

RADIO

ANNUAL

1940

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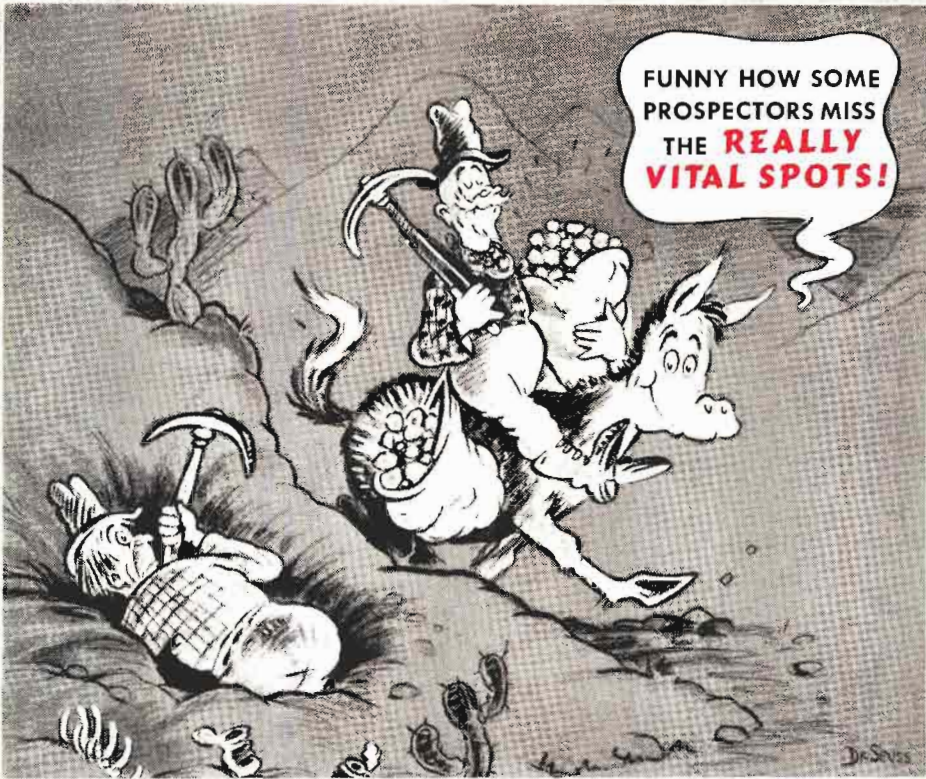
THE 1940 RADIO ANNUAL



Jack Alicoate, Editor

**Compiled by the
Staff of Radio Daily**

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THAT'S GOLD FOR YOU IN THESE 15 VITAL SPOTS!

There are some very sound reasons why advertisers using these 15 Vital Spots consider them a highly profitable investment. First, they are 15 stations completely programmed by NBC. In addition, they provide the benefit of clear-cut local identity and the prestige that goes with it. Third, they blanket 10 of the richest markets in the country. Use them—and you will quickly find out that they pay off with profits!

WBZ	50,000 Watts—	990 kc.	} Boston
WBZA	1,000 Watts—	990 kc.	
WENR	50,000 Watts—	870 kc.	} Chicago
WMAQ	50,000 Watts—	670 kc.	
WTAM	50,000 Watts—	1070 kc.	Cleveland
KOA	50,000 Watts—	830 kc.	Denver
WEAF	50,000 Watts—	660 kc.	New York
WJZ	50,000 Watts—	760 kc.	New York
KYW	10,000 Watts—	1020 kc.	Philadelphia
KDKA	50,000 Watts—	980 kc.	Pittsburgh
KGO	7,500 Watts—	790 kc.	San Francisco
KPO	50,000 Watts—	680 kc.	San Francisco
WGY	50,000 Watts—	790 kc.	Schenectady
* WMAL	500-250 Watts—	630 kc.	Washington
* WRC	5,000-1,000 W.	—950 kc.	Washington

The NBC Spot Specialist in any of these cities (also Detroit and Hollywood) will give you full information on any or all stations.

*WMAL and WRC will soon be operating with 5,000 watts day and night.

NATIONAL BROADCASTING COMPANY

A RADIO CORPORATION OF AMERICA SERVICE

INTRODUCTION

By THE EDITOR

OBSERVATION

Once again RADIO DAILY presents RADIO ANNUAL to the World of Radio. Nothing so dramatically represents the scope and magnitude of the colorful Radio industry as the one thousand pages that follow. RADIO ANNUAL is a mirrored reflection of the progress and achievement of radio, playing its important part in the lives of all, marching ever forward as the finest and most wholesome force for enlightenment and entertainment the world has ever known.

1939

1939 is now history. Its radio highlights were many. Television became a reality. Frequency modulation made its bow. James L. Fly became chairman of the FCC. Networks passed the eighty million mark for an all time high in billings. Unprecedented radio coverage kept America up with war news twenty-four hours a day. Radio continues to stride firmly forward both artistically,



technically and happiness and contentment into millions of homes.

1940

Never have the prospects for Radio been greater than at the dawn of 1940. Television has conquered both color and distance. Reception has been dynamically improved. Both the educational and entertainment value of programs has vastly progressed. Daily, almost hourly, broadcasts from Europe, are now fact. Radio does indeed bring

APPRECIATION

The comprehensiveness and accuracy of the thousand pages that follow would be impossible without the complete and enthusiastic cooperation of every branch of radio. The editor takes this opportunity to express his sincere appreciation, on behalf of RADIO DAILY, to the many Governmental Departments in Washington and New York, to the Federal Communications Commission, to the National Association of Broadcasters, the Columbia Broadcasting System, the Mutual Broadcasting System, the National Broadcasting Company and the hundreds of others from far and wide, for their splendid cooperation.

Jack Olierate.



Pleasant and profitable relationships are built largely on mutual confidence.

We have found much satisfaction in the many expressions of goodwill that have made our work with advertising agencies so gratifying.

This good-will is our most precious asset—one that we intend to preserve above all else.

TRANSAMERICAN BROADCASTING AND TELEVISION CORPORATION

NEW YORK

CHICAGO

HOLLYWOOD

EDITORIAL

1940

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The **VERY** idea



Five years ago, the first network operated by stations and for stations received its initial trial. This shocking idea prospered into the Mutual network of today. Every Mutual index now stands at an all-time high. Billings have had an uninterrupted rise of 134.2% in the past five years (more than twice the rise of all network broadcasting as a whole!). And Mutual's station line-up now numbers 119 outlets. Yet Mutual has never deviated from its original policy—the "Very Idea" of full profit sharing for all stations and local autonomy of operation for each affiliate.

MUTUAL

Broadcasting System

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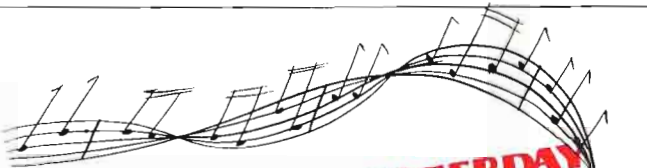
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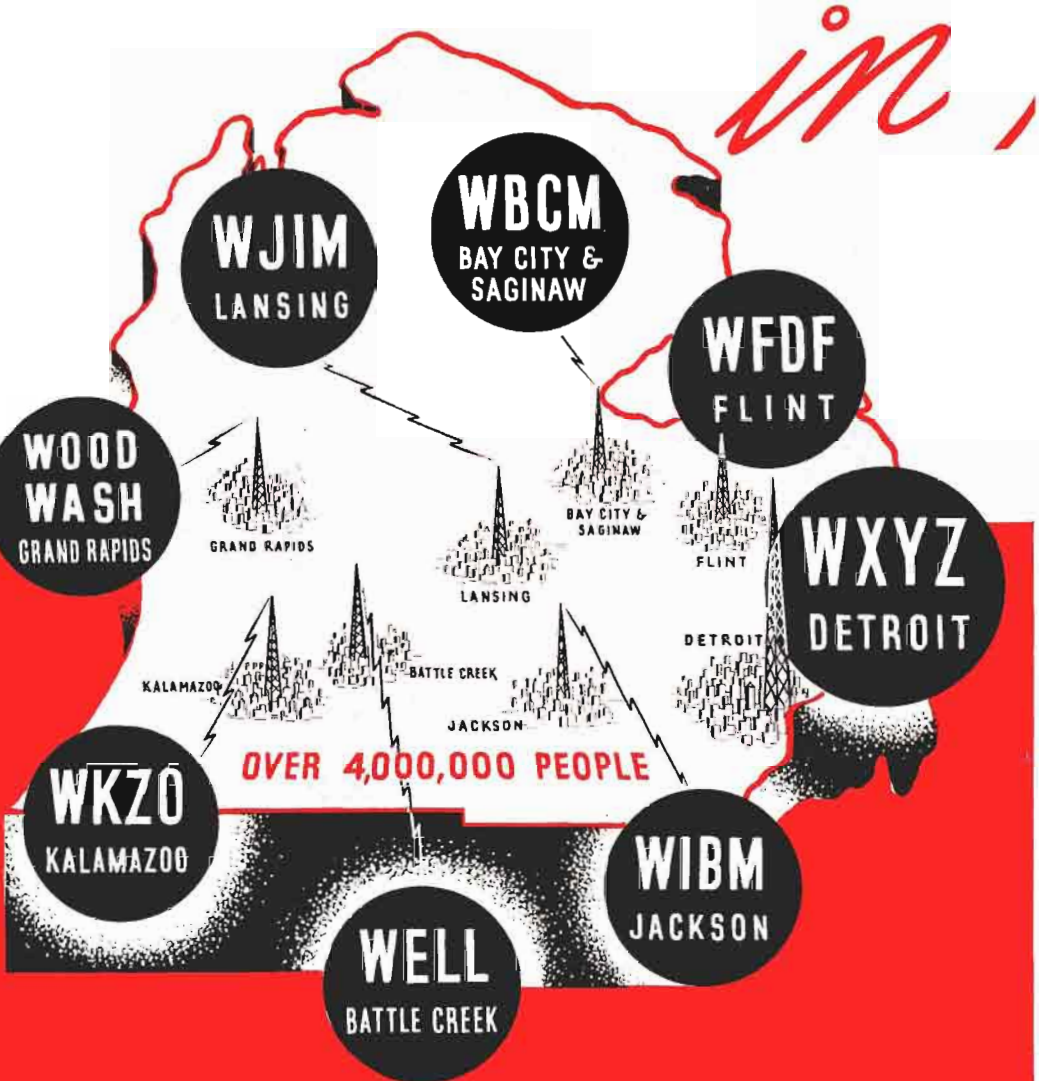


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NEW YORK

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CARL WESTER & CO.

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SQUIER

"Acclaimed in the radio business for accuracy, wariness and brevity, Transradio got wide kudos during the war-bulletin period for keeping its editorial head screwed on tight, broadcasting no scare heads."

- Time



THE FIRST LINE OF DEFENSE

. . . against the greatest enemy — MISINFORMATION

The combination of its own correspondents PLUS the best news services obtainable abroad has enabled Transradio, 1- to score many proved "beats" of the first magnitude , 2- to avoid foreign propaganda and other pitfalls accounting for the high per-

centage of error in many news services today. Concientious care to weigh and check conflicting reports from abroad has given Transradio clients the swiftest, most accurate and propaganda - free coverage of the war obtainable today.

TRANSRADIO PRESS SERVICE

342 MADISON AVENUE — NEW YORK, N. Y.

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FOR THE *Radio Theatre*

HHEYWOOD-WAKEFIELD Seating lends style, class, and comfort to the Radio Theatre. These modern chairs are available in attractive upholsteries that enhance acoustics, yet creating charming ensemble effects. May we tell you in detail why these modern chairs may prove the correct and economical answer for your radio theatre?

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in all
principal
cities.*

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Established 1826

Public Seating Division
GARDNER, MASSACHUSETTS

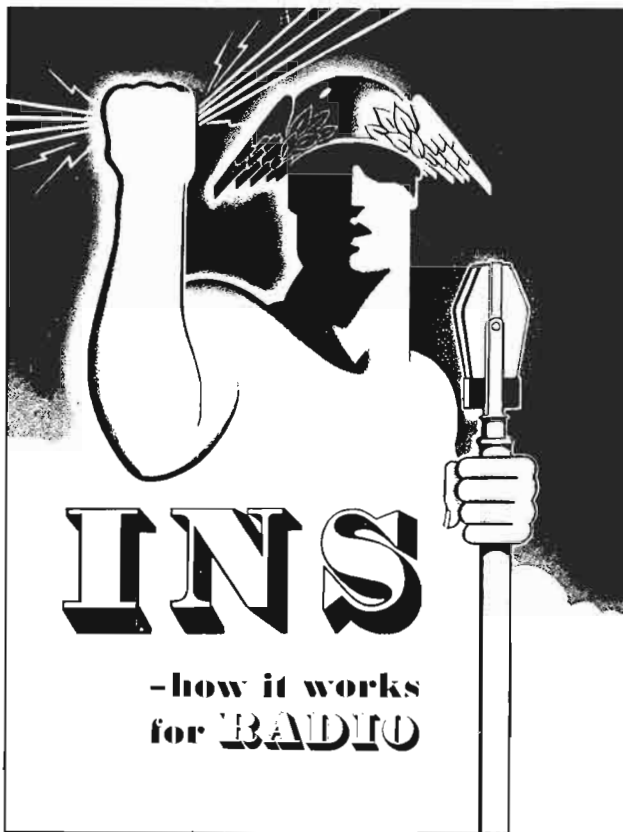


THIS IS THE THIRD
EDITION OF

RADIO
ANNUAL

1940

Designed to cover radio completely, for distribution shortly after the first of each year, and issued to Radio Daily subscribers as part of Radio Daily Service.



News broadcasts have become an integral part of American life. But to be worthy of a good broadcasting station the news source must be speedy, accurate, and complete. It must have worldwide connections, the very latest mechanical equipment, alert editors and the prestige of a great name. In all these requirements INS excels. A new brochure which will greatly help you in planning news broadcasts as a profitable investment will be sent on request.

INTERNATIONAL NEWS SERVICE
235 EAST 45th STREET, NEW YORK



RADIO - A GREAT SOCIAL FORCE

By

JAMES LAWRENCE FLY

Chairman, Federal Communications Commission

THE European war has brought increased responsibilities to radio. Unknown to the World War, radio broadcasting now defies national barriers and claims of isolation. Over there radio has opened a new avenue for propaganda. Over here radio must help preserve our neutrality and, at the same time, move forward in the public service.

The time has come to recognize radio as a great social force, as well as a great scientific achievement. It can affect the lives and the patterns of thought of the people for good or for evil. On the whole, this influence in America has been for the good, tending as it has, toward a better informed and more cultured society.

It is because of its important public role that radio must avoid subservience to any forces wholly selfish in nature. The Federal Communications Commission is under a mandate from Congress to insure that the limited frequencies available for public broadcast are used to accomplish the greatest good for the greatest number of people. Experience in seeking this end has demonstrated that the public and the private interests coincide.

Radio in constantly improved form will continue to render a genuine public service in America.

For Complete FCC Section Please Turn to Page 129

Polling Harlem

CERTAINLY no broadcasting station or advertising agency would attempt to judge program preferences by polling Harlem.

But in a sense that is exactly what many stations and advertisers are attempting to do when they limit their radio listening studies to telephone subscribers.

Every research man recognizes, as every business man should, that even a census of one part of a market cannot produce reliable results for the entire market.

You can turn almost at will in the 161-page report of the roster study we made of morning listening in New York for WOR, Columbia and N.B.C. and find results such as these:

On Thursday morning at 8:00 A.M. 84.6% of the WJZ listeners were telephone subscribers, while at 8:15 A.M. this proportion dropped to 66.7% and at 8:45 A.M. to

47.0%. The fluctuations are even greater than that. As stated above, the telephone subscriber portion of WJZ listeners was 84.6% at 8:00 A.M., but at 10:00 A.M. it was 34.1%!

We wonder how long the radio industry will continue to accept data on program listening based on the listening habits of only a small part of the total sets in use.

Hooper-Holmes can help you obtain a complete picture of your listening audience.

WHAT IS THE HOOPER-HOLMES BUREAU?

For 41 years (since 1899) this Bureau has been making confidential reports to insurance companies on applicants for all kinds of insurance. Most of these are made and written by trained Inspectors, all of whom are full-time men. Their work is supervised by 82 Branch Offices. They regularly cover 13,577 cities and towns in their insurance work and their efforts are supplemented by 55,000 part-time correspondents.

Address all inquiries to Market Research Division, Chester E. Haring, Director.

THE HOOPER-HOLMES BUREAU, INC.

102 MAIDEN LANE, NEW YORK



Copyright Harris & Evans

RADIO 1940

By

NEVILLE MILLER

President

National Association of Broadcasters

RADIO turned in its greatest record in 1939. It will turn in a greater record in 1940.

Never before did an industry have the opportunity to render vital public service as did American radio in the past year. Never before did an industry measure up to its responsibilities so magnificently. It has proven to all that it can handle a world war with common sense and restraint, yet without sacrifice of the dramatic swiftness which is its essence.

It has been alert to recognize its vast social obligations and these it has formulated in the new NAB code, one of the most forward-looking steps ever taken in the history of radio.

The industry is fortified to meet its economic problems as well. A record volume of business has substantially strengthened its economic base. The widespread acceptance of Broadcast Music, Inc. gives ample evidence that the industry will no longer permit itself to be the victims of but one source of music.

A kaleidoscopic series of events are ahead. A national political campaign is underway. A world war continues. Creative fires are still burning. New programs, new talent will find their way to the microphone. New technical developments will come from the laboratory. Merchandise will be moved, the avenues of trade kept open in this, the biggest of all markets—the 100,000,000 and more Americans who listen in every day and every night.

And again, I am confident broadcasters will measure up to the finest traditions of the American System of Broadcasting, pre-eminently the finest and the freest system of radio in the world.

For Complete NAB Section Please Turn to Page 141

PRESS-RADIO BUREAU, INC.



Distinctive News Programs



Daily and weekly
digests and analyses
of world affairs, edited
by experts.



CONSULTATIONS ON NEWS PROBLEMS AND PUBLIC RELATIONS



OFFICES:
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JAMES W. BARRETT
President and
Editor-in-Chief

AS WE SEE IT

Radio Daily Watches Daily Radio Progress

By M. H. SHAPIRO
Editor, Radio Daily

ACKNOWLEDGED to be a depression-proof industry, the business of broadcasting during 1939 not only upheld this tradition but greatly exceeded all expectations in gross billings, both national, local sales and spot.

Increased overhead expenditures, however, were in evidence, including that resulting from AFRA contracts and other union pacts, while all webs and affiliates, plus independent outlets went overboard in their public service expenditures, bringing the nation's listeners full coverage of the European wars.

Progress was general on all fronts, with unusual efforts being made on behalf of supplying new educational features and utilizing those already on the air to better advantage of either the public, the class room or both. Networks in particular sought to establish and coordinate educational broadcasts on a national basis as compared to merely being satisfied to originate them and maintain one or two local educational staffs.

Television sprouted its wings and revealed itself as no longer a laboratory proposition but ready to move if the FCC gives the G. A. sans too many restrictions.

Frequency modulation came to the front, perhaps more strongly than anticipated and this type of broadcasting is

receiving a full measure of consideration apart from serious experimentation.

Long awaited, the ratification of the Havana Treaty further paved the way for power increases and desirable reallocations.

Radio following the tenets of its new NAB Code continued to be the world's cleanest advertising medium. Less than five per cent of the commercial copy submitted to the Federal Trade Commission by all branches of the industry was found to contain objectionable or misrepresented material.

While broadcasters look ahead to the ensuing year with an optimism hardly equalled in any branch of big business, three main problems are on tap. One of them, more or less perennial, is the unpredictable FCC. Two others, of contractual nature, are serious in their potentialities. The five-year pacts with Ascapi run out on December 31. To be in a better bargaining position and eventually set up a catalogue of music of its own, radio organized and set in motion Broadcast Music, Inc. It is obvious, however, that negotiations with Ascapi will be a major proposition.

Negotiations with the American Federation of Musicians is none the less important considering the huge increased demands upon affiliates and network key stations. This also remains to be worked out as well as possibility of fees for broadcasting certain recorded music.

And yet, despite these problems, the industry is keyed to reach a new all-time high in each of its objectives, making 1940 its banner year just as each successive year has been in the past.

WARNER BROS.

*The Ideal Organization for Building, Promotion
and Broadcasting of Radio Programs*

- ★ Largest studio facilities on the west coast—with seating capacities ranging from 450 to 3,000—coupled with staff of showmen whose experience has won national recognition! Available for complete merchandising campaigns!
- ★ KFWB's position on the dial 950—right in the center of greatest activity!
- ★ KFWB, year in and year out, carries more local business than any other station in the Greater Los Angeles area—the area that boasts one-third of the buying power of the eleven western states!



**WARNER BROS.
K F W B
AT YOUR SERVICE**

5,000 WATTS DAYS

950 KYS
KFWB
· HOLLYWOOD ·

NOW! 5,000 WATTS NIGHTS

- ★ LOS ANGELES. America's Dynamic Center of Industry and Pleasure . . . Cinema Capital . . . Leads America in Airplane Production . . .
- ★ Seconds Detroit in Motor Car Output . . . Richest Agricultural Spot . . . Second only to New York in Building Construction
- ★ . . . First Port of the Pacific and Second only to New York . . . Third in Furniture Manufacture . . .
- ★ **THE FASTEST GROWING AREA IN AMERICA!**

TEN OUTSTANDING RADIO NEWS EVENTS OF 1939

James Lawrence Fly appointed Chairman of the FCC to succeed Frank R. McNinch, and FCC adopts new procedures.

Television makes official debut April 30 via NBC-RCA at World's Fair with telecast of Pres. Roosevelt; FCC later adopts tele committee report permitting limited commercials.

Networks reached a new all-time high in billings during 1939 by passing the \$84,000,000 mark.

Complete coverage of the European war afforded by the networks and stations.

NAB formed Broadcast Music, Inc., as the first step in tax-free supply of music.

AFRA signs contracts with networks, 53 agencies and seven producers.

NAB adopts new Code.

FCC concludes chain probe.

Commercial short-wave broadcasts and frequency-modulation both became a reality.

Mexico ratifies Havana Treaty, making operative the pact governing power increases, and reallocations designed to clear up interference between stations in Cuba, Mexico, Haiti, U. S. and Canada.

OUTSTANDING NEW PROGRAM

Tums' "Pot Of Gold" with Horace Heidt.

MOST REMARKABLE BROADCAST

Chamberlain's Declaration That a State of War Existed, Sept. 5.

Thanks

To the radio editors of the
United States and Canada.

To my brothers, and the boys
in the band.

To our sponsors—Lady Esther.

To our exclusive agents and
friends, MCA.

And to the music publishing
industry.

Guy Lombardo

RADIO IN 1939

Radio's Greatest Year From Every Phase

By *DAVID SARNOFF*
President, RCA

Radio in 1939 has had its greatest year. More than 9,000,000 radio receivers were sold. More radio sets are in use in the United States than in all the rest of the world combined. With 45,000,000 receivers in American homes and automobiles, radio has become an integral part of our national life.

Tele Inaugural

The first public service of television programs, adding sight to sound, was introduced in the United States in 1939, by RCA's broadcasting service, NBC. It marked the triumph of many years of radio research and technological advance. It represents a pioneering effort of the first magnitude. Those who predicted that the introduction of television would retard radio progress have been poor prophets of the year's amazing results in sound receiver sales.

More than 750 broadcasters, operating either locally or in conjunction with national and regional networks, sold more time over their facilities to sponsors, than they did in any previous year since broadcasting began. This furnishes the economic base for our free American system of broadcasting.

War

The war, and its threat to the neutrality of the Western Hemisphere, put the American system of free and private enterprise in radio to the acid test. American broadcasting met that test. American radio told the truth to its listeners at home and throughout the world. Its short-wave broadcasts were almost the world's only free, factual, and uncensored sources of radio news. From day to day and from hour to hour, it told the history-making story of the year. Through the weeks of the neutrality debate in the

special session of Congress, radio brought the arguments at Washington to the homes of the United States. The decision to keep this nation out of war was the result of our democratic processes, furthered both by press and radio.

Employment has risen in the entire radio industry, and the industry is paying higher wages to workers, musicians, artists and performers. It is estimated that radio gives employment to 400,000 people in the United States, with an annual payroll in excess of \$500,000,000.

Expansion

An increase in the volume of business handled by NBC by which the nation's advertisers stimulated the distribution of products, enabled the company to carry on an expanded service in all fields of broadcasting. On October 14th, Maestro Arturo Toscanini took up his baton to inaugurate the third season of Saturday night broadcast concerts of the NBC Symphony Orchestra, which will continue throughout the winter and spring. On December 2nd the ninth consecutive season of Saturday matinee performances of grand opera was resumed from the stage of the Metropolitan Opera House in New York.

The International Division of NBC continued its development of short-wave program service to South America and Europe. Technical facilities were improved, and power was increased. An important step forward was the decision to make these international programs available to advertisers, to promote the international commerce of the United States. Short-wave programs from America now enjoy preference among South American listeners, because of their entertainment value and freedom from propaganda. NBC's short-wave international programs are transmitted in the English, Spanish, Portuguese, Italian, German and French languages.

Research

In translating the developments of the research laboratory into practical devices



LUCILLE MANNERS

Fourth Year as Featured Star of the
CITIES SERVICE PROGRAMS

NBC-Red Network—Fridays at 8:00 P.M.

Personal Management: NBC Artists Bureau

for existing and new radio services, the RCA Manufacturing Company has contributed materially to the 1939 progress of radio in all fields. Radio equipment for use in the home, in the school, by business, by government, by the motion picture industry, by aviation, by shipping, by communication and broadcasting companies, has been developed and sold under the RCA-Victor trade-mark. Rapid advances are being made in the development and use of radio devices in many industries in which speed and precision of manufacturing operations are vital factors. New and inexpensive types of radio receivers, Victrolas and record-players were introduced. The upward trend of public demand for recorded music was accelerated in 1939, the estimate of the year's total sales for the industry being 50,000,000 records. Radio invention has contributed vital improvements to records and record-players; radio programs have greatly stimulated their sale.

Tele Equipment

Improved television equipment, and tubes and transmitters for long, short-wave, and ultra-short-wave transmission and reception, have been developed for commercial use. Radio services depend on equipment, and RCA not only has invented, developed, and manufactured, but has also aided the American radio industry to put these new products into daily use.

The outbreak of war in Europe brought to RCA Communications, Inc., a substantial increase in traffic during the last four months of 1939. Daily word-of-mouth reports from the war zone by trained observers have been brought to America by this company, and then broadcast over national networks. Radio photographs from Europe and South America, received via RCA Communications, have appeared daily in our newspapers.

On the technical side, the quality of television images broadcast by NBC has shown striking improvement in brilliance and clarity. A new type of Iconoscope or pick-up tube — the "Orthicon" — has been developed by RCA Laboratories and tested with great success by NBC. This type of Iconoscope, far more sensitive than any heretofore employed, and requiring less brilliant light on the subjects televised, will be available to all television stations during the coming year. Similarly, the latest types of television transmitters developed by RCA are available to stations through the RCA Manufacturing Company. RCA has licensed other and competing manufacturers to make and sell such transmitters, as well as television receivers.

An important television demonstration took place October 17th, 1939 upon the occasion of RCA's twentieth anniversary. While flying above Washington, D. C. at an elevation of four miles, a United Airliner, equipped with a standard RCA television receiver, received clearly on NBC television program, broadcast from the Empire State Building in New York City, over a distance of approximately 200 miles.

Early in December, RCA demonstrated before the Federal Communications Commission in Washington new light-weight pick-up equipment developed by RCA Laboratories. This entire equipment can be easily transported in a station-wagon or light truck, and will facilitate the televising of numerous outdoor events.

Large Screen

Two other important television developments are scheduled for public demonstration during 1940. One will be the improved projection of large screen television images, of a size adequate for theater presentation. The other is that of television relay stations, using frequencies of 500 megacycles and upwards, an important step toward a television network.

Television progress in the United States exemplifies the American way of developing new industries and public services. Our method stands out today in sharp relief against the background of Europe, where public television development depended upon government subsidies, and has now been discontinued. In the United States it has depended upon private capital and initiative, and is going ahead. In Europe, industrial research in most lines has been a preparation for war. In the United States it has been a preparation for peace.

Conclusion

Looking ahead, I believe that 1940 will be a year of even greater importance than the year just ending. Two factors alone should insure a year of eager and unflagging public interest in broadcasting. One is the international situation. The other is the presidential nominations and election in the United States.

The birth-date of broadcasting in the United States is generally regarded as Election Day 1920, when the returns of the Harding-Cox election were broadcast to a few hundred owners of home-made receiving sets. Only twenty years later, more people will actually see and hear the presidential candidates in 1940 by television, than heard the 1920 election returns by sound broadcasting.

Thanks, Radio Editors

•

Jack Benny

JELL-O PROGRAM

My Cast:

MARY LIVINGSTONE

DON WILSON

PHIL HARRIS

DENNIS DAY

ANDY DEVINE

"ROCHESTER"

My Authors:

BILL MORROW

ED BELOIN

WAR NEWS

Europe Is Next Door Via Radio Coverage

By ELMER DAVIS
CBS News Analyst

I was in the city room of the New York "Times" on August 1, 1914, and in the press room of CBS on September 1, 1939. This war is likely to differ in many respects from the one that went before, but one difference has been apparent from the outset. It was the first time the peoples of the world could hear a war actually breaking out. We heard the voice of Hitler announcing his "counterattack" on Poland, the voice of Chamberlain admitting the collapse of "peace in our time." This is something so new that nobody yet realizes its possibilities. We at CBS have been working so close to it that all we can tell is just what happened.

On August 23rd, Paul White, Public Affairs head at CBS, called me in Connecticut and asked me to come in and pinch-hit for H. V. Kaltenborn who was in Europe. For nine days after that I never got off the single block on East 52nd Street between my hotel and the office. For eight nights the network was open all night. Though none of us were on the air continuously for any great length of time, we were constantly on call, waiting for an important bulletin, ready to jump in if static interfered with broadcasts from Europe.

The tempo was naturally greatest in the few days when the guns actually started rolling. On August 31, Columbia put on 33 news broadcasts, on September 1st, 66, and on September 3rd, 83—almost eight full hours. On that day King George VI, Prime Minister Chamberlain, President Roosevelt, Edouard Daladier and Canadian Premier Mackenzie King all spoke to the world.

Radio had been preparing, just as the warring nations had. Just a few days earlier, the paint had dried on CBS' streamlined blue and silver news studio, with its glass walls allowing operations to be coordinated with the press room, Paul White's office, the control booth.

For several days this control booth served as a sub master-control room. All network programs were routed through it, so that at any moment all programs could be cut into for a news flash.

Columbia's technical contribution—the four-way hookups between London, Paris, New York and Washington—had been worked out months before. Kaltenborn or I in New York talked with Ed Morrow in London, Tom Grandin in Paris and Albert Warner in Washington, just as if the four of us were seated around the same dinner table. The way it works is this: the conversations take place on only two transatlantic point-to-point short-wave channels, one eastbound to Europe, the other westbound to America. Land-lines carry the voices between New York and Washington, and between London and Paris. Thus each of the four cities is connected by a continuous loop of telephonic short-wave and land-line facilities. Each city is on a complete conversational basis.

Still, the war made even clearer what had been amply demonstrated during the Czech crisis—that radio, because it is all page one, needs news analysts to clarify for listeners the significance of what they are hearing. Columbia has issued instructions to its news staff and its analysts, keeping their role clear. News analysts are to appraise the meaning of fact in the light of the record, but to keep mere opinion to themselves. "Their function is to help the listener to understand, to weigh and to judge, but not to do the judging for him." And Columbia maintains its policy of "having no editorial views of its own and not seeking to maintain or advance the views of others."

1939 has been an important year for news broadcasting. The microphone has invaded a number of new places—the Vatican, the Maginot Line, GHQ of the French troops and the Royal Air Force, and, finally, just before the year's end, the floor of the New York Stock Exchange, to catch the clatter of the nation's finances in action. The only place still unexplored is the floor of the Senate, and even there, Congress has winked its eye encouragingly at radio by giving it its own press section in the gallery.

Fred Allen

α

RADIO COMEDIAN



The People Who Make

FRED ALLEN

possible

THE CAST

Portland Hoffa
Minerva Pious
John Brown
Charles Cantor

THE WRITERS

Arnold Auerbach
Herman Wouk
Don Johnson
Fred Allen

THE DIRECTOR

William Schorr

THE ANNOUNCER

Harry Von Zell

THE ORCHESTRA

Peter Van Steeden

THE PRODUCTS

Ipana & Sal Hepatica

THE SPONSOR

Bristol-Myers Company

THE MANAGER

Walter Batchelor



EDUCATION

Progress of Stations and Civic Groups

By WILLIAM DOW BOUTWELL
Chief, Division of Radio, Publications, and
Exhibits, U. S. Office of Education
Federal Security Agency

Congress envisioned for our nation a strongly decentralized radio system in the United States. This is the sense of the law of 1927 setting up the rules by which the publicly owned wave lengths may be used by licensed operators. Thus most of our 750 radio stations are expected to render a service as local as a local newspaper.

Sources

I believe that I am correct in saying that no local station is adequately staffed to create a battery of high grade local community service programs. For this reason, the local station manager must rely more and more on local institutions for his local program resources. He turns to the schools, to local civic organizations, to community theater and other civic groups.

From all over the nation the Office of Education has received a wide variety of reports of methods and patterns of cooperation between stations and local civic and educational organizations. These new developments are reported in the Federal Radio Education Committee Service Bulletin from month to month.

Advances

The advances begin to fall into a radio parade of progress. A city adds a school radio director one year—two years later gives him two helpers. A station appoints an education director—then establishes a local school of the air. Following is listed the steps which are being taken to establish local public service radio programs, or series of programs. The steps are arranged roughly in an order ranging from easy steps to more difficult steps.

Planned Campaign

1. Establish radio committees in local civic groups. Many P.T.A. groups have such committees. School boards often begin at this point.

2. Equip schools for radio reception. One station collected radios donated by local dealers and put them in local schools.

3. Establish education directors on local radio station staffs.

4. Encourage talented teachers to take college radio courses in order to prepare themselves for organizing and managing school radio producing units.

5. Secure the cooperation of the radio department of local colleges for creating community service programs.

6. Publish a weekly radio log to guide teachers and civic leaders in selection of radio programs on the air.

7. Develop plans for allowing students credit for listening to certain programs, commensurate with credit received for reading selected books.

8. Set up radio workshops in schools to practice and eventually produce local programs.

9. Establish a radio director in the school system.

10. Establish a radio staff for the school system with part-time and full-time assistants to the school radio director.

11. Set up recording equipment in the schools—build libraries of important recorded programs and special events for use by teachers.

12. Develop radio production units in local community theater groups.

13. Develop instruction for teachers in classroom utilization of radio.

14. Establish a local school of the air.

15. Develop local forums of the air for the discussion of civic problems.

16. Undertake careful planning of educational and civic programs far in advance of schedule for presentation.

17. Set up "machinery" for checking on the effectiveness of community programs.

18. Develop plans for coordinating city-wide promotion of community service programs.

19. Establish studios in schools and colleges with lines to stations.

20. Develop close cooperation with newspapers. Work out plans for regular publicity and for printed listener aids.

21. Establish a community council to plan and advise on the development of local radio service.

22. Establish a short wave station under the management of the school board for programs especially designed for the classroom.

HOPE



1938-9-40

**PEPSODENT PROGRAM
PARAMOUNT PICTURES**

THE WOMEN

Progress in Women's Programs in 1939

By MARGARET CUTHBERT
*Director Women's Activities Department
the National Broadcasting Company*

During 1939 there has been more coordination between women listeners throughout the country and women on the inside in radio than ever before.

Coordination

For four years, since its beginning, the Women's Activities Department of the National Broadcasting Company has been working to achieve this goal. Through direct mail response and with the aid of women's organizations, the thoughts and desires of women listeners have gradually become clearer and more constructive, so that this year we have been able concretely to round out the picture of radio programs for women to meet the needs and desires of each representative type and group.

Cooperation

The dramatized series, "Gallant American Women," is a case in point. This program, which tells the story of women pioneers in every field of endeavor and shows how their work is being carried on today, has done much to foster the spirit of cooperation with women's organizations. June Hynd's "Guest Book" and Alma Kitchell's "Brief Case" are two series which have brought a wealth of response from individual listeners of all walks of life throughout the country.

Three new series for women just inaugurated by NBC are "Echoes of History," a dramatized program, the "Quilting Bee," a spontaneous discussion among typical American women about interests close to their hearts, and "Streamline Journal," a woman's magazine of the air. These programs are indicative of a

small part of our planned pattern. They have been inspired by the cooperation which women listeners have given us.

Children's Programs

Children's programs are being developed along the same lines. Here the problem is to coordinate the desires of both adults and the children in their charge.

Mrs. Saidie Orr Dunbar, president of the General Federation of Women's Clubs, representing mothers and teachers, says, "Of paramount interest to women is the safety, well-being, comfort, happiness and education of our children."

Dr. Alice Keliher, eminent psychologist, states, "We know from the Wickman studies and others that parents and teachers don't like noisy things and that children do. Children are living in a world that is narrowing down, that is more mechanical and less creative. Their emotions get jammed up. I am not at all sure a good war whoop doesn't keep children from kicking their mother's shins."

Keeping both the adult and child attitudes in mind, we have succeeded this year in rounding out the numbers of programs of high calibre which answer both demands—and this is only the beginning.

Excellent Shows

We are proud of such children's programs as Dorothy Gordon's "Yesterday's Children," dramatized stories of favorite juvenile books of famous people now alive, Vernon Crane's "Story Book," modern American fairy tales, Irene Wicker's musical stories, the "Bright Idea Club," in which children participate, and a number of others. Through the response the women of the country are giving us, we find these programs are entertaining to children as well as educational and profitable for a variety of age levels and interests.

This close cooperation and contact with our women listeners is gratifying to women on the inside in radio. We are not only building on it, we are banking on it.



MILTON BERLE

"Stop Me If You've Heard This One"

Quaker Puffed Wheat — Quaker Puffed Rice

NBC-Red

FOREIGN

Looking at Radio Abroad During 1939

By JOHN H. PAYNE

Chief, Electrical Division

Bureau of Foreign and Domestic Commerce

Editor's Note: The American radio industry's progress during 1939 in the foreign market has been paced by the splendid and comprehensive service rendered by the Radio Section of the Electrical Division of the Bureau of Foreign and Domestic Commerce of the Department of Commerce.

Scope

It is the Radio Section of the Electrical Division of the U. S. Department of Commerce, one of the major trunk lines leading to the Federal central switchboard of American business, which keeps the industry abreast of the changes abroad and which correlates the unending flow of statistics upon which the successful pursuit of foreign markets is predicated.

The scope of the Section is comprehensive, embracing as it does the sales promotion of all communication apparatus such as receiving and transmitting equipment, tubes, parts, and accessories, as well as including the publicizing of domestic short wave programs as beamed on other countries. Obviously, much of the data thus placed at the disposal of the American industry cannot otherwise be obtained.

Demands

To a marked degree, radio entails peculiar demands. It is essential that the Federal Government, through its accredited agents abroad, note the widely varying conditions and interpret them in terms of world demands, prospective markets and required adaptations. Differing characteristics, tastes and customs are vital factors in the correct marketing approach.

Political Aspect

The changing political complexion of Europe and elsewhere serve to further emphasize the value of the Bureau's various other divisions to the radio industry. The sphere of the Commercial Intelligence Division is that of listing and rating possible foreign agents and buyers. The Commercial Laws Division, among other valuable services, provides assistance in foreign industrial property problems—trade marks, copyrights, patents, unfair competition, etc.

Tariff Reports

From the Bureau's Tariff Division, the American radio industry receives reports of all changes in customs tariffs, trade regulations and commercial policy, as well as the latest information on foreign customs decrees.

Probably one of the most valuable contributions of the Bureau is the statistical service which shows the amount and value of a given commodity—sets, tubes, parts, etc.—exported from the U.S.A. to each country throughout the world.

Finance

The Finance Division covers an essential service in reporting on the rate and basis of exchange available in each country. Sales are unimportant unless exact information regarding payment is available. The Trade Agreements Unit is the Bureau's point of contact with the negotiations involving our Reciprocal Trade Agreements with other countries.

Service

The Radio Section of the Electrical Division will be glad to be used by the Radio Industry as its contact with the Bureau of Foreign and Domestic Commerce.

EDGAR BERGEN

CHARLIE Mc CARTHY

MORTIMER SNERD

CHASE & SANBORN PROGRAM

N. B. C.

RADIO DRAMA

Progress of Drama in Broadcasting

By ORSON WELLES

Although radio has been with us for twenty years it must not be forgotten that in its function as a medium for projection of drama it is still in a highly experimental stage. It is only the gratifying success of a few dramatic programs that gives us any assurance that we are finding valid methods for offering drama on the air. Radio, of course, is ideally suited for the transmission of news, the broadcasting of music and of comedy because by the mere act of reciting news into a microphone, of playing music or by telling jokes, the best form automatically is accomplished. Drama is another thing.

Drama

The less a radio drama resembles a play the better it is likely to be. This is not to indicate for one moment that radio drama is a lesser thing. It must be, however, drastically different. This is because the nature of the radio demands a form impossible to the stage. The images called up by a broadcast must be imagined, not seen. And so we find that radio drama is more akin to the form of the novel, to story telling, than to anything else of which it is convenient to think.

Certainly, radio drama is the first new method of projecting entertainment which has come along since the invention of talkies and the animated cartoon. We are still in the midst of discovering valid techniques for its operation. I think the first step in that direction has been successfully made with the revival from desuetude of Chorus, the fellow who used to come out between the acts

and explain what was going to happen next and why. Radio's particular amendment is the personalizing of Chorus, of making him a character in the play instead of an outside character looking in. The first person singular method of having the teller of the story also a character in it is now widely used by all first-class radio dramatists. To hear a voice saying "I am Hamlet" is dramatically more interesting than to hear a commentator say, "You are now going to hear from Hamlet."

Progress

Radio drama has done another thing. It has continued the process of bringing the actor near the audience, a development which has been detectable for about a hundred years. The actor's problem of projection has ceased to be troublesome and the test of a good performance has come to be its honesty and integrity. The close-up, invented by the silent movies, was an enormous step forward and had a profound effect upon stage acting. The penetrating effect of radio performing, the last word in bringing the actor and audience face to face, has also had its effect on the stage. The further development of radio drama will continue this process.

Future

Looking ahead, I see radio as a great field for the presentation of literary and poetic images; as the coming great field for fantasy. The most important and interesting recent experiments in radio have been in these departments. Radio can do things which the realistic theater cannot and which, because of the multiplicity of images, would be impractical in the films. A few words can conjure up a scene beyond the furthest extension of the powers of the boldest and most resourceful technicians.

This is radio's strongest challenge to the existing mediums of entertainment. Is it commercial? Can you argue, in these days of "Snow White" and "Pinnocchio" that radio fantasy cannot be as good box office as romance?



EDWARD G. ROBINSON

Third Year

"BIG TOWN" PROGRAM

OVER CBS



LEVER BROTHERS CO.
(Sponsor)

RUTHRAUFF & RYAN, INC.
(Advertising Agency)

MOTION PICTURES; WARNER BROS.

AUDIENCES

Social Stratification of Radio Listeners

Classical and semi-classical music, news broadcasts and certain types of drama hold the interest of radio listeners in \$5,000-and-up-a-year families, while comedy and daily serials are preferred dial fare of listeners in the \$2,000 income bracket, according to an analysis of radio audiences by H. M. Beville, Jr., Research Manager of the National Broadcasting Company. This comprehensive study of the social stratification of the radio audience was made at the suggestion of the Office of Radio Research in the School of Public and International Affairs at Princeton University, directed by P. F. Lazarsfeld. The digest is divided into four sections, each illustrated with examples and charts. The *Cooperative Analysis of Broadcasting* and the C. E. Hooper reports served as a background for the studies.

First Section

The first section of the report is devoted to general listening habits, including economic and geographic differences. With the audience divided into four income groups, ranging from families with an annual income of more than \$5,000 a year to those with less than \$2,000, it was found that radio is most popular with the \$2,000 to \$3,000 group.

Reasons for these differences may be that in the higher brackets a bigger income affords many other social interests and entertainments and, possibly, the fact that the average radio program is directed to the middle class listener.

Geographic Differences

An analysis of geographic differences in radio popularity shows that the Pacific Coast has, on the average, a higher set use than any other section of the country. This may be explained, the report points out, by the selection of programs available because of time difference. Most of the better eastern programs are broadcast on the West Coast in addition to many additional Pacific network features.

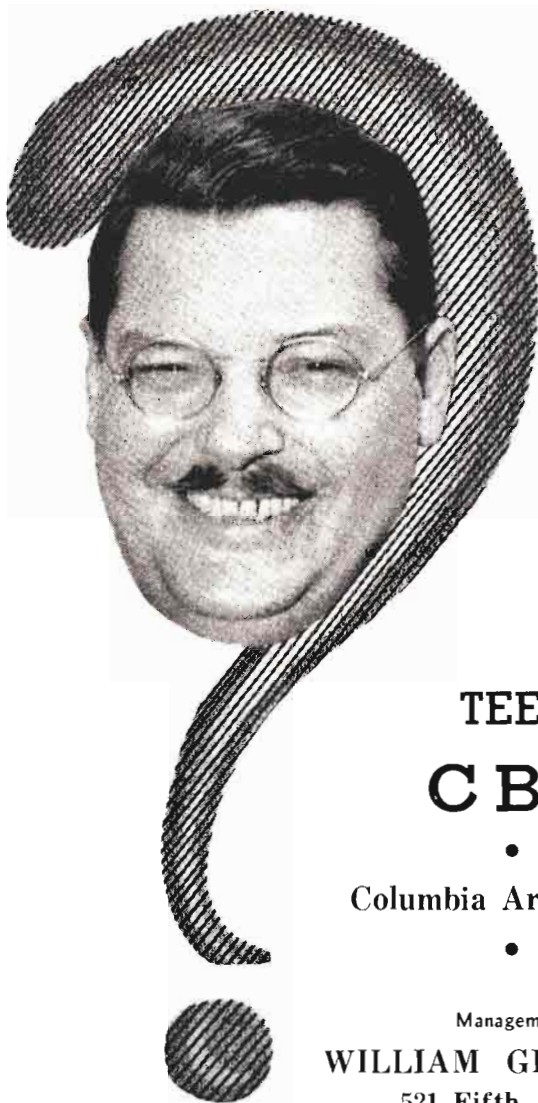
South

The South listens to radio the least. A smaller number of stations and reduced competition among programs—particularly network programs—is suggested as a reason for this. In the East interest is slightly below average except between 8 p.m. and Midnight. Smaller family units and a larger number of apartment dwellers probably result in a lower radio family availability during the day. In addition, however, most of the larger network programs are broadcast on a New York time basis, which puts them on the air during the 8 p.m. to Midnight period during both Standard and Daylight time schedules.

Midwest

Midwest section listens to more of the daytime programs before 5 p.m., and is about average during the later hours. This may be because, for one thing, the daytime dramatic serial type of program developed principally in Chicago and is apparently extremely popular in the Midwest. Too, this section has a larger percentage of so-called "average families" at which most daytime programs are directed.

PROFESSOR QUIZ



TEEL
CBS

•
Columbia Artists, Inc.
•

Management
WILLIAM GERNANNT
521 Fifth Avenue
New York

Audiences

Another section of the survey is devoted to actual program audiences analyzed by income groups. For this study the programs were roughly segregated into the following five classifications:

1. General Entertainment—including all variety, comedy and light musical programs.
2. Classical and semi-classical music—the symphonies and the somewhat lighter and higher quality musical programs.
3. News—the commentator, the dramatic presentation and the Broadway and Hollywood reporter.
4. Educational—talk, and questions and answers programs which by reason of presentation would be considered educational by listeners.
5. Dramatic—various types of dramatic programs with the exceptions of comedy drama (Amos 'n' Andy and Easy Aces), musical drama (Beauty Box Theater, Showboat) and news drama (March of Time).

Again the listening audience was divided into four groups. A, with incomes of \$5,000 and over; B, \$3,000 to \$5,000; C, \$2,000 to \$3,000 and D, under \$2,000.

Results

A tabulation of results showed, roughly, that in the evening groups "A" and "B" listened to the variety type of general programs. "A" tuned in on the classical music, "B" to the semi-classical. Both "A" and "B" listened to the news broadcasts and both groups, with a few exceptions, favored these programs over the dramatic and educational features.

Groups "C" and "D" tuned in on comedy and drama. "C" listened to the educational features. Both groups favored these programs over the classical and semi-classical music and the news broadcasts. Few programs had a uniform appeal to all groups.

About the same conclusions are drawn from a tabulation of daytime listeners.

Section Three

Section three of Beville's report is devoted to the effect of competition on

program audiences. In it is discussed five principal types of changes or breaking points in program competition which it is possible to study by the use of existent telephone survey data. These five types are as follows:

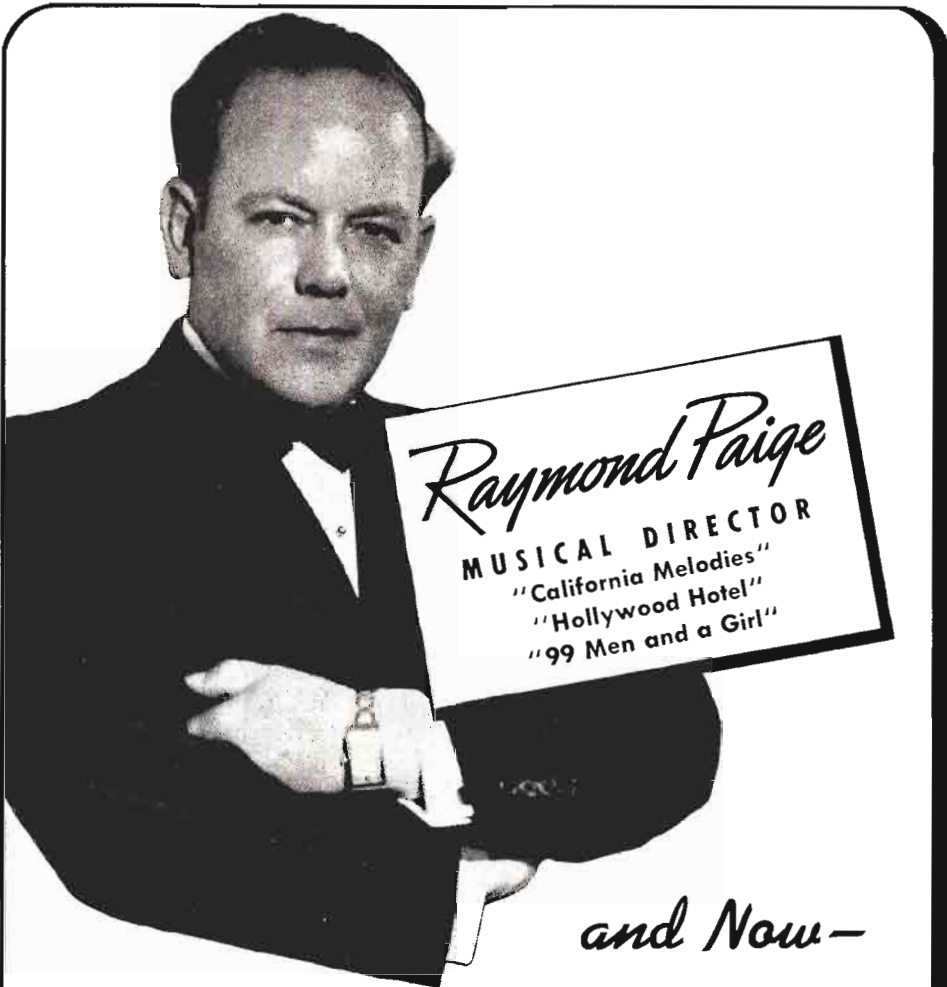
1. Change of talent in competitive program.
2. New competitive program coming on.
3. Old competitive program going off.
4. Change of competition during a given program.
5. Change of competition by moving program to different period.

Examples

As an example of the findings under the first type a famous columnist and news commentator was replaced by a relatively unknown commentator with a loss of more than 50 per cent of the program's audience. While this second commentator was on the air a symphony orchestra showed a substantial rise, going from 16 per cent to 26.5 per cent. When the first commentator returned to the program, the 50 per cent loss was immediately regained and orchestra dropped back to about its former place.

Another charting shows clearly the effect of new competition. A popular light orchestra and a commentator with a folksy, back-woods style held most of the listening audience until, on a third network, a famous comedian made his appearance. Both of the other shows lost heavily in audience appeal, while the third show started off well and gained rapidly. This case would seem to indicate that the first two programs were short in audience-building and holding qualities while the third show probably had extensive advance merchandising and publicity.

Under the third listing Beville shows that even an old, well-established favorite on the air can gain from loss of a competitive program. In this case listings were charted on an established program of comedy and music and a fast-talking news commentator. Though the first program held the greater part of the listening audience there was a decided leap to a new level when the second program went off the air.



Raymond Paige
MUSICAL DIRECTOR
"California Melodies"
"Hollywood Hotel"
"99 Men and a Girl"

and Now—

Westinghouse
MUSICAL AMERICANA

PRODUCED BY KENNETH L. WATT



NBC BLUE • COAST-TO-COAST • 97 STATIONS
AND AROUND THE WORLD BY SHORT WAVE
8:00 P.M. E.S.T. • 7:00 P.M. C.S.T. • 9:30 P.M. M.S.T. • 8:30 P.M. P.S.T.

Competition Changes

In illustrating what is liable to happen when a change of competition occurs during a given program, Beville selected one particular Sunday. Between 8:00 and 8:30 p.m. that day 42.9 per cent of all radio families were using their sets, with 15.5 per cent listening to a well-known singer and 14.2 per cent to a program which featured audience participation. In the following half-hour the total audience increased to 48.1 per cent and a popular comedian, following the singer, gained an audience nearly twice the size of his predecessor's. The result of this was to seriously reduce the number listening to the audience participation program. Computed in terms of the total audience listening for each half-hour period, this program dropped from one-third to little better than one-sixth of the total.

Several examples of change in competition which result in moving a program to a different period are shown in Beville's survey. For instance, one program ranking a poor third in audience appeal, due to the competition of two popular network features, was shifted from its Friday night spot to Saturday night where it met no serious competition. The program immediately doubled its audience and made constant gains for several months.

Final Section

In the fourth and last section of his survey, the author has combined the findings of section two and three so that the income group variations are studied in the terms of competition. These analyses emphasize the fact that program popularity, even by income groups, is largely relative.

For the purpose of this phase of the study a number of examples of directly competing programs were selected. These examples were for programs of the same length and approximate size of network, and included only programs broadcast opposite each other for a sufficient length of time to yield adequate competitive income group data. Only the actual ratings (per cent of all sets) were used.

The examples divided themselves into three types:

1. Clear-cut difference in income group appeal.
2. Similarities in income group appeal.
3. Changes in income group ratings resulting from changing competition.

Conclusions

Conclusions drawn from the many charts in this part of the report are:

1. Just as the total audience or popularity of an individual program must be considered in relation to its competing program, so must the income group breakdowns be studied from the standpoint of competition.
2. To obtain truly accurate data on relative appeal by income groups it is necessary to spot individual programs opposite other programs of various types.

Here are two findings on programs of different appeal:

Program Comparisons

Two examples of findings on programs of different appeal are as follows: "Voice of Firestone," by income groups: A, 8.0; B, 7.5; C, 6.9; D, 5.4; total, 6.9. "Pick and Pat": A, 4.6; B, 8.0; C, 9.5; D, 9.9; total, 8.8. Contended program: A, 7.6; B, 6.5; C, 5.7; D, 4.3; total, 5.8. "Lady Esther Serenade": A, 5.8; B, 8.4; C, 10.3; D, 7.2; total, 8.8.

Findings on programs of uniform appeal: "Cavalcade of America": A, 5.0; B, 7.6; C, 8.3; D, 5.4; total, 7.3. "One Man's Family": A, 10.6; B, 13.6; C, 16.8; D, 13.6; total, 14.8. (As between these two programs, other than the normal listening trend, there appears to be little variation by income groups except that the former is slightly lower in group D.)

Findings on programs under two different competitive conditions: Eddie Cantor: A, 9.6; B, 14.4; C, 17.3; D, 14.6; total, 15.2. Jack Benny: A, 18.1; B, 26.5; C, 29.1; D, 21.8; total, 21.8.

A year later the program of Eddie Cantor faced different competition with results as follows: Eddie Cantor: A, 19.9; B, 24.8; C, 28.3; D, 18.8; total, 24.9. "So You Want To Be An Actor": A, 6.3; B, 11.5; C, 14.6; D, 12.6; total, 12.7 (this comparison illustrates clearly the tremendous effect competitive programs have, not only on total audience, but on the income groups).



**CONNIE
BOSWELL**

SHORT WAVE

International Programs Making Rapid Strides

By GUY C. HICKOK
Program Director
NBC International Division

Greatly increased acceptance of the National Broadcasting Company's international short wave programs throughout Latin America in particular and the rest of the world in general was noted during 1939. This was due principally to three factors: Unbiased and extensive coverage of war news, considerable augmentation of program service to countries below the Equator, and installation of a steerable antenna which vastly increases signal strength to either Buenos Aires or Rio de Janeiro merely by throwing a switch. A resultant highpoint of the year was the establishment of the first commercial shortwave broadcasting service.

Popularity

Proof of the growing popularity of NBC's short wave programs was provided by the number of foreign stations which started rebroadcasting them during the year and by a tremendous increase in mail response from abroad. Programs were rebroadcast in 1939 by at least 20 stations and networks abroad, while regular pickups are now being carried throughout Uruguay, Paraguay, Colombia, Mexico, Guatemala, Cuba, Puerto Rico and Argentina. As for mail response, this has grown from only 157 pieces of mail in May, 1938, to approximately 40,000 letters and cards received this year.

War News

Probably the greatest single factor in building good-will for NBC international

programs during the year has been the broadcasting of war news over its stations WRCA and WNBI. Such news has been delivered, every hour on the hour, in six languages, during eleven of the sixteen hours during which the stations are on the air each day. Uncensored, impartial and comprehensive, it has won a tremendous following from persons who dislike the propagandizing of foreign government-owned or controlled stations.

Latin America

The augmentation of program service to Latin America this year was accomplished by using WRCA to beam southward three and a half hours of programs which previously had been sent exclusively to Europe over WNBI. These broadcasts, in English, Italian, German and French, have been received with great enthusiasm by colonies of Europeans located below the equator.

New Antenna

The new steerable antenna has proven directly responsible for gaining a much wider audience because, although WRCA and WNBI operate with 25,000 watts of power, the antenna delivers an effective signal of more than 600,000 watts and concentrates this upon centers of population along the east and west coasts of South America.

Sponsorship

Lastly, the opening of short wave broadcasting to commercial programs has made possible the further building of good will between the Americas. Such service was authorized by the Federal Communications Commission in May, when it was decided that WRCA and WNBI had outgrown their experimental stages and was inaugurated on December 1 when the United Fruit Company assumed sponsorship of a daily news program for the purpose of purely institutional advertising.

WARD'S "TIP-TOP" BREAD

Presents

Joe Penner

NBC BLUE NETWORK — EVERY THURSDAY

8:30 EST—7:30 CST.



SCREEN—Under Exclusive Engagement
To R. K. O. Radio Pictures Inc.

THE NEWS

Radio Paramount in Covering Special Events

By A. A. SCHECTER
NBC Director of News
and Special Events

The year 1939 has probably been the most successful and sensational in the history of news and special events coverage by radio in America. In this year radio had its first baptism of world war coverage. Today, because of its success in spanning oceans and continents, people in the backwoods know just as well what is happening as people in key cities.

U. S. System

And the American system of competitive broadcasting probably has made it possible for citizens of this country to know more about the war in Europe than the Europeans themselves. American newsmen and radio men are the finest reporters in the world. It is their training in competitive methods that has made radio so successful in the transmission of news from the war fronts.

Public interest in news broadcasts increased considerably during the year and the average volume of such broadcasts since the war began has jumped from about 10½ hours to almost 16 hours per week.

Radio War

This has, in fact, been somewhat of a radio war. Chamberlain's declaration of war was made on the air. Hitler's answer was broadcast as was Daladier's war declaration for France. Subsequent reports on developments given by statesmen of Europe to their own people also were heard throughout the world.

Incidents in the hostilities themselves also have been broadcast in spectacular fashion. The Athenia sinking was first known to the world by air while rescue of most of its passengers was made possible because of the ship's SOS signals. And the destruction of the Graf Spee in Montevideo Harbor, a description of which was flashed to America while she

was sinking, may go down in radio history as one of the all-time highs in listener interest.

Flint Coverage

The first interview with the captain of the City of Flint after his strange Odyssey through the North Atlantic was another big radio story of the year. Air raid warnings heard in Paris while an American commentator was talking to the United States made another sensational broadcast while first hand reports of the conquests of Poland, Czechoslovakia, Albania and Memel were not far behind in excitement. To all networks must go credit for some striking angle of this war coverage.

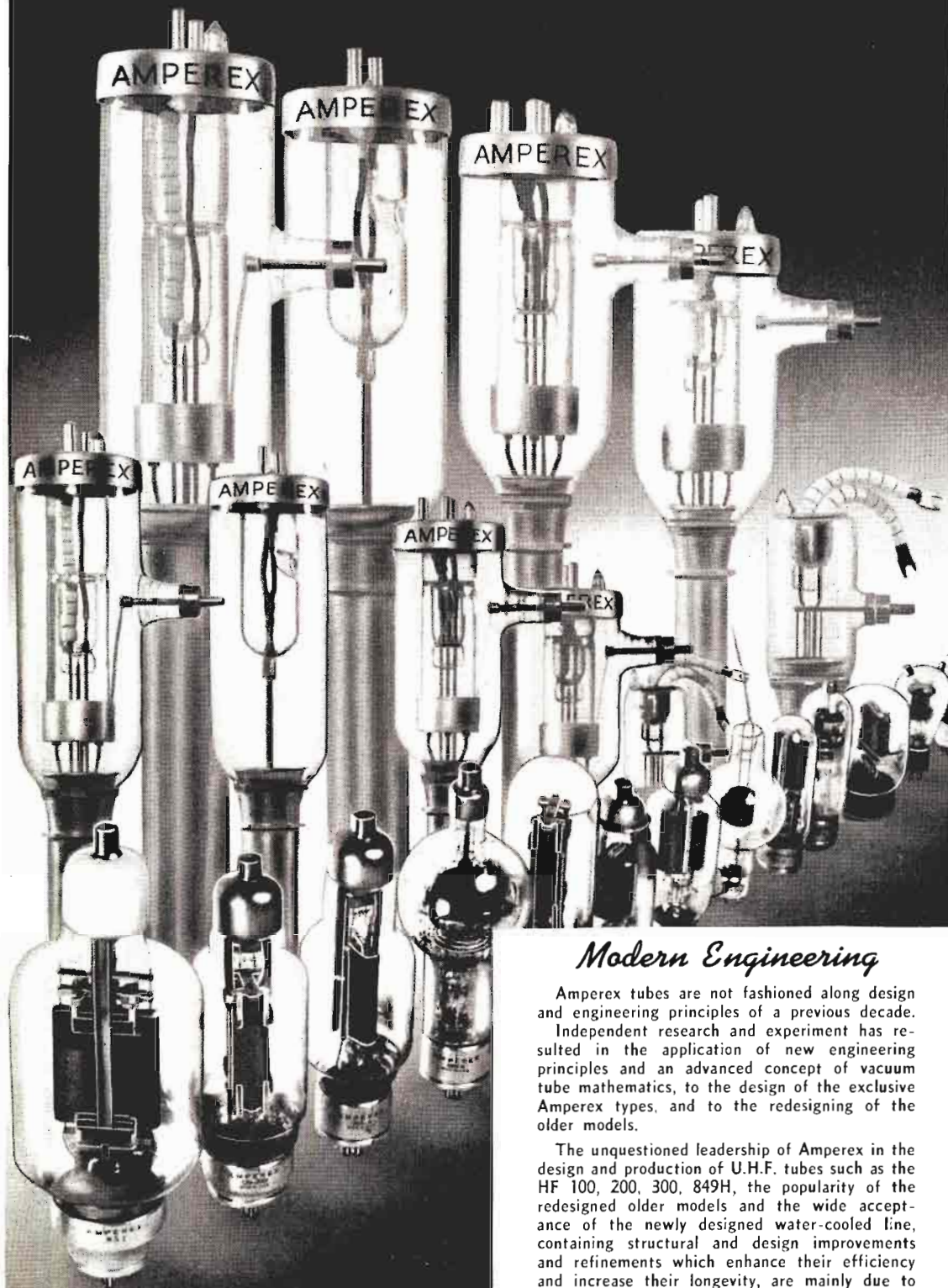
1939 Highlights

Nineteen-thirty-nine brought many other remarkable broadcasts. For the first time radio reported the death of a Pope and the election and coronation of his successor. Additional amazing news stories in which it participated included the bitter fight for American neutrality and the special session of Congress; President Roosevelt's appeal for peace, Hitler's answer and the peace plea of the Duke of Windsor from Verdun, and the visit of the King and Queen of England to the North American continent.

The submarine "Squalus" disaster at Portsmouth, N. H., was another of the great stories of radio. Microphones were on the scene as the rescues took place. And the "Cavalier" disaster, in which a plane from Bermuda "sat down" on the Atlantic Ocean, was equally striking. In fact, it was the radio on the ship that first summoned help and secured the rescue of nearly every passenger and crew member, while broadcasters were on the scene to cover this rescue.

Sports

Although pushed out of the spotlight by national and international events, the Louis-Galento fight, the coverage of football games and other events which never fail to grip the listener should not be overlooked as highlights of 1939.



Modern Engineering

Amperex tubes are not fashioned along design and engineering principles of a previous decade.

Independent research and experiment has resulted in the application of new engineering principles and an advanced concept of vacuum tube mathematics, to the design of the exclusive Amperex types, and to the redesigning of the older models.

The unquestioned leadership of Amperex in the design and production of U.H.F. tubes such as the HF 100, 200, 300, 849H, the popularity of the redesigned older models and the wide acceptance of the newly designed water-cooled line, containing structural and design improvements and refinements which enhance their efficiency and increase their longevity, are mainly due to this modern engineering.

AMPEREX ELECTRONIC PRODUCTS, Inc

29 WASHINGTON STREET

www.americanradiohistory.com

BROOKLYN, NEW YORK

WORLD'S FAIR

Radio Plans Already Completed for 1940

By DR. JOHN S. YOUNG
Director of Radio and Television

The 1939 World's Fair in New York brought to network audiences the "Salute of Nations" featuring leaders of the entire world, plus the finest radio fare, augmented by television, ever presented in conjunction with an event of such magnitude. A high standard was set up for the 1940 Fair to shoot at, and before the doors were again thrown open to a waiting nation, the radio, television and facsimile plans had been completed.

Heading the array is a series of programs arranged between the United States and Latin-American countries, soon to get underway, featuring presidents of the Latin-American countries broadcasting a series of goodwill talks directly to the New York World's Fair, and all residents of the United States.

Sound broadcasting will play the major part in the 1940 Fair coverage. The three major networks, CBS, MBS and NBC, have all made arrangements for a thorough coverage of the Fair exceeding their efforts of 1939. In addition, located on the grounds will be facilities of WMCA and the Inter-City network; WINS and the New York State network; WLW, Cincinnati; WHN, WNEW, WNYC, WQXR, WEVD, WWRL, WHOM, and virtually every station in the area of the Fair.

All the stations have agreed to broadcast on an expanded basis this year, and are even now completing plans for the elaborate coverage they have promised to give their listeners.

Television

The greatest number of television transmitters and receivers ever assembled at any one time or place in the United States will be on exhibit at the Fair in '40. Television's "eyes" will be brighter, keener, more observing than ever, and at the great exposition you will see them at work. Television history was made on April 30, 1939 when President Roosevelt opened the huge extravaganza; brilliant chapters will be added in 1940.

At this time plans are not available regarding the developments in television

by NBC, CBS, RCA, and Westinghouse, but we understand that the General Electric Exhibit at the World's Fair, with its man-made lightning, "House of Magic" and television demonstrations, will bring back in 1940 substantially the show which was one of the hits of the Fair in '39.

Newest developments of the General Electric research laboratories will be added to the science show in the "House of Magic," and Dr. K. B. McEachron, director of the high voltage laboratory, is working out new ways of demonstrating the tremendous power of the 10,000,000-volt artificial lightning generator in Steinmetz Hall.

A new feature of the "House of Magic" theater will be a sound control device by which the effect of an invisible band marching around the theater may be achieved.

A projection receiver will be added to the General Electric television demonstrations. The same television studio in which visitors were televised during 1939 will be retained, and the space devoted to the television receivers will be doubled.

Facsimile

In the realm of facsimile, the onward march of this means of communication will be a spectacular feature of the Fair in '40. Detailed plans are not available at this early date, but it is expected that the RCA building will be the scene of latest developments, and Crosley, it is anticipated, will have large-scale demonstrations in its building . . . showing the work of the Crosley Readco, a printer designed by the Finch Telecommunication Laboratories, Inc.

Plans are being discussed with John V. L. Hogan, President of WQXR, whereby the New York World's Fair 1940 may participate in experimental broadcasts featuring the new frequency modulation (static-less) system and high speed radio facsimile by utilizing W2XQR and W2XR. This is one of radio's most recent advances and will be followed with keen interest by the scientific world.

On Saturday, May 11, the 1940 edition of the New York World's Fair will get underway. In addition to the gala celebration planned by the Fair officials, television and radio broadcasts on that day will play a major role in presenting to the people of the nation a preview of this greatest of Fairs.

MARION AND JIM JORDAN
as
"FIBBER McGEE AND MOLLY"

DON QUINN
WRITER

BILL THOMPSON
"OLD TIMER"
"NICK DEPOPOLOUS"
"HORATIO K. BLOOMER"

HAROLD PEARY
"GILDERSLEEVE"

ISABEL RANDOLPH
"MRS. UPPINGTON"

HARLOW WILCOX
ANNOUNCER

"THE KING'S MEN"

BILLY MILLS
AND HIS ORCHESTRA

FIFTH YEAR FOR THE MAKERS OF JOHNSON'S WAX

CO-OP SHOWS

Their Importance to the Advertiser

By FRED WEBER
General Manager, MBS

Since Mutual's very beginning, way back in 1934, this network has made new ideas work. I need not tell you about the flexibility it affords the advertiser—the full rates that it gathers for affiliated stations—and its fundamental cooperative policy as the network created "by the stations for the stations." These pioneering steps have been responsible for its rapid, yet careful growth from a hookup of four strong stations to a nationwide chain of some 118 affiliates. Built securely to service the listener and the affiliated station, Mutual has ever been on the lookout for contributions to enhance this service. The cooperative radio program falls prominently into this category.

Costs

How many times have you met the advertiser who could afford a radio program on a local station, but who was still far removed from the big-time prestige and talent of network sponsorship? If he bought at all, it was a "participating" sponsorship, a mediocre live show, or a transcribed program.

But all that was before the arrival of the cooperative program. This radio phenomenon helped not only the advertiser, but the station and the network. It gave the advertiser a chance to buy a network program for the price of a good local show. It meant a new type of lucrative selling job for the station, and more revenue for the network. And it also had its by-product—the producer of the cooperative campaign.

Definition

The cooperative show is a network program sponsored by a different advertiser in each market, with not more than one sponsor to a city. Each cooperative sponsor is identified with the network show in his locality by the use of "cut-in announcements," which are made at the local station. At the moment there is a break in the program for the commercial

announcement, the local announcer in Denver, for example, reads the advertising message of the Wadge Coal Company, the cooperative in that city. The local commercial is superimposed against theme music broadcast from the network to insure a smooth effect. Simultaneously, announcements are being cut in from other cities for local advertisers. Each sponsor has his own commercial adapted to his particular product or market.

Initial Attempts

The sponsors of a cooperative program need not be makers of the same type of product. The cooperative set-up has spread out in various directions. The Lone Ranger had been enormously successful for one sponsor in certain outlets. But this client's distribution did not reach many other markets. The client agreed to the sale of the program on a cooperative basis in these other markets. Three bakers, two on the west coast, and one in upstate New York, were the first purchasers. Then it spread rapidly.

Today the Lone Ranger is sponsored in many cities by the General Baking Company, has 40 or more other clients on a cooperative basis all over the country.

Agency Recognition

The cooperative program idea has attracted advertising agencies. The Redfield-Johnstone agency in New York led the field with "Thirty Minutes in Hollywood" which they syndicated over Mutual to 40 local advertisers in 1937. George Jessel was the star.

Since each local advertiser paid for the time and talent costs according to the size of his sales area, the cost of this program ranged from \$50 to \$1,000 per advertiser.

Redfield-Johnstone followed their first coop campaign with one called "Headlines" and "The Show of the Week." The latter program is still going strong over Mutual at 6:30 p.m. on Sundays.

The net result of the cooperative movement to date is a record of satisfying experiences on the part of advertisers who have bought time and talent on a syndicated basis, sufficient to stamp the cooperative idea as a definite trend in 1940 network broadcasting.



K E N M U R R A Y



TEXACO STAR THEATRE

FACSIMILE

New Radio Service Passes First Milestone

Facsimile broadcasting on an experimental basis under the rules and regulations of the Federal Communications Commission was conducted by approximately 25 broadcast station licensees during the year 1939. This period represents the first full year of facsimile operation for a majority of the licensees, most of whom undertook to deliver a regularly scheduled daily program of several hours duration, in order to determine the performance characteristics of the terminal equipment which they had purchased and to check public reaction to facsimile broadcasting as a new type of radio service.

Availability

Although many of the present licensees have reported in detail on their operations and have made a conscientious effort to determine public reaction to facsimile, the fact that only a small number of receiving or recorder units were available to the public through normal trade channels has made it difficult, if not impossible, to secure any extensive appraisal of facsimile from any large number of "ultimate consumers," which group will in the last analysis pass on the utility, character and extent of any future recorded broadcast service.

Units

To many observers it is a disquieting fact that complete figures are not readily available on the number of facsimile recorders actually in operation during the year. Estimates made, however, have placed the number of facsimile recorders supplied by manufacturers at a figure

more than 1,000 and not in excess of 2,000 units. The major portion of the facsimile equipment used by the broadcast licensees was supplied by Finch Telecommunications, Inc., and the R.C.A. Manufacturing Company. The two types of recording units which have had the widest distribution and use are different in design and operation and require different standards of transmission to be used, which has made it impossible to receive any given broadcast as delivered on a single frequency with either type of recorder. In the opinion of many competent and unbiased observers, this lack of standardization has operated as a severe handicap in the introduction of facsimile broadcasting and in the efforts made to obtain a true picture of the extent of public interest in the programs that have been broadcast for record reception in the home.

Introduction

A substantial beginning has been made, however, to acquaint the general public with facsimile and from the broadcasting as conducted by licensees and the demonstrations of facsimile apparatus by manufacturers at the New York World's Fair and elsewhere. Certain trends have been observed which may likely influence future developments in this field. Foremost is the fact that during the past year the FCC put into effect a reallocation of frequencies, one result of which was to discontinue the use of three medium frequencies for facsimile broadcast development, and the substitution in place thereof of groups of ultra high frequencies in the 25, 43 and 116 megacycle bands. Approximately two-thirds of the present facsimile licensees have already elected to conduct their experimental operations on the newly assigned frequencies. There has



CHARLES BOYER

Woodbury Hollywood Playhouse

NBC
(Wednesdays)

been no recent additional request from broadcasters for permission to use a standard broadcast frequency during the experimental or morning hours extending from midnight to 6 a. m., during which period special authorization for facsimile broadcasting had been previously granted to a limited number of applicants.

Operation

A second point that has been freely commented on by both broadcasters and users is the desirability of increased speed of operation and there seems to be fairly unanimous opinion on the advantages to be gained by increasing the amount of received copy from the present standard to at least 15 square inches per minute, which is the equivalent of a letterhead sheet of copy being produced in approximately 5 minutes. The doubling of the present speed of transmission will increase the number of words that can be transmitted in a minute to 150 to 300 words, depending on the type size selected. The use of the ultra high frequencies on which programs may be transmitted during the daytime, as well as at night, and transmission of copy at speeds now indicated as feasible, should permit the rendering of a more comprehensive facsimile service than has been attempted to date.

Set Prices

In addition to the problem of available and satisfactory frequencies and the performance characteristics of facsimile equipment offered to home users, much speculation and some fact finding has been devoted to the problem of determining what price a user would be willing to pay for facsimile equipment and the expense to be incurred by its operation. From the limited facts available, there is every indication that a figure in excess of \$100.00 for a complete home facsimile installation will meet with a high sales resistance. The economic aspect of facsimile is therefore, in a degree, comparable with that of television. In both fields wide distribution cannot be expected without the lower cost resulting from mass or large scale production.

The relative simplicity of facsimile equipment, which would normally result in a low, initial, first-cost is offset at the present time by the absence of any accepted common standard of transmission to permit all facsimile recorders in operation to receive any broadcast program within a given service area. Radio manufacturers as a group have therefore shown little interest in working out the economics of supplying facsimile recorders.

Commercial Aspect

As contrasted with the experimental facsimile broadcasting activities during 1939, very considerable progress has been made in commercial applications of facsimile. Among these may be noted the use by R.C.A. Communications in two of its commercial circuits of a method of sub-carrier frequency modulation which is reported to considerably reduce distortion and to permit greatly increased speed of transmission. The Western Union Telegraph Company, a pioneer in facsimile developments, demonstrated during the year their improved terminal facsimile apparatus and publicly introduced a new automatic telegraph, which permits the filing of a telegram by facsimile in much the same manner that one mails a letter. In Canada where the use of radio frequencies for facsimile has been withheld from private companies, facsimile apparatus developed by John V. L. Hogan was used by a leading Toronto newspaper in a study of the feasibility of rendering a wire news bulletin service by facsimile.

Conclusion

The impetus given to facsimile by the improvements in the commercial radio and wire services may well be reflected in an increased activity in facsimile broadcasting during 1940. The possibility of further extended use of frequency modulation in local broadcast services at ultra-high-frequencies appears to offer to broadcasters and manufacturers alike a real opportunity to determine whether facsimile does in fact meet the requirements of "public interest, necessity and convenience."

***For Further Information Regarding Facsimile, Please
Turn to Pages 631-637.***

B E N N Y



G O O D M A N

Greetings

Exclusive Management
MUSIC CORPORATION OF AMERICA

TELEVISION

A Review of 1939 and a Forecast for 1940

By **NORMAN S. WEISER**
Associate Editor, *Radio Daily*

The long awaited debut of television finally took place April 30 when President Franklin D. Roosevelt's speech opening the World's Fair was telecast by NBC. Since that time, only a few months have elapsed, and the record, which far surpasses that of radio in its initial year, shows not only the rudimentary pattern of television's future greatness, but also definite proof of the amazing progress brought about by the pioneer work in this newest of industries.

Progress

Progressing so swiftly that much of the historical value will inevitably go unrecorded marks television's story to date. In eight months of 1939 television created its first audience among the public; made gigantic steps forward in program production; rebuilt and improved its physical framework, and began the solution of the unavoidable problem of making a living for itself.

During 1939 a total of 600 telecasts were chalked up, with the schedule increased from two hours weekly to about 15 hours over the same span, on a five day a week. Of the total, 30 per cent were remote telecasts, 30 per cent were film, and 40 per cent were live talent telecasts from the NBC studios in Radio City.

Moving towards a solution of tele's most difficult problem—the business of becoming self-supporting—NBC cooperated with advertisers and their agencies in presenting more than 30 semi-commercial telecasts of various types. In these programs, sponsor paid all, or part of, the talent costs, with NBC meeting the expenses of production and overhead.

Too, more than 100 commercial films were telecast during 1939.

Network

The biggest job facing telecasters during the coming year is the establishment of network facilities, for only through this means can a profitable basis of operation be accomplished. RCA has already readied a new type booster station, to be constructed at a very low figure, which will be tested late in the spring, and which may be the answer to the problem.

Another new avenue recently opened up to the commercial angle is the use of television by large national advertisers at sales conventions, where mass demonstrations can be held with ease. Pioneered by Bulova, the movement has gained momentum steadily, and appears to be the first major trend developed in '40.

Programming

Added emphasis on live talent presentations will be in order during the current year, with a gradual trend away from the old films. Use of commercial films, however, appears to play a prominent part in the new industry, and will undoubtedly be increased during the succeeding months.

A definite television technique in the presentation of live shows will be developed, combining the major points of all audio-visual entertainment, and even now experiments are going forward full blast at NBC.

CBS

With the adoption of a "pattern transmission," CBS, towards the end of the year finally came to life, and to all intents and appearances, will begin an active schedule before the end of the current year. Continued experimentation is in order, according to President Paley, and programming and preliminary preparations will be emphasized.

For complete information regarding Television, please turn to page 613 where a 23-page section will be found.



FRED WARING

and his

PENNSYLVANIANS



Chesterfield Pleasure Time



Management, John O'Connor
1697 Broadway
New York City

GROWTH OF RADIO STATIONS IN THE U. S. FROM 1937-1939

(As of December 1, 1939)

As of:	Licensed Stations	Construction Permits	Special Broad- cast Stations	Total
January 1937	642	39	4	685
February 1937	646	41†	4	691
March 1937	650	42‡	4	696
April 1937	650	44‡	4	698
May 1937	657	38‡	4	699
June 1937	659	37‡	4	700
July 1937	662	38‡	4	704
August 1937	666	44‡	4	714
September 1937	671†	40§	4	715
October 1937	673†	40§	4	717
November 1937	676†	37§	4	717
December 1937	679†	36‡	4	719
January 1938	685†	32†	4	721
February 1938	688†	31†	4	723
March 1938	689†	34†	4	727
April 1938	693†	35†	4	732
May 1938	693†	40*	4	737
June 1938	696†	41*	4	741
July 1938	697†	46*	4	747x
August 1938	700†	46°	4	750
September 1938	705†	45*	4	754
October 1938	711†	44*	4	759
November 1938	711	46†	4	761
December 1938	718*	41†	4	763
January 1939	718*	42†	4	764
February 1939	723*	39*	4	766
March 1939	725*	37*	4	766
April 1939	728*	37*	4	769
May 1939	730°	38°	4	772
June 1939	731°	38°	4	773
July 1939	731*	43°	4	778
August 1939	734*	56°	4	794
September 1939	735*	59°	4	798
October 1939	739°	57z	4	800
November 1939	747*	58z	4	809
December 1939	751	57z	4	812

*Including one stay order.

†Including two stay orders.

‡Including three stay orders.

§Including four stay orders.

xAnnual report shows 748, additional station being in Court of Appeals.

zIncluding one construction permit for a special broadcast station.



THE ANDREWS SISTERS

Maxene ★ Patty ★ La Verne

Year	Decca Recordings Sold	Theatre Weeks	Radio Programs
1937	30,000	1	0
1938	500,000	21	Wrigley Show 28 weeks
1939	1,300,000	13	Dole Pineapple Show 39 weeks
1940 (to Feb. 15th)	550,000	2	Chesterfield Show 13 weeks

Personal Management LOU LEVY

GENERAL AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, PRESIDENT

NEW YORK • CHICAGO • HOLLYWOOD • LONDON

RADIO DAILY

Third Annual Poll of the Radio Editors and Critics for 1939-40

(Released January 19, 1940)

Programs

JELL-O PROGRAM	379
Chase & Sanborn Program	365
Kraft Music Hall	251
Information Please	245
Fred Allen Show	221
Bob Hope Program	175
Lux Radio Theater	175
Ford Sunday Evening Hour	160
Kay Kyser's College	153
Good News of 1940	124

Entertainers

JACK BENNY	416
Edgar Bergen (Charlie McCarthy)	389
Fred Allen	312
Bing Crosby	276
Bob Hope	238
Kay Kyser	160
Fibber McGee & Molly	121
Orson Welles	92
Alec Templeton	90
Kate Smith	79

Dance Orchestras

GUY LOMBARDO	331
Kay Kyser	293
Glenn Miller	215
Paul Whiteman	179
Benny Goodman	168
Wayne King	166
Horace Heidt	163
Tommy Dorsey	130
Fred Waring	113
Bob Crosby	105

Commentators

H. V. KALTENBORN	413
Lowell Thomas	271
Elmer Davis	259
Raymond Gram Swing	206
Paul Sullivan	194
Walter Winchell	121
Ed. C. Hill	73
H. R. Baukage	59
Bob Trout	58
John Gunther	54

Irene Rich



Seventh Consecutive Year for Welch Grape Juice Company



SUNDAYS

9:30-9:45 P. M. E.S.T.

NBC Blue Network

8:15-8:30 P. M. P.S.T.

NBC Red Network

RESULTS OF RADIO DAILY 1939 CRITICS POLL

FAVORITE COMEDIAN

JACK BENNY	488
Fred Allen	376
Edgar Bergen	331
Bob Hope	321
Fibber McGee & Molly	161
Burns & Allen	74
Bob Burns	61
Bob Benchley	52
Al Pierce	36
Fanny Brice	33

DRAMATIC SHOWS

LUX RADIO THEATER	383
Orson Welles (Campbell Playhouse)	295
First Nighter	85
Hollywood Playhouse	84
Texaco Star Theater	77
Arch Oboler Plays	64
CBS Workshop	62
Silver Theater (CBS)	61
Great Plays (NBC)	43

SERIALS

ONE MAN'S FAMILY	253
I Love a Mystery	85
Aldrich Family	74
Big Town	62
Vic & Sade	56
Sherlock Holmes	55
Second Husband	39
District Attorney	29
Amos 'n' Andy	28
Easy Aces	28

QUIZ PROGRAMS

INFORMATION PLEASE	542
Kay Kyser	219
Dr. I. Q.	189
I Love a Mystery	83
Battle of Sexes	75
Name Three	73
Ask-It-Basket	55
What's My Name	53
Quick Silver	49
Gag Busters	33

SYMPHONIC PROGRAMS

N. Y. PHILHARMONIC-SYMPHONY	396
Ford Sunday Evening Hour	362
NBC Symphony	340
Voice of Firestone	107
Radio City Music Hall	77

MALE VOCALIST POPULAR

BING CROSBY	499
Kenny Baker	372
Lanny Ross	160
Frank Parker	142
Dennis Day	103
Barry Wood	103

EDUCATIONAL PROGRAMS

AMERICA'S TOWN MEETING OF THE AIR	214
Chicago "U" Round Table	195
American School of the Air	120
Music Appreciation Hour	84
Americans at Work	82

FEMALE VOCALIST POPULAR

CONNIE BOSWELL	292
Kate Smith	233
Frances Langford	225
Virginia Simms	186
Judy Garland	73

FEMALE VOCALIST CLASSICAL

MARGARET SPEAKS	199
Gladys Swarthout	184
Marion Anderson	174
Lily Pons	168
Lucille Manners	142

MALE VOCALIST CLASSICAL

NELSON EDDY	428
Lawrence Tibbett	424
Richard Crooks	364
Donald Dickson	250
John Charles Thomas	238

CHILDREN'S SHOW

LET'S PRETEND	197
Lone Ranger	93
March of Games	73
Little Orphan Annie	71
Music Appreciation Hour	53

SPORTS COMMENTATOR

BILL STERN	464
Ted Husing	394
Red Barber	168
Clem McCarthy	112
Ed Thorgeresen	80



HAL KEMP

And His
ORCHESTRA

With

THE SMOOTHIES • BOB ALLEN • JANET BLAIR



SKINNAY ENNIS

And His
ORCHESTRA

SECOND SEASON

ON

THE BOB HOPE PROGRAM

NBC-RED, TUESDAY, 10 P. M., E.S.T.

Personal Management

ALEX HOLDEN

Direction

MUSIC CORPORATION OF AMERICA



DATA ON PROGRAM WINNERS IN RADIO DAILY'S THIRD ANNUAL POLL of RADIO CRITICS

Jell-O

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



Chase & Sanborn

Sponsored by Standard Brands, Inc., for Chase & Sanborn coffee; Sundays, 8-8:30 p.m. on NBC Red network. *Agency:* J. Walter Thompson Co. *Cast:* Edgar Bergen and Charley McCarthy, Rudy Vallee and a different guest star each week. *Orchestra:* Robert Armbruster.



Kraft Music Hall

Sponsored by Kraft Cheese Corp.; Thursdays, 10-11 p.m. on NBC Red network. *Agency:* J. Walter Thompson Co. *Cast:* Bing Crosby, Bob Burns and guest talent weekly. *Orchestra:* John Trotter.



Information Please

Sponsored by Canada Dry Ginger Ale, Inc.; Tuesdays, 8:30-9 p.m. on NBC Red network. *Agency:* J. M. Mathes, Inc. *Cast:* Clifton Fadiman, Franklin P. Adams, John Kiernan, Oscar Levant, Milton Cross and guests.



Fred Allen Show

Sponsored by Bristol-Myers Co. for Ipana and Sal Hepatica; Wednesdays, 9-10 p.m. on NBC Red network. *Agency:* Young & Rubicam, Inc. *Cast:* Fred Allen, Portland Hoffa, Harry Von Zell and guest talent. *Orchestra:* Peter Van Steeden.



Bob Hope Program

Sponsored by Pepsodent Co.; Tuesdays, 10-10:30 p.m. on NBC Red network. *Agency:* Lord & Thomas, Inc. *Cast:* Bob Hope, Judy Garland, Jerry Colonna and guest stars. *Orchestra:* Skinnay Ennis.



Lux Radio Theater

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



Ford Sunday Evening Hour

Sponsored by Ford Motor Co.; Sundays, 9-10 p.m. on CBS network. *Agency:* N. W. Ayer & Son. *Cast:* Ford Symphony Orchestra and Chorus, guest soloists, instrumentalists and conductors.



Kay Kyser's College

Sponsored by American Tobacco Co. for Lucky Strike cigarettes; Wednesdays, 10-11 p.m. on NBC Red network with repeat broadcast Thursdays over MBS network. *Agency:* Lord & Thomas, Inc. *Cast:* Kay Kyser, emcee, Virginia Simms, Harry Babbitt, Sully Mason, and members of the audience participating in quiz. *Orchestra:* Kay Kyser.



Good News of 1940

Sponsored by General Foods Corp. for Maxwell House coffee; Thursdays, 9-10 p.m. on NBC Red network. *Agency:* Benton & Bowles. *Cast:* Edward Arnold, emcee, Fanny Brice, Connie Boswell and guest stars. *Orchestra:* Meredith Willson.

Telephone LOnacre 3-6110

License No. 253

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48 West 48th St.

Suite 704

Office Hours 9 to . .

Name Mr. Talent Buyer Age _____

Address _____

R_v

ELLA FITZGERALD and her ORCHESTRA

and/or

THE FOUR INK SPOTS

Sig: Take regularly on any network as a sedative to avoid nervous prostration due to excess worry about your radio program.

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prescription filled at

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HAVANA



Pan-American Treaty Becomes a Reality

Adopted in Havana on December 17, 1937, the treaty became a reality with the ratification by Mexico on December 28, 1939, thus paving the way for important reallocations of broadcasting facilities in the United States, Canada, Cuba, Mexico, Haiti and the Dominican Republic.

Changes

Nearly 700 stations in the United States will in some way be affected by the treaty since all outlets on channels above 710 kc. will be moved around anywhere from 10 to 40 kc. higher from their present frequency. Stations on 1500 kc. may be moved down to 1490 kc. Number of United States clear channels are to be increased.

Some of the benefits to be derived from the treaty have been more or less anticipated by the FCC in giving many outlets power boosts, although the procedure by the FCC at the turn of the year was to set an effective date for the reallocations; new frequencies will become operative in December 1940.

Interference

It is understood by all signators to the treaty that local frequency shifts and power boosts will not take precedence over the treaty and that superpower Mexican stations will not crowd the border so as to cause interference with either

United States or Canadian outlets. Also, the interference growing out of Cuban frequencies will be eliminated.

Countries covered by the North American treaty distribute 105 broadcast bands and while some broadcasters may be adversely affected by the move, hearings by the FCC will seek to iron out such matters. However, certain stipulations agreed to in the treaty must take precedence in each country, otherwise the original plan will fail due to the respective concessions asked by all concerned.

FCC Action

As mentioned above, the FCC has anticipated ratification and numerous licensees concerned have already been notified of proposed changes which affect them.

One of the net results will bring the clear-channel 50,000-watt stations in the United States up to 63; Mexico will have 15 of these Class I outlets, Canada 14, Cuba 5, and Newfoundland, Santo Domingo and Haiti, one each. Engineers have worked out the adjustments so that none of the stations now in operation in the United States will have to discontinue or be materially curtailed.

Conclusion

Unless unforeseen developments arise, the Havana Treaty will clear up a somewhat chaotic condition in North America prevalent for a decade, due mostly to outside conditions.

For Complete Information Regarding Broadcast Stations in Mexico, Cuba and South America, Please Turn to Page 961.

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of
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ARTISTS

•
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STAGE
SCREEN
TELEVISION

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Cal. Bank Bldg.

London

Connies, Ltd.

FREQUENCY MODULATION

By **ROBERT A. LITZBERG**
Associate Editor, RADIO ANNUAL

In its meteoric history of the past twenty years commercial broadcasting's progress has been cumulative. This has been true all the way down the line; receiving sets have graduated from crystal type of instruments to the modern push-button multiple-tubed console models; transmitters have been transformed from one-room studio-control combinations to modern plants like Radio City in New York as the need for larger facilities demanded. During 1939, attention has been directed to a new system of broadcasting known as frequency modulation which completely reverses the present method of radio transmission and threatens to obsolete the now-used amplitude modulation equipment as well as the 40,000,000 radio receiving sets in this country.

Staticless Radio

This basic invention, which has received an unusual amount of publicity in recent months, was patented in 1933 by Major Edwin Armstrong. According to the inventor, his purpose, when he first started his experiments, was to eliminate noise and interference and produce a staticless reception. The result, according to observers, is not only staticless radio but a high fidelity reception which borders on perfect sound reproduction.

Among the claims made for it as a superior method of broadcast transmission is that it possesses characteristics whereby it is possible to eliminate all kinds of disturbances including atmospheric static, electrical noises and background signal interference.

Without going into technical detail, the basic difference between frequency and amplitude modulation is in the method of transmitting sound on sound wave. In the latter system each station is allotted a narrow wave on which to operate. To get its signals over this

band, the station has to use considerable power, with varying strength determined by the type of sound desired to be transmitted. AM signal is not constant and, because the power behind it is not at one level, varies and fades. In the frequency modulation system of transmission high frequencies are used because of the need for a wider band for the individual station. In this manner the signal is allowed a wider band on which it travels from side to side. Sound is imposed on the carrier wave by "wobbling" its frequency over a wave band instead of varying the power. Frequency modulation starts with a wave that maintains its amplitude at all times but a wave that is always changing its frequency in accordance with changes in the sounds affecting the microphone. Power is constant, thus eliminating fading.

Present FM Activity

In 1935 Major Armstrong demonstrated his FM system before the Institute of Radio Engineers. Since then FM transmission has graduated from the laboratory stage into the practical experimental period of its development. Several broadcasters have evidenced an interest in this work. Pioneers in the development of FM transmission are John Shepard II, whose Yankee Network has invested over \$250,000 in a transmitter at Paxton, Mass., to carry on further experiments in this new field; Franklin Doolittle of WDRC, Hartford, whose experimental transmitter has a regular schedule of programs; and John V. L. Hogan of WQXR, New York. Interest among commercial broadcasters has reached a point where an organization of stations experimenting and other interested parties has been organized. At the first meeting 49 organizations interested in frequency modulation attended.

Of the twenty odd stations authorized to operate using frequency modulation at the end of 1939 at least nine were broadcasting on a definite experimental schedule. It is estimated that before Spring there will be an additional twenty. Receiving set manufacturers are keeping up with the trend and four companies have announced the introduction of new lines of FM sets, with more to follow.

IMPORTANT RADIO Telephone Numbers in NEW YORK



Radio Stations

WAAT (N. Y. Office)	Circle	5-5780
WABC	Wickersham	2-2000
WARD	TRiangle	5-3300
WBBC	TRiangle	5-6690
WBRR	MAin	4-9735
WBNX	MEIrose	5-0333
WSAU (N. Y. Office)	Wickersham	2-2000
WCNW	MURray Hill	4-9690
WEAF	Circle	7-8300
WEVD	BRyant	8-2360
WFAS	Wisconsin	7-2299
WGN (N. Y. Office)	MURray Hill	2-3033
WHBI (N. Y. Office)	VAnderson	6-0785
WHN	BRyant	9-7841
WHOM	PLaza	3-4204
WINS	ELdorado	5-6100
WJZ	Circle	7-8300
WLTH	ORchard	4-1203
WMCA	Circle	6-2200
WNBF (N. Y. Office)	MURray Hill	2-5767
WNEW	PLaza	3-3300
WNYC	Worth	2-5600
WOR	PEnnsylvania	6-8383
WOV-WBIL	BRyant	9-6080
WQXR	COlumbus	5-6366
WYFW	TRiangle	5-0313
WWRL	NEwtown	9-3300

National Networks

Columbia Broadcasting System	Wickersham	2-2000
Mutual Broadcasting System	PEnnsylvania	6-9602
National Broadcasting Co.	Circle	7-8300

Station Representatives

John Blair & Co.	MURray Hill	9-6084
The Branham Co.	MURray Hill	6-1860
British Broadcasting Corp.	Circle	7-0630
Bryant-Griffith & Brunson, Inc.	MURray Hill	2-2174
Burn-Smith Co.	MURray Hill	2-7462
Capper Publications, Inc.	MOhawk	4-3280
Cox & Tanz	MURray Hill	2-8284
Forje & Co.	VAnderson	6-3816
Free & Peters, Inc.	PLaza	5-4131
Furgason & Walker, Inc.	MURray Hill	2-3734
Gellatly, Inc.	Circle	7-6120
Arthur H. Hagg & Associates	VAnderson	3-1265
Headley-Reed Co.	MURray Hill	3-5470
Hearst Radio, Inc.	PLaza	8-2600
George P. Hollingberry Co.	MURray Hill	3-8078
International Radio Sales	PLaza	8-2600
The Katz Agency	LONGacre	5-4795
Joseph Hershey McGillvra	MURray Hill	2-8755
J. P. McKinney	Circle	7-1178
National Broadcasting Co.	Circle	7-8300
John H. Perry Associates	BRyant	9-3357
Edward Petry & Co.	MURray Hill	2-4401
Radio Advertising Corp.	MURray Hill	4-0212
Radio Sales	Wickersham	2-2000
William G. Rambeau Co.	CAledonia	5-4940
Paul H. Raymer Co.	MURray Hill	2-8690
Reynolds-Fitzgerald, Inc.	ELdorado	5-7020
Sears & Ayer	PLaza	8-1312
Texas State Network	PLaza	5-9800
Weed & Co.	VAnderson	6-4542
Howard A. Wilson Co.	MURray Hill	6-1230

Advertising Agencies

Austin & Spector	ELdorado	5-1270
N. W. Ayer & Son, Inc.	Circle	6-0200

Badger & Browning & Hersey	Circle	7-3720
Batten, Barton, Durstine & Osborn, Inc.	ELdorado	5-5800
Benton & Bowles, Inc.	Wickersham	2-0400
Bermingham, Castleman & Pierce, Inc.	LEXington	2-7550
The Biow Co., Inc.	Circle	6-9300
Blackett-Sample-Hummert, Inc.	Wickersham	2-2700
Brooke, Smith, French & Dorrance, Inc.	MURray Hill	6-1800
Franklin Bruck Advertising Corp.	Circle	7-7661
Buchanan & Co.	MEdallion	3-3380
Campbell-Ewald Co. of N. Y.	Circle	7-6383
The Caples Co.	MURray Hill	6-6500
Cecil-Presbrey, Inc.	Wickersham	2-8200
Compton Advertising Inc.	Circle	6-2800
D'Arcy Advertising Co.	ELdorado	5-3765
Donahue & Coe, Inc.	COlumbus	5-4252
Doremus & Co.	REctor	2-1600
Sherman & Ellis Co.	LACKawanna	4-3570
Erwin, Wasey & Co.	MOhawk	4-8700
William Esty & Co.	CAledonia	5-1900
Federal Advertising Agency, Inc.	ELdorado	5-6400
Albert Frank-Guenther Law, Inc.	CORtland	7-5060
Fuller & Smith & Ross, Inc.	MURray Hill	6-5600
Gardner Advertising Co.	COlumbus	5-2000
J. Stirling Getchell, Inc.	MURray Hill	6-4800
Geyer, Cornell & Newell, Inc.	Wickersham	2-5400
Lawrence C. Gumbinner Co.	MURray Hill	2-5680
Hellwig-Miller Co.	LEXington	2-3030
Charles W. Hoyt Co., Inc.	MURray Hill	2-0805
H. W. Kastor & Sons Advertising Co.	COlumbus	5-6135
Joseph Katz Co.	Wickersham	2-2740
Kenyon & Eckhardt, Inc.	Wickersham	2-3920
H. M. Kiesewetter Advertising Agency, Inc.	LEXington	2-0025
Knox Reeves, Advertising, Inc.	MURray Hill	4-3982
Arthur Kudner, Inc.	Circle	6-3200
Lambert & Feasley, Inc.	COlumbus	5-3721
Lennen & Mitchell, Inc.	MURray Hill	2-9170
Lord & Thomas	Wickersham	2-6600
Marschalk & Pratt, Inc.	VAnderson	6-2022
J. M. Mathes, Inc.	LEXington	2-7450
Maxon, Inc.	ELdorado	5-2930
McCann-Erickson, Inc.	Circle	5-7000
McKee & Albright	COlumbus	5-2058
Neff-Rogov, Inc.	Circle	7-4231
Newell-Emmett Co., Inc.	ASHland	4-4900
Paris & Peart	CAledonia	5-9840
Peck Advertising Agency	PLaza	3-0900
Pedlar & Ryan, Inc.	ELdorado	5-7700
Redfield-Johnstone, Inc.	PLaza	3-6121
Ruthrauff & Ryan, Inc.	MURray Hill	6-6400
Stack-Goble Advertising Co.	PLaza	3-7444
J. D. Tarcher & Co.	Circle	6-2626
J. Walter Thompson Co.	MOhawk	4-7700
Tracy-Locke-Dawson	ASHland	4-1690
Warwick & Legler	MURray Hill	6-8585
Norman Weill, Inc.	PLaza	5-3213
Wessel Company	MURray Hill	6-1566
Ward Wheelock Co.	LEXington	2-4926
Young & Rubicam, Inc.	ASHland	4-8400

Publications

Advertising Age	BRyant	9-6432
Advertising & Selling	CAledonia	5-9770
Broadcasting and Broadcasting Advertising	PLaza	5-8355

Metronome	Circle	7-4500
Printers' Ink	ASHland	4-6500
Radio Advertising (Rates and Data)	MOhawk	4-1220
Radio Craft	WAlker	5-0730
RADIO DAILY	Wisconsin	7-6336
Radio Guide	MURray Hill	2-4690
Radio & Electric Appliance Journal	Circle	7-5842
Radio Markets	PLaza	3-7222
Radio Retailing	MEdallion	3-0700
Radio Today	PLaza	3-1340
Radio Weekly	WAlker	5-2576
Standard Advertising Register	MEdallion	3-5850
Tide	ASHland	4-3390
Variety	BRyant	9-8153

News Agencies and Associations

Associated Press	Circle	6-4111
International News Service	MURray Hill	2-0131
News Features, Inc.	Circle	6-1738
Press-Radio Bureau	MURray Hill	2-5670
Radio News Association	MURray Hill	2-4054
Transradio Press Service, Inc.	MURray Hill	2-4054
United Press	MURray Hill	2-0403

Talent Agencies

James Appell	Circle	7-5278
Artists Management Bureau Inc.	MURray Hill	2-1888
Authors & Artists, Inc.	CO:umbus	5-1811
Ayers-Prescott	CO:umbus	5-1811
Batchelor Enterprises, Inc.	Circle	6-4224
Herman Bernie	VAnderson	6-3980
Columbia Artists, Inc.	Wickersham	2-2000
Columbia Concerts Corp.	Circle	7-6900
Consolidated Radio Artists, Inc.	CO:umbus	5-3580
Evans & Salter	Circle	7-6900
Fanchon & Marco	Circle	7-5630
Moe Gale	LOngacre	3-6111
General Amusement Corp.	Circle	7-7550
William Gernant	VAnderson	6-1750
Hesse & McCaffrey	ELdorado	5-1076
International Attractions, Inc.	MEdallion	3-1232
Leading Attractions, Inc.	PLaza	3-8093
Ben B. Lipset, Inc.	CHickering	4-2466
A. & S. Lyons, Inc.	PLaza	3-5181
Mills Artists, Inc.	Circle	7-7162
William Morris Agency, Inc.	Circle	7-2160
Leo Morrison, Inc.	Circle	7-6413
Music Corporation of America	Wickersham	2-8900
NBC Artists Service	Circle	7-8300
Harry Norwood	Circle	5-8242
Rockwell-O'Keefe, Inc.	Circle	7-7550
Myron Selznick Co. of N. Y.	Circle	7-6201
Roger White	Circle	7-4943
Roy Wilson (Wilson, Powell & Hayward)	PLaza	5-5480
Ed Wolf & Associates	CO:umbus	5-1621
WOR Artists Bureau	PENnsylvania	6-8383

Program Producers and Transcription and Recording Companies

A. A. Recording Studios	EDgecombe	4-7600
Advertisers Recording Service	Circle	6-0141
Aerogram Corp.	MURray Hill	4-4717
Air Features, Inc.	Wickersham	2-0077
Authors & Artists, Inc.	CO:umbus	5-1811
Associated Music Publishers, Inc.	BRyant	9-0847
Ayers-Prescott	CO:umbus	5-1811
Ted Collins	Circle	7-0094
Columbia Recording Corp.	Circle	7-7301
Commercial Recording Studios	VAnderson	6-3008
Decca Records, Inc.	CO:umbus	5-5662
Empire Broadcasting Corp.	PLaza	8-3360
Federal Transcribed Programs, Inc.	CAledonia	5-7530
Gellatly, Inc.	Circle	7-6120
H. S. Goodman	Wickersham	2-3338
Jean V. Grombach, Inc.	Circle	6-6540
Hansen Associates	LEXington	2-5457
Heffelfinger Radio Features	VAnderson	6-2450
Intercontinental Audio Video Corp.	Circle	7-4560
Walter Patrick Kelly	Circle	5-5780
Langlois & Wentworth	ELdorado	5-1620
Phillips H. Lord, Inc.	Wickersham	2-2213
Charles Michelson	MURray Hill	2-3376

Miller Broadcasting System, Inc.	Circle	6-0141
Musicraft Records, Inc.	BRyant	9-6565
NBC Thesaurus	Circle	7-8300
Lilian Okun, Inc.	CO:umbus	5-0600
Peterson Radio Productions	Wisconsin	7-0069
Radio Attractions	Circle	7-4483
Radio Events Syndicate	MURray Hill	6-3487
Radioscript Productions Co.	Circle	7-2849
RCA Manufacturing Co.	BOgarden	4-6200
Reeves Sound Studios	Circle	6-6686
Rocke Productions, Inc.	Circle	7-7630
Henry Souvaine, Inc.	Circle	7-5566
Speak-O-Phone Recording & Equipment Co.	CO:umbus	5-1350
Star Radio Programs	PLaza	3-4991
Douglas F. Storer	Circle	7-1150
Edwin Strong, Inc.	BRyant	9-5758
Time Abroad, Inc.	PLaza	3-3015
Transamerican Broadcasting & Television Corp.	PLaza	5-9800
Transcribed Radio Shows, Inc.	LOngacre	5-3440
United States Record Corp.	Circle	5-7190
Universal Recording Co.	Circle	5-4895
Victor Recording Laboratory	BOgarden	4-6200
Roger White	Circle	7-4943
WHN Transcription Service	BRyant	9-7800
Wilson, Powell & Hayward, Inc.	PLaza	5-5480
Wolf Associates	CO:umbus	5-1621
WOR Electrical & Recording Service	PENnsylvania	6-8383
World Broadcasting System	Wickersham	2-2100

Organizations, Unions and Government Agencies

Actors' Equity	BRyant	9-3550
Advertising Club	CAledonia	5-1810
Advertising Federation of America	BRyant	9-0430
American Association of Advertising Agencies	MOhawk	4-7932
American Communications Association	BOWling Green	9-3005
American Federation of Musicians	PENnsylvania	6-2545
American Federation of Radio Artists	VAnderson	6-1810
ASCAP	CO:umbus	5-7464
Institute of Radio Engineers	MEdallion	3-5661
National Association of Performing Artists	Circle	7-8194
National Labor Relations Board	HANover	2-4174
New York World's Fair 1940, Inc.	WORLD's Fair	6-1-12
Radio Club of America	LOngacre	5-6622
SESAC	BRyant	9-3223
Society of Jewish Composers, Publishers and Song Writers	LOngacre	5-9124
Songwriters' Protective Association	CO:umbus	5-3758

Railroad Terminals

Grand Central	MURray Hill	6-9100
Pennsylvania	PENnsylvania	6-5600

Hotels

Algonquin	MURray Hill	2-0101
Ambassador	Wickersham	2-1000
Astor	Circle	6-6000
Biltmore	MURray Hill	2-7920
Commodore	MURray Hill	6-6000
Edison	Circle	6-5000
Lincoln	Circle	6-4500
Lombardy	PLaza	3-8600
New Yorker	MEdallion	3-1000
New Weston	PLaza	3-4800
Park Central	Circle	7-8000
Pennsylvania	PENnsylvania	6-5000
Plaza	PLaza	3-1740
Ritz Carlton	PLaza	3-4600
Ritz Tower	Wickersham	2-5000
Roosevelt	MURray Hill	6-9200
St. Moritz	Wickersham	2-5800
St. Regis	PLaza	3-4500
Savoy Plaza	VOLUNteer	5-2600
Sherry Netherland	VOLUNteer	5-2800
Vanderbilt	ASHland	4-4000
Waldorf-Astoria	ELdorado	5-3000
Warwick	Circle	7-2700

IMPORTANT RADIO Telephone Numbers in LOS ANGELES



Radio Stations

KECA	FAirfax	2121
KFAC	Fltzroy	1231
KFI	Richmond	6111
KFOX	MUtual	2510
KFVD	DRexel	2391
KFWB	HEmpstead	5151
KGER	MAdison	2551
KGFJ	PRospect	2434
KHJ	VAAndyke	7111
KIEV	CHapman	5-2388
KMPC	BRadshaw	2-1166
KMTR	Hillside	1161
KNX	HOLlywood	1212
KRKD	TUcker	7111
XEMO-XERB (L. A. Office)	PRospect	9136

Networks

Columbia Broadcasting System	HOLlywood	1212
Between 10 P.M. and 8:30 A.M.	HOLlywood	7052
Don Lee Broadcasting System	VAAndyke	7111
Mutual Broadcasting System	VAAndyke	7111
National Broadcasting Co.	HOLlywood	6161

Station Representatives

Walter Biddick Co.	Richmond	6184
R. J. Bidwell Co.	PRospect	3746
John Blair & Co.	PRospect	3584
The Branham Co.	MIchigan	1269
Free & Peters, Inc.	VAAndyke	0569
McClatchy Broadcasting Co.	TUcker	8350
Joseph Hershey McGillvra	PRospect	1975
National Broadcasting Co.	HOLlywood	3631
Edward Petry & Co.	MIchigan	8729
Radio Sales	HOLlywood	1212
Paul H. Raymer Co.	VAAndyke	1901
Reynolds-Fitzgerald, Inc.	TUcker	2474

Advertising Agencies

Alber R. H. Company	PRospect	3331
Barnes Chase Co.	PRospect	4118
Batten, Barton, Durstine & Osborn	HOLlywood	7337
Benton & Bowles Inc.	Hillside	9151
Botsford, Constantine & Gardner	PRospect	0206
Brisacher, Emil & Staff	PRospect	9368
Buchanan & Company, Inc.	MIchigan	2156
Campbell-Ewald Company	PRospect	1275
The Caples Co.	PRospect	4143
Erwin, Wasey & Company	PRospect	5317

Glasser Advertising Agency	Fltzroy	2141
Hillman-Shane Advertising Agency Inc.	VAAndyke	5111
Hixson-O'Donnell Advertising	MUtual	8331
Lenner & Mitchell	CRestview 1-	5206
Lockwood-Shackelford Advertising Agency	TRinity	9801
Lord & Thomas	HOLlywood	6265
McCann-Erickson Inc.	MIchigan	4049
Miner, Dan B.	Richmond	3101
Morgan, Raymond R. Co.	HEmpstead	4194
Needham, Louis & Brorby	GRanite	8803
Neisser-Meyerhoff, Inc.	MAdison	1151
Ruthrauff & Ryan Inc.	Hillside	7593
Scholtz Advertising Service	MIchigan	2396
Barton A. Stebbins Advertising Agency	TRinity	8821
Thompson, J. Walter Co.	Hillside	7241
Ward Wheelock Co.	Hillside	1091
Weinberg, Milton, Advertising Co.	TUcker	4111
Young & Rubicam Inc.	HOLlywood	2734

Program Producers and Transcription and Recording Companies

Aerogram, Inc.	Hillside	7211
Associated Transcriptions of Hollywood	Hillside	4229
Walter Biddick Co.	Richmond	6184
Columbia Recording Corp.	GRanite	4134
Paul Cruger	HOLlywood	9352
Davis & Schwegler	TRinity	2006
Eccles Disc Recordings	Hillside	5257
Electro-Vox Recording Studios	GLadstone	2189
Fields Bros. Radio Corp.	HOLlywood	7305
Irving Fogel & Associates	HOLlywood	5107
Hollywood Recording Co.	GLadstone	2191
Lippe & Lazarus Productions	WAlnut	2445
C. P. MacGregor	Fltzroy	4191
R. U. McIntosh & Associates	SUNset	2-9275
Mertens & Price	DRexel	1118
Raymond R. Morgan Co.	HEmpstead	4194
Music Corporation of America	BRadshaw	2-3211
NBC Radio-Recording Division	HOLlywood	6161
Radioaids, Inc.	HOLlywood	5107
Radio Producers of Hollywood	HOLlywood	6288
Radio Recorders, Inc.	HOLlywood	3917
Radio Transcriptions Co. of America	HOLlywood	3545
RCA Manufacturing Co.	Hillside	5171
Rec-Art Studios	PRospect	9232
Edward Sloman Productions	CRestview 1-	2242
Speed-Q Sound Effects	PRospect	2035
Standard Radio, Inc.	Hillside	0188
Twentieth Century International Radio Newsreel	Hillside	1161
Wolf Associates, Inc.	GLadstone	6676
World Broadcasting System	HOLlywood	6321

Radio Artists Agencies

Batchelor Agency, Walter	CRestview 1-8181
Columbia Artists Bureau	HOLlywood 6365
Columbia Management of Calif.	HOLlywood 6365
Consolidated Radio Artists	HILLside 7124
Everett N. Crosby, Ltd.	BRadshaw 2-2771
Dolan & Doane	CRestview 1-9185
Fanchon & Marco	HOLlywood 5341
Irwin, Lou	OXford 1005
KMTR Artists Bureau	HOLlywood 0777
Lee Artists Service, Thomas	VAndike 7171
Lyons, A. & S.	BRadshaw 2-2893
Morris Agency, William	CRestview 1-6161
Morrison, Leo	CRestview 1-9191
Music Corporation of America	BRadshaw 2-3211
NBC Artists Service	HOLlywood 6161
Rockwell-O'Keefe, Inc.	CRestview 1-8101
Selznick, Myron	CRestview 1-9171
Swanson, H. N.	CRestview 1-5115

Publications

The Broadcaster	GLadstone 7353
Broadcasting & Broadcast Advertising	GLadstone 7353
Daily Variety	HOLlywood 1141
Printers' Ink	Mlchigan 7701
Radio Advertising (Rates and Data)	TUcker 9706
RADIO DAILY	GRanite 6607
Radio Guide	OXford 2061
Variety	HOLlywood 1141
Western Advertising	VAndyke 6320

Air Lines

American Airlines	Mlchigan 8822
Grand Central Air Terminal	CHapman 5-1222
Los Angeles Municipal Airport	THornwald 1126
Pan American Airways	Mlchigan 2121
TWA	Mlchigan 8881
Union Air Terminal	CHarleston 6-2161
United Air Lines	TRinity 4771

Sport Arenas

American Legion (Stadium-Hollywood)	HOLlywood 2951
Los Angeles Coliseum	Richmond 6391
Gilmore Stadium	WHitney 1163

Railway Terminals

Santa Fe	MUTual 0111
Southern Pacific	Mlchigan 6161
Union Pacific	TRinity 9211

Hotels

Ambassador Hotel	DRexel 7011
Biltmore Hotel	Mlchigan 1011
Christie Hotel	HOLlywood 2241
Clark Hotel	Mlchigan 4121
Del Monte Hotel (L. A. Offices)	EXposition 9767
Ensenada Hotel Playa	MUTual 5544
Garden of Allah Hotel	HOLlywood 3581
Hollywood Hotel	HEmpstead 4181
Hollywood Knickerbocker	GLadstone 3171
Hollywood Plaza Hotel	GLadstone 1131
Roosevelt Hotel	HOLlywood 2442
The Town House	EXposition 1234

IMPORTANT RADIO AND GOVERNMENT TELEPHONE NUMBERS IN Washington, D. C.

Federal Departments and Agencies

White House	NATIONAL 1414
State Department	District 4510
Treasury Department	NATIONAL 6400
War Department	NATIONAL 2520
Justice Department	NATIONAL 0185
Post Office Department	District 5360
Navy Department	District 2900
Interior Department (Office of Education)	REpublic 1820
Agriculture Department	REpublic 4142
Commerce Department	District 2200
Labor Department	NATIONAL 8472
Federal Trade Commission	NATIONAL 8206
FEDERAL COMMUNICATIONS COMMISSION	
COMMISSION	District 1654
Securities Exchange Commission	District 3633
National Labor Relations Board	NATIONAL 9716
Wage & Hour Administration	NATIONAL 8472
Social Security Board	District 2812
Supreme Court of the U. S.	NATIONAL 5321
D. C. Court of Appeals	NATIONAL 4624
U. S. District Court (for D. C.)	District 2854
Capitol (Senate and House)	NATIONAL 3120

Non-Governmental

National Association of Broadcasters	NATIONAL 2080
Radio Manufacturers' Association	NATIONAL 4901
National Press Club	METropolitan 0345

Radio Stations

WJSV	METropolitan 3200
WMAL-WRC	REpublic 4000
WOL	METropolitan 0012

Hotels

Carleton Hotel	METropolitan 2626
Mayflower Hotel	District 3000
Raleigh Hotel	NATIONAL 3810
Willard Hotel	NATIONAL 4420

News Services

Associated Press	District 1500
International News Service	NATIONAL 1733
Transradio Press	NATIONAL 1178
United Press	NATIONAL 9052

Railway Terminals

Baltimore & Ohio R. R.	District 3300
Pennsylvania R. R.	District 1424
Union Station	NATIONAL 2760



GENERAL AMUSEMENT CORPORATION

Thomas G. Rockwell, president

NEW YORK • CHICAGO • HOLLYWOOD • LONDON

IMPORTANT RADIO Telephone Numbers in CHICAGO



Radio Stations

CKLW (Chicago office)	WHItEhall	4262
KSTP (Chicago office)	SUPERior	8660
WAAF	RANdolph	1932
WBBM	WHItEhall	6000
WCAU (Chicago office)	STATe	0366
WCBD	SEElY	8066
WCFL	SUPERior	5300
WCRW	DIVERse	4440
WEDC	CRAWford	2436
WENR	SUPERior	8300
WGES	SEElY	8066
WGN	SUPERior	0100
WHFC	LAWndale	8228
WHIP	SUPERior	5200
WHN (Chicago office)	RANdo'ph	5254
WIND (Chicago office)	STATe	4176
WJJD	STATe	5466
WLS	HAYmarket	7500
WLW (Chicago office)	STATe	0366
WMAQ	SUPERior	8300
WMBI	DIVERse	1570
WMCA (Chicago office)	STATe	9493
WOR (Chicago office)	SUPERior	5110
WSBC	SEElY	8066
WSAI (Chicago office)	STATe	0366
WWAE (Chicago office)	PLAZA	4300

National Networks

Columbia Broadcasting System	WHItEhall	6000
Mutual Broadcasting System	SUPERior	0100
National Broadcasting Co.	SUPERior	8300

Station Representatives

Allied Representation Co.	CENtral	2079
John Blair & Co.	SUPERior	8660
The Branham Co.	CENtral	5726
Bryant, Griffith & Brunson, Inc.	ANDover	1040
Burn-Smith Co.	CENtral	4270
Cox & Tanz	FRAnklin	2095
Forjoe & Co.	ANDover	1685
Free & Peters	FRAnklin	6373
Ferguson & Walker, Inc.	STATe	5262
Arthur Hagg & Associates	CENtral	7553
Headley-Reed Co.	FRAnklin	4687
George P. Hollingbery	STATe	2898
International Radio Sales	CENtral	4547
The Katz Agency	CENtral	4238
Joseph Hershey McGillvra	SUPERior	3444
J. R. McKinney & Son	SUPERior	9866
National Broadcasting Co.	SUPERior	8300
John H. Perry Associates	HARRison	8085
Edward Petry & Co.	DELaware	8600
Radio Sales	WHItEhall	6000
Radio Advertising Corp.	WHItEhall	4262
William G. Rambeau Co.	ANDover	5566
Paul H. Raymer Co.	SUPERior	4473
Reynolds-Fitzgerald, Inc.	STATe	4294
Sears & Ayer	SUPERior	8177
Texas State Network	WHItEhall	6747
Weed & Co.	RANdolph	7730
Howard H. Wilson Co.	CENtral	8744

Advertising Agencies

Aubrey, Moore & Wallace Inc.	RANdolph	0830
N. W. Ayer & Son, Inc.	RANdolph	3456
Beaumont & Hohman, Inc.	CENtral	4231
Batten, Barton, Durstine & Osborn, Inc.	SUPERior	9201
Beaumont & Hohman, Inc.	CENtral	4231
Blackett-Sample-Hummert, Inc.	DEArborn	0900

William Blair Baggaley, Inc.	STATe	2154
Buchanan & Co.	SUPERior	3047
Leo Burnett Co.	CENtral	5959
Campbell-Ewald Co.	CENtral	1946
Caples Co.	SUPERior	6016
Cecil-Presbrey	CENtral	5255
Compton Advertising	STATe	8747
Critchfield & Co.	SUPERior	3061
Doremus & Co.	CENtral	9132
John H. Dunham Co.	STATe	0511
Sherman K. Ellis & Co.	HARRison	8612
Erwin, Wasey & Co., Ltd.	RANdolph	4952
Albert Frank-Guenther Law, Inc.	DEArborn	8910
J. Stirling Getchell	HARRison	2606
Henri, Hurst & McDonald, Inc.	SUPERior	3000
H. W. Kastor Advertising Co., Inc.	CENtral	5331
Lord & Thomas	SUPERior	4800
Maxon, Inc.	DELaware	3536
Hays, MacFarland & Co.	RANdolph	9360
McCann-Erickson, Inc.	WEBster	3701
McJunkin Advertising Co.	STATe	5060
Needham, Louis, & Brorby, Inc.	STATe	5152
Neisser-Meyerhoff, Inc.	DELaware	7860
Roche, Williams & Cunningham	HARRison	8490
Rogers & Smith	DEArborn	0021
Ruthrauff & Ryan, Inc.	RANdolph	2625
Sherman & Marquette, Inc.	DELaware	8000
Stack-Goble Advertising Agency	RANdolph	0160
J. Walter Thompson Co.	SUPERior	0303
Wade Advertising Agency	STATe	7369
Wessel Co.	VICTORY	1300
Young & Rubicam, Inc.	CENtral	3144

Program Producers and Transcription and Recording Companies

Chicago Recording Studios	WEBster	7288
Decca Records, Inc.	DELaware	8800
Jones & Hawley	STATe	5096
Estelle Lutz Artists Bureau	HARRison	6061
Harry Martin Enterprises	RANdolph	3842
Music Corporation of America	DELaware	1100
Donna Parker Productions	WEBster	2277
Press Radio Features	RANdolph	9333
RCA Manufacturing Co.	DELaware	4774
Radio Recording Studios	EDGEwater	6461
Norman Ross	SUPERior	2168
Selvaier Broadcasting System	RANdolph	8877
Standard Radio, Inc.	STATe	3153
Transamerican Broadcasting & Television Corp.	STATe	0366
L. A. Weintraff & Associates	STATe	4207
Carl Wester & Co.	RANdolph	6922
World Broadcasting System	SUPERior	9114

News Agencies and Associations

Associated Press	STATe	7700
International News Service	ANDover	1234
Transradio Press Service	STATe	8091
United Press	RANdolph	3666

Organizations and Unions

Actor's Equity	WELLington	6377
American Federation of Musicians	STATe	0063
American Federation of Radio Artists	SUPERior	6517
Ascap	RANdolph	1805
University Broadcasting Council	CENtral	2015

ESTABLISHED 1898



“The Agency of Show Business”

offers to advertising agencies an imposing array of name talent—star singers, actors, comedians, writers—scripts and serial ideas, popular dance orchestras and musical conductors with established reputations.

“The Agency of Show Business”

offers to performers and writers assurance of a service that, since its inauguration in 1898, has developed more talent from novice to established star than any other agency in show business, a service reaching into every field of the entertainment world.

**WILLIAM MORRIS AGENCY
INC.**

RADIO CITY, NEW YORK

LONDON

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HOLLYWOOD

AIR SCHOOL

200,000 Classrooms Listen to CBS Air School

By **STERLING FISHER**
CBS Director of Talks
and Education

1939 has been a significant year for radio education. Today, Columbia's American School of the Air can be called the largest educational institution in the world. Its daily classes have seven and a half million pupils in 200,000 classrooms throughout the country. Nine states have officially adopted the School of the Air as part of their education curriculum. Hundreds of cities have done the same. The five programs of the School of the Air are now being produced and promoted in cooperation with the National Education Association, representing 983,000 school-teachers.

Growth

This year's startling growth in classroom education by radio is partly due to new organizational methods set up by Columbia. A few Columbia stations in the past had local education directors. Last August a drive was started to make this network-wide. Now there are 110 education directors of Columbia stations. In addition, five regional directors have been appointed: Lloyd del Castillo for the New England area; Michael R. Hanna for the east central states; William C. Winter for the south; Mrs. L. S.

Schwartz for the midwest; and Mrs. Frances Farmer Wilder for the west.

The American School of the Air started as a nationwide series of educational programs. It is now becoming a nationwide educational organization. The programs are intended for local use, to enter the local classrooms. But CBS, with its educational headquarters in New York, had never before been able to cope properly with the multitude of local problems. Letters had poured in—from Yankton, South Dakota to Portland, Maine—asking all sorts of questions. How can our schools get radios? How can we break down local prejudices against radio education? How can the hourly schedules of the pupils be fitted in with the broadcast time? These problems are now being handled locally—as they should be. Local education directors—with both radio and education experience—consult with school principals, with parent-teacher associations. Many of them teach courses in local teachers' colleges on how to use radio to best educational advantage. They attend local and regional education conventions and demonstrate the workings of the School of the Air.

Participation

One of our School of the Air programs this fall has been designed particularly for local participation—the Friday "This Living World" series. Last spring New York City high schools agreed on an experimental basis to allow broadcasting

of this program from the auditorium of a different high school each week before audiences averaging 2,000 pupils. They permitted their students to go on the air for ten minutes of the program to discuss informally the national problems presented to them in dramatic form. Students and teachers alike were enthusiastic about it. It was continued this fall. Now the plan is being adopted all over the country. In scores of cities, students are gathering in their high school auditoriums to listen to the first half of the program originating in New York. Then they go on the air themselves in a local broadcast of their own views. A typical reaction comes from Milwaukee: "... training American youth to appreciate its greatest heritage, freedom of speech."

Consultants

Another organizational change is now making the American School of the Air and other educational series not only Columbia's projects, but products of the ideas of educators all across the country. A new board of educational consultants is being appointed by CBS, 550 members representing educators in all parts of the country. The National Education Association has been asked to appoint a six-member steering committee, which can meet in New York or Washington for any quick decisions. In addition, the education director of each CBS station will appoint a five or six-member board of consultants, including the local superintendent of schools and a representative of the local parent-teacher association. Their job will be mainly to advise on proper utilization of educational programs and questions of curriculum. Thus the School of the Air and other programs will become more vitally the product of the educational needs of the country.

Programming

In the field of programming, Columbia has been specializing during the past year in the development of programs emphasizing the democratic process. Three forum programs, "This Living World," "Bull Session" and "The People's Platform" bring high school and college students, and adults—just plain John Citizens—to the air to discuss informally current problems. "Bull Session," incidentally, was a local program, developed in Chicago, which attained such wide popularity that it was brought to the network. Local education directors are being encouraged to develop their own series along these lines.

Other programs in the same sphere are "Democracy in Action," produced in cooperation with the U. S. Office of Education, which tells of the processes of democratic government; "What Price America?", produced with the department of the Interior, about the conservation of our natural resources; "Frontiers of Democracy," exploring the opportunities for youth under our system; "Americans at Work," now in its second year of bringing working America before the microphone.

New Experiment

One of Columbia's notable experiments this year was the broadcasting in cooperation with the University of Chicago of "The Human Adventure," an experimental series of eight full-hour programs, dramatizing the cultural and intellectual contributions of universities. Next February, the series will return to the air.

Reaction to Columbia's educational programs can be best expressed by one anecdote. Children at the Honouliuli school in Hawaii had no radio and wanted to listen to Columbia's American School of the Air. They didn't wait for a donation; they organized a school party, charged every child admission and bought a radio with the proceeds.



Spreading the Good Word

** One reason for the Red Network's ability
to produce extra sales results . . .*



***Its Extra Audience
is One Reason Why the RED is
America's No. 1 Network!**

*There are other reasons, too... reasons that
prove why year after year NBC Red Network
is the country's No. 1 advertising medium!*

Take Audience ... No other network offers advertisers a regular listening audience as large as the Red's. In addition, more families "listen most" to the Red than to any other network. *A CAB rating on the Red means a greater nationwide audience for a program than the same rating on any other network!*

Take Facilities ... Not only does the Red Network offer you *more* power, *more* stations on the desirable frequencies—*more* clear channel stations than any other network, but *better* stations as well! The kind of stations that build an audience with clean-cut, easy reception of popular programs.

Take Programs ... Ever since network broadcasting began seventeen years ago, the Red has set the program pace. And ever since the CAB began checking program appeal

in 1930, this network has broadcast the majority of the most popular day and night-time shows. In addition, the Red—year in and year out, walks off with the overwhelming majority of honors in program popularity polls.

Take Selling Power ... The volume of business placed with the Red Network by the country's leading advertisers is eloquent testimony to this network's selling power. Every year since the beginning of network broadcasting more advertisers have used the Red than any other network. In 1939 national advertisers invested \$34,982,163 in the Red—*more money than was spent in any other single advertising medium in the world.*

The Red will bring you extra sales results!

NATIONAL BROADCASTING CO.
A Radio Corporation of American Service

NBC *Red* NETWORK

The network *most* people listen to *most*

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★ RADIO ★
HISTORY
MAKERS
★ OF 1939 ★



*Brief reviews of leaders in
the industry whose activi-
ties in 1939 made possible
radio's greatest year.*



BEN BERNIE

The Ol' Maestro

AND ALL THE LADS

INDICASI

Heard over CBS, Sundays at
5:30 P. M. EST. for Good Old
Half and Half Smoking
Tobacco . . . Yowsah!

• **JAMES L. FLY** •



Assuming office as Chairman of the FCC on Sept. 5, the successor to Frank R. McNinch lost no time in making an exhaustive study of the duties that confronted him in a somewhat turbulent organization. Although it appeared that Fly had picked up a

"hot one", he applied himself thoroughly, even to the extent of coming out flatly in favor of the NAB Code.

• **DAVID SARNOFF** •



The past year saw a dream come true for the RCA prexy when RCA-NBC television became a reality and made its debut to the public at the World's Fair. A firm believer in the audio-visual art, Sarnoff continues to be the No. 1 man guiding its destinies and the coming year is fully expected to further develop the art, what with limited commercial tele being permitted.

• **LENOX R. LOHR** •



Re-organization of the executive set-up of NBC, the advent of tele, commercial short-wave and personal tour of NBC outlets throughout the U. S. kept the NBC chief on the go during the entire year. One tribute is the fact that NBC again broke the all-time

high cumulative billing record during 1939.

• **WILLIAM S. PALEY** •



Acquisition of Columbia Recording Corp., active work being started on additional property acquired to house the expanded, fast-moving network, and thorough coverage of the European situation were only a few of the important matters that concerned CBS's president during 1939. Other activity is reflected in a banner business year.

• **NEVILLE MILLER** •



Serving his initial first term as the paid president of the NAB, Miller has been working day and night during the past year on Ascap, AFM, and Code problems which confront the NAB. Instrumental in forming Broadcast Music, Inc., Miller spent virtually all

of his time during late 1939 and early days of 1940 on BMI activity.

• **ALFRED J. McCOSKER** •



Aiding in broadcasting the World Series on an exclusive basis for Gillette, and guiding MBS to a new all-time high in billings kept McCosker on the go during '39. In addition, he took time out to address many organizations on radio, and lead a most successful drive for his favorite charity, a cardiac foundation.

★
WE THANK OUR LUCKY STARS!

☆
Eddie Cantor

Al Jolson
★

☆
Joe Penner

☆
Jimmy Durante

Bob Burns
★

★
Ed Wynn

☆
Jack Haley

Jack Pearl
☆

The Mad Russian
★

★
Parkyakarkas

☆
W. C. Fields

★
Milton Berle

Lou Holtz

☆
Jack Oakie

★
Ben Blue

Willie & Eugene Howard
☆

Three Stooges
☆

CURRENTLY WRITING THE JOE PENNER WARD'S TIP TOP SHOW

Pictures: Radio City Revels
Shows: George White's Scandals (1940)
For Fall Production: Riding High (Musical)

Management:
LOUIS SHURR
New York and Hollywood

Matt Brooks
and
Eddie Davis