMA and the National Association of Broadcasters, November 24-30, and a merchandising program with the theme, "A Radio in Every Room—A Radio for Every Purpose". In both of these programs RMA enlisted the active support of other trade associations, representing department, furniture and music stores, and electrical retailers.

Recognizing the expansion of the industry, the RMA Board of Directors at its June convention enlarged its membership from 34 to 42. R. C. Cosgrove, of Cincinnati, vice president of the Crosley Corporation, was "drafted" for a third term as president to direct the Association's new activities. RMA Headquarters staff was enlarged.

RMA is organized to serve all factors in the radio manufacturing field. It has five major divisions to which manufacturers of sets, tubes, parts, transmitting equipment, and amplifier and sound equipment are assigned. In addition, it has several over-all committees to handle particular industry problems, such as surplus disposal, industrial relations, excise tax legislation, exports, and traffic. A new committee to deal with growing radio amateur activities was formed during the year.

For Complete Equipment Section Please Turn to Page 1075



By Howard Chandler Christy

JEAN HERSHOLT

10th YEAR

"Dr. Christian"

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

TRANSCRIPTION STATUS 1947

By **FREDERIC W. ZIV**, *Frederic W. Ziv Company*

CONDEMNED — condoned — commended! That is the history of electrical transcriptions.

Old timers recall the early days when transcriptions were called “pancakes” and “platters”; when the announcement “This program is transcribed” was the cue to turn the dial. But today, millions upon millions of radio listeners are enjoying their favorite programs via electrical transcription.

The reason for the early condemnation? Threefold: first, transcribed quality in the early days was a far cry from the transcribed perfection as we know it today; second, transcribed programs seldom featured talent in a class with the great array of talent and elaborate productions available on transcription today; third, the FCC constructed an artificial barrier requiring all electrical transcriptions to be identified, which unquestionably retarded the growth of the electrical transcription industry.

But look what has happened: first, today's transcriptions on pure vinylite are nothing short of perfection. Listeners cannot distinguish between network and transcribed. What is more important, Hooper ratings prove conclusively that listeners will tune in their favorite programs regardless whether “live” or transcribed.

Second, the biggest names in the entertainment world are today available via electrical transcription. Stars who avoided transcribed programs in the early days today clamor to be on transcription. Bing Crosby, Wayne King, Kenny Baker, Morton Downey, Burl Ives to name a few who are entirely transcribed. But in addition to these, most of the leading network shows are broadcast by transcription in many markets. For example; one of the most popular programs in Cincinnati as this is being written is Ralph Edwards' “Truth or Consequences,” a Satur-



Frederic W. Ziv

day night program. But is “Truth or Consequences” broadcast in Cincinnati on Saturday night? No! It is broadcast on Sunday night via electrical transcription; and Hooper ratings prove beyond question of doubt that the listening audience tunes in “Truth or Consequences” regardless whether live or transcribed. In fact, more people tune it in at the convenient transcribed time than would tune it in at the inconvenient “live” time.

Third, the FCC's attitude seems to be changing. In its March 7, 1946 Report, the FCC recognized the role of transcriptions and enumerated “five particular advantages from their use”:

- (a) transcriptions are a means of disposing of radio's most ironic anomaly—the dissipation during a single broadcast . . . of all the skill . . . of writer, director, producer, and cast.
- (b) transcriptions make possible the placing of programs at convenient hours. . . .
- (c) transcriptions make possible the sharing of programs among stations not directly connected by wire lines. . . .
- (d) transcriptions offer to the writer, director, and producer of programs the same technical advantages that the moving picture industry achieves through cutting-room techniques. . . .
- (e) portable recorders make it possible to present to the listener the event as it occurs rather than a subsequent re-creation of it. . . .”

Today, the most lavish shows are available transcribed. Not only network shows which are transcribed and broadcast at a more convenient time. Not only the Bing Crosby type of show which is broadcast by transcription on the network. But transcribed programs made available for local and regional sponsors.

To sum up: national, regional and local sponsors have all forgotten their old superstition against transcriptions for one very obvious reason: the little people who pay the bills, the final consumer, namely, Mr. & Mrs. Listener, have forgotten their old superstition against transcriptions.



**DON
M^CNEILL**

SAYS

*Thanks to everybody for making 1946
the biggest, most progressive year in
the history of the Breakfast Club.*

BREAKFAST CLUB
Monday to Friday, Incl.

ABC NETWORK
Chicago, 8 to 9 A.M., C.S.T.

MAIN STREET-REFLECTIONS

By SID WEISS, Staff Writer, RADIO DAILY



Sid Weiss

● ● ● A long time ago, a sage said that a man makes his biggest mistake when he starts taking himself and his success too seriously. Mme. Radio, the Belle of the Kilocycles, then, is coming of age and proving that she's a lady of wisdom, for in the past few annums, she has arrived at a point where she can take kidding with the greatest of ease. The humor with which the quipsters giggle about "John's Other Wife," the munificent rewards of the quizmasters, the out-landish boasts of the commercials, (i.e., the pen that writes under water themes) the Mr. Agony radio series and the constant other million and one patterns which cake the radio-lanes a corglomeration, to coin a phrase, of everything including the kitchen sink, represents to us an attitude of the grown-up lady. In a way, the good-natured kidding has a way of pointing up such parts of radio which need improvement and which must in time to come develop into better mike fare if radio, as an entertainment medium, is to continue to be as popula: as it is today. In the early days of mike-life, too many so-called "brains" behind the scenes used to hesitate to nod Yes when a Jack Benny or an Ed Wynn tried to kid a commercial. Sure, Wynn was allowed to do it—but you sort of felt that he, as one of two exceptions

(himself and Benny) was doing it with the fear of being cut from the air at any minute. Today, the attitude changeth.



● ● ● Too, when the esteemed Fred Allen sang his parodies on radio agencies, to the tune of Gilbert and Sullivan, aptly substituting "Petrillo" for "Tit-Willow," over at our hut, radio was growing up. Of course, there are still several programs which would better be replaced by static but it will be ever thus so why continue going into tantrums about 'em? The gagmen have fashioned humorous quips about the morning breakfast series—the husband-and-wife radio shows. We've laughed at their jokes. We've printed some versions of 'em. But we have come to respect the shows as really enjoyable. When we tune in for our Dorothy and Dick-tation of a morning at 8:15, we feel the warm glow of their conversation, can almost smell the toast at the breakfast table. And if you think their's is an easy assignment, try talking interestingly yourself for three-quarters of an hour some morning. We said interestingly! And the Kollmars, the Fitzgeralds (who originated the whole idea) and the Jinx-and-Tex-appealers really are interesting.



● ● ● Likewise, radio has built ta'ent such as a Mel Blanc, who, aside from any show of his own, plays 51 different radio voices—going from the parrot or the train announcer on the Jack Benny show to the happy postman on the Burns and Allen opus. Blanc is a product definitely of radio, having never played another medium. No field allows for as much experimenting as does the mike. We've heard Sinatra as a dramatic actor, Fred Allen in a non-comic role, singer Dick Powell as a sleuth, suave Carl Brisson as a mystery solver, and others. What we applaud most is the chance radio gives its children to stroll from the beaten path. Judy Canova, for years a hillbilly chanteuse, steps out of that role for her final singing number each week, performs a song straight and, brother, she's got one of us really swooning with her torrid renditions of such songs as Berlin's "Blue Skies" and the immortal "I Can't Give You Anything But Love." Similarly, cute Beatrice Kay, famed for Gay 90's tunes, has proved her adeptness at torrid and modern songs as well. Radio is not as staid as is the theater where too many customs remain life-long institutions—and drive the audiences into institutions to boot.



● ● ● We'll admit that in the over-all picture, there are many instances which bore us to death. Listening to a quizmaster ask Mrs. Housefrau where she comes from, the silly applause that follows, the idiotic queries sometimes featured on such shows, is by far a hardship on a dial-turner's ear—but the reward, the way we see it now, is that radio is growing up. It's laughing at its own commercial blurbs, its deflating pompous politicians by stuffing punch lines into their mouths, it's got the Melchior's trading jests with the Mad Russians. The little lady, Madame Radio, has come of age.

Quiz Kids

SEVEN YEARS FOR THE SAME SPONSOR

MILES LABORATORIES

makers of
Alka-Seltzer and One-A-Day Brand Vitamins
through
Wade Advertising Agency

NBC Network
Sunday Afternoons
4:00 P.M. (E.S.T.)



Exclusive Radio Representative
JAMES PARKS
330 North Michigan
Chicago, Ill.

Created and Produced By
LOUIS G. COWAN, INC.
250 W. 57th St., New York, N. Y.
8 So. Michigan, Chicago, Ill.

RADIO DEVELOPS SONGWRITERS

By HERMAN PINCUS, Staff Writer, RADIO DAILY

SEVERAL years ago an important music publisher, awed by the massive grandeur of the NBC Studios in Radio City, New York, remarked, "To think that our Music was responsible for all this."



Herman Pincus

His audible ejaculation, though an exaggeration, was likewise far from an untruth. For Music invariably was the sound heard in the early days of the crystal sets. With the passage of time, improvements both in transmission and reception were perfected until today Radio is the international medium for expression of ideas, political campaigns, educational forums, performances of Grand and Light Operas, Dramas, on-the-scene broadcasts of major sporting events, etc. The importance of music in radio kept pace with the rapid progress of Radio itself and it is estimated that at least 73 per cent of radio programs are comprised wholly or partially of music.

Thus while Music proved a vital factor in the expansion and prosperity of Radio, the latter in turn, is responsible for the increased earnings of songwriters, music publishers, arrangers, singers, orchestra leaders, coaches, contactmen (songpluggers), etc. Before Radio, publishers were obliged to maintain large offices in key cities equipped with as many as six or eight piano rooms respectively and staffed with four or five pianists, who, besides teaching vaudeville artists and singers new songs, often had to arrange their train schedules, deliver props to the theatre in time for rehearsal and even playing "nursemaid" to their children in dressing rooms. Headline Acts, in many cases, were on the payroll of major publishers, to sing and popularize songs, often requiring at least a year or two of consistent use to make a song a Hit.

Too, in those days, a major music publisher, in order to satisfy the musical requirements of vaude artists, published

several types of songs simultaneously, the catalogue generally consisting of the plug ballad, a novelty, a rhythm, an instrumental and often a comedy. Today, because a song can be "made" in three or four months, via a concentrated radio plug, music publishers publish and work on but one tune at a time.

In recent years many of the nation's outstanding hits (featured on the "Hit Parade") were products of comparative unknowns, admittedly a phenomena made possible by Radio. We'll list a group of such songs and their composers. "I Dream of You" (More Than You Dream I Do)—Marjorie Goetschius and Edna Osser; "My Dreams Are Getting Better All the Time"—Mann Curtis and Vic Mizzy; "And Then It's Heaven"—Eddie Seiler, Sol Marcus and Al Kaufman; "To Each His Own"—Jay Livingston and Ray Evans; "Love Love Love" and "Candy"—Joan Whitney, Alex Kramer and Mack David; "Oh What It Seemed to Be," "Surrender" and "Rumors Are Flying"—Bennie Benjamin and George Weiss; "There I Said It Again"—Redd Evans and Dave Mann; "Shoo Fly Pie and Apple Pan Dowdy"—Sammy Gallop and Guy Wood; "I Don't Know Enough About You"—Peggy Lee and Dave Barbour; "Laughing on the Outside, Crying on the Inside"—Bernie Wayne and Ben Raleigh; "Chickery, Chick"—Sylvia Dee and Sid Lippman; "There's An Awful Lot of Coffee in Brazil"—Bob Hilliard and Dick Miles; "Choo Choo Ch' Boogie"—Vaughn Horton, Denver Darling and Milt Gabler; "Cynthia's In Love"—Jack Owens; "Cement Mixer"—Lee Ricks and Slim Gaillard.

Radio has often been referred to as a "hungry giant"—ever on the hunt for new ideas, new material, new jokes, new personalities and new songs—songs and more songs. The preceding paragraph is proof that its quest, at least insofar as the latter is concerned, is proving fruitful. For added to the wealth of songs contributed by the newer songsters, is the constant out-pouring of music by the dependable "old-timers" including Irving Berlin, Oscar Hammerstein, Richard Rodgers, Cole Porter, Rudolf Friml, Irving Caesar, Harry Warren, Harry Ruby, Bert Kalmar, L. Wolfe Gilbert, Charlie Tobias, Sigmund Romberg and many others.

• SUPER-SUDS • ICED COFFEE • PIEL'S BEER • HI-SPOT •

RICE'S BREAD • PALL MALL • CAMEL CIGARETTES • McGRATH'S TOMATO JUICE

CHATEAU MARTIN • PENETRO NOSE DROPS • ST. JOSEPH ASPIRIN • FRAM OIL FILTERS

ENTERTAIN WHILE YOU SELL!

"FOR SPOTS THAT RING THE BELL"
MUSICOMMERCIALS *BY* **Novak**

Looking
for Spots

that are:

AMOROUS . . .

GLAMOROUS . . .

GROOVIE OR SMOOTHIE?

Novak will cut 'em!

Just tell us what
you want to sell . . . we'll
design the spots to do it!

FRANK NOVAK

344 W. 72nd STREET, NEW YORK 23

Telephone: TR. 4-1999

• "RETURN THE EMPTY MILK BOTTLES" NATION WIDE •

1941—GROWTH OF STATIONS—1946

AM Outlets as of:	Licenses	Construction Permits	Special Broad-cast Stations	Total Operating
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
December 1945	1003	24	—	1027
December 1946	1526	464	—	1062

** This figure includes 5 Special Broadcast Stations.



Tom (Hats)* Breneman

* I use the term commercially since Tom Breneman Hats are now stealing the show in better millinery salons coast to coast. These creations are so beautiful that women swoon over 'em . . . except Connie Reddy, above, who works on **BREAKFAST IN HOLLYWOOD** and is swoon-proof.

I know . . . you guys are saying this is just another scheme to make money. And, brother, you're *so* right!

Unabashedly,

Breneman

PRODUCING THE PACKAGE-SHOW

By LOUIS G. COWAN, *President, Louis G. Cowan, Inc.*



Louis G. Cowan

IT IS the function of the independent package producer to bring to the microphone the best in showmanlike ideas and personalities that will attract great listening audiences. The talent agencies differ mainly from the independent package producer in that their essential strength for pack-

age sales grows out of contracts with name talent they control, rather than out of the creation of new shows as such. Thus, their own function is to create, if possible, package vehicles for their talent.

The independent package producer lives, eats, thinks Entertainment and Show Business with capital letters. His life, fortunately, is not involved with the worries of clients, time-buys, advertising copy and the many other problems that beset network, station and agency people. In addition to the shows created within their own program departments, many agencies draw upon the qualified independent package producer as a constant source of show ideas. To these they can apply their own skills and know-how. At a given point, the talents of agency and producer blend in producing the airbourne finished product.

The independent package producer is radio's counterpart to the producer in the theater or in the movies. He knows that radio is essentially Show Business, and that he must have the ingenuity to capitalize on the greatest media for audience in America today.

Unencumbered by the multitudinous problems of business management, his sole problem is to give the radio advertiser the largest possible audience before whom the advertising message can be delivered. His main self-imposed injunction is that of good taste.

The agencies, clients, stations, networks provide the facilities (or theaters). He must provide the entertainment creativeness and talent that serve as magnets for these facilities.

In developing his ideas, he can move freely into all realms of the arts seeking the greatest showmanship values, adding to them his skill and know-how in producing shows that will attract listeners. Those who use these shows or their facilities must make the greatest use of their opportunities with these audiences.

The so-called "selling" of the best of these ideas is not easy, for many reasons. But, it is also difficult in theaters to find backers, theaters, etc. And it is even harder in movies. Those independent package producers who have the creativeness, the skills of development, and the courage to persist can find great personal satisfaction by bringing great entertainment, and often enlightenment, to millions of listeners.

All of this requires courage. Financially, those producers who attempt to create only for network programming, no matter how conscientious their efforts may be, limit their financial risks to written proposals or waxed auditions. But, the independent package producer who extends his field into that of transcriptions must go even further. Because at that point he is backing his own convictions of showmanship, taste, know-how and great audience appeals with huge sums of money.

The future of radio in terms of live network shows and transcriptions look bright indeed—but it is a future that promises to envelope a new horizon of thought. From all indications, we are moving from the lush era of name stars to a period of tighter scrutiny of program budgets and extended use of AFRA talent. Evidences of this are already apparent. Here again the independent package producer comes into his own for this regime will require the development of new and fresh concepts for entertainment.

The same holds true in terms of the transcription business. This facet of the radio industry must also come of age. The needs of the individual stations parallel those of the networks. They must be provided with first-rate programs that are skillfully produced and embrace bright and stimulating radio entertainment as fresh as the New Year.

MR. and MRS.
FITZ-G-HONEY

i.e.

Ed and Pegeen Fitzgerald

UN'S BIG RADIO JOB FOR 1947

By CHRISTOPHER CROSS, In Charge U. S. Radio At UN



Christopher Cross

AMERICAN radio has a new product to sell.

It's stupendous, terrific, colossal product,—a product created to cure mankind of its greatest headache: war.

If all the merchandising experts in radio had been gathered around a

shiny conference table they could not have better timed the appearance of this product.

Following a war that took millions of lives, uprooted millions more, and razed countless cities there was conceived the Charter of the United Nations,—“to save succeeding generations from the scourge of war . . . to reaffirm our faith in fundamental human rights . . . to establish conditions under which international law can be maintained . . . to promote social progress, economic and social advancement . . . to encourage respect for human rights and for fundamental freedoms for all without distinction as to race, sex, language or religion. . . .”

This, in part, is the product. And a ready market of 1,750,000,000 people of the world are waiting to be sold.

The \$64 question of international radio is:

Will American radio harness all its skills to properly merchandise the United Nations Charter?

It wasn't so long ago that American radio had another important product to sell: World War II. It was realized that Victory could be ours only if the people *really* wanted it and supported their desire with sacrifice. The industry threw all its resources into the task of selling the war to the people.

The Battle for a Lasting Peace began almost two years ago in San Francisco with the birth of the United Nations. This battle too cannot be won without the support and sacrifice of the people. The statesmen, delegates and members of the

United Nations secretariat cannot alone win the second and complete Victory,—the Victory of Lasting Peace,—no more than the generals and statesmen could have alone defeated the Axis.

We hear altogether too many radio executives say: “Does anything special really have to be done about the United Nations? Who could possibly be against lasting peace?” Our answer always is that anyone is against lasting peace who does not actively work for it. We wonder if the many products sold by radio would actually enjoy any popularity if the sponsors and merchandisers took the position: “Our product is good, so why should anything have to be done about it.”

Who can say that the United Nations does not deserve the intensive merchandising that is given to the many products and services that are so successfully sold to the American people!

Public service is a word much used and much abused. Perhaps the one factor that will best determine if American radio is really discharging its public service responsibilities will be how well the industry helps to integrate the United Nations into the day-to-day lives of the people.

Individual stations and network have made a good beginning in trying to meet their responsibility to their listeners whose dominant wish is for a world free of war.

WLW went to the community to find out what it could do. They found that their listeners and the community organizations were interested and had plans.

In Hollywood Warner Brothers' KFVB has shown how an independent station can give leadership to a community in the fight for lasting peace.

New York City's WNYC has demonstrated that the people will listen to their on-the-spot broadcasts of United Nations sessions.

So active has NBC been in UN activities and programming that the visitor to the RCA building might get the impression that there is a United Nations annex housed there.

These are but a few examples of outstanding service and leadership; 1947, we hope, will find many more broadcasters coming into the fold.